

SEMICOLON

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Tyler School of Art, Temple University

MFA and Art History Publication 2014

Introduction

The 2014 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, Temple University. Artists and writers were matched for this project after studio visits held in November 2013. Each pairing met in the following months to engage in dialogue resulting in interviews and texts that are a collaborative effort. This catalog highlights those writings and the work of Tyler's MFA Class of 2014. This year the catalog also includes four lengthier essays by the contemporary art historians in the program.

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 presented in this catalog include Ceramics, Glass, Fibers & Material Studies, Graphic & Interactive Design, Painting, Photography, Printmaking, and Sculpture.

The highly ranked Department of Art History graduate program educates students in pursuit of Master and Doctoral degrees. The curriculum introduces students to a wide range of critical methods and approaches in course 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 areas of study.

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Introduction

In the book *Art School (Propositions for the 21st Century)* a compilation of essays, letters and interviews about the role of the art school today, art historian Rob Storr writes, "the purpose of art school is to provide students with the things they know they lack and ways of finding the things they don't know they lack."¹ With this year's iteration of the catalog collaboration between the graduating MFAs and the school's Art History graduate students, we are attempting find, and remedy, what we lack.

In order to revitalize and make this project our own, this year we have decided to change the earlier format of the catalog. Rather than having synthetic essays written by art historians about each graduating artist, we have asked our artist and art historian pairs to come together and engage in a dialogue. The resulting writing is a collaborative endeavor that is a product of their exchange of ideas and includes both voices in varying formats. Our hope

is that this format foregrounds the types of conversations - critical and practical - that do not necessarily happen within the prescribed trajectory of our schooling. The essays, interviews and collaborative writing produced in this document are our contribution to filling in the gaps that the formal structures of the art school do not fill - whether it be in our work, our research, our conversations, or our experiences. Additionally, we have added this introduction and three other essays by a few of the contemporary art historians in the program to present issues that are relevant to our thinking and interests.

Maeve Coudrelle presents an academic approach to the question of how those of us interested in contemporary art can in fact be "historians" by touching on the varying positions of contemporary art historians in the field, pinpointing the unique opportunity that "historians" of living artists have. In his essay on the continuing legacy of Andy Warhol, Will Schwaller looks to recent local and regional exhibitions for traces of the late Pop artist. Inspired by

¹ Rob Storr, "Dear Colleague," in *Art School (Propositions for the 21st Century)*, ed. Steven Henry Madoff (Cambridge: The MIT Press, 2009), 65.

her interactions with the work of our MFA colleagues, Nicole Restaino's essay examines the issue of material and medium, questioning how what she describes as the "intermedial" practices of Tyler's MFA students functions within contemporary discourses. This recognition of the "intermediality" of our peers picks up on Schwaller's discussion of Warhol while simultaneously putting into practice what Coudrelle describes as the role of the contemporary art historian. Collectively, these essays address ideas that are often raised in conversation both inside and outside of the classroom but that allow us to expand away from what we learn as part of the curriculum.

As an art school Tyler creates both the physical and intellectual spaces in which we are taught. We are here to learn, but we are also here to think about how we learn. The spaces within Tyler are intended to serve as rigorous, thought provoking environments in which to expand and accumulate new knowledge and develop our critical abilities - what we know we lack. But it must be acknowledged that these spaces are constructed and are, for the most part isolated from the reality of society. An art school, just as any social institution, is a construct. The purpose of these constructs is to organize the production that happens within them; in art school we gain a certain kind of education and build specific skills, in relative isolation from the alienation of society, which school protects us from. It is while we are in school that we can assume the role we believe is right for us, and perfect our capacity to serve in that role so that once we are launched into "real life," we can productively and creatively contribute.

Through the formal structures of Tyler's simulation of reality - the curriculum, faculty, coursework, critiques, reviews - we have been, in some ways, unable to generate skills for the collaborative production of ideas that will take place out in the world. Although through the work we produce in school we offer our original ideas and propose concepts that are the result of the knowledge we've gained through those prescribed channels, this project has also helped us to see that there are other ways to generate ideas. While the dialogue we hoped to foster through the production of the catalog is clearly created within the school construct, what we aim to achieve with this publication is a collective intellectual curiosity that we can continue to probe once we have all moved on.

The social aspect of art school allows for an immersive experience where students learn more about their own interests and passions through their interactions with others - it is this unstructured

feature that we are trying to tap into. This year's catalog allows its participants to develop the ability to seek out feedback and engage in productive conversations without the formal structure of the classroom or critique. We believe that this is a vital skill that we all will need to hone as we grow as artists, writers, educators and contributors to society.

We have attempted put into practice the unique opportunity we have at Tyler as artists and art historians, working together in the same space, to collaborate on what might be called an interdisciplinary or even "intermedial" publication in which conversations about writing and art making, rather than the writing or art making themselves, is our medium.

I would like to close the introduction with some words written to me by my colleague John Emison because, like this entire project, the introduction is also the product of a productive peer relationship, and many conversations. "The peer relationship of an art school is very influential and, from a personal standpoint, I cannot claim that the work I make is purely individual, but a culmination of interactions with many different people. Some of those influences are more noticeable than others, but regardless, it's an important aspect of art education."

Maeve Coudrelle

A Dynamic Specialty: The Productive Fluidity of the Contemporary

The term “contemporary art history” is often characterized as oxymoronic. It raises the question: How can academics study the history of a time and place that is not only loosely-defined, but also perpetually in flux? “Contemporary” can refer to any number of time periods, including post-1945, post-1960 and the ever-elusive “now.” Because these lengths of time stretch forward ad infinitum, the contemporary art theorist is put in the position of perpetually redefining his or her evolving area of study. The term also captures the phenomenon of co-temporality, when elements or persons exist in the same—present or past—moment of time. Finally, the immensity of the contemporary includes a geographical component, as it encompasses the concurrent artistic production and sociocultural context of multiple diverse regions across the globe.

As contemporary art historians start to outnumber their peers in doctoral programs across the United States, professional societies, specialized journals and faculty positions have progressively

materialized to accommodate them. Their roles and area of study, however, have remained somewhat undefined. This may be because the very existence of scholars of the contemporary within a discipline concerned with the study of the historical seemingly contradicts—at least superficially—the nature of the field. But is this truly the case? This essay seeks to concisely investigate unique obstacles inherent in contemporary art history, and how this subset enriches, rather than undermines, the larger discipline.

It is productive to remember, in this age that Mark Godfrey characterizes as without paradigms—no longer “postmodern,” “postcolonial,” nor “neo-avant-garde”¹—that in 1941 Alfred H. Barr Jr. published the essay “Modern Art Makes History, Too” in the *College Art Journal*, arguing vehemently for doctoral students to pursue research on the Twentieth Century. Before the immense popularity

¹ Hal Foster, “Contemporary Extracts,” *e-flux* 12 (January 2010): 3, <http://www.e-flux.com/journal/contemporary-extracts/>.

of contemporary art history, modern art initially struggled for attention from the scholarly world. It is only during the past half-century that the study of the artwork of our own moment has come to be considered acceptable as an academic practice. Nevertheless, like Barr, who believed that research on the modern had to be promoted and justified, contemporary art historians are now increasingly considering the contested place and dynamic character of their specialty. Recent publications on the nature of the contemporary abound, as do conferences and symposia with titles like, “Is Contemporary Art History?”² and “What is Contemporary Art Today?”³

A common indictment of contemporary art historians is that they are tantamount to art critics. What this misguided charge fails to address, however, is that the former are trained in the history, objectives and methodological approaches of the discipline. While polemical critics like Jerry Saltz—a purposefully extreme example—seek to proactively influence the future of the artistic landscape, lavishing purple prose on favored artists⁴ and often calling for changes in the established system of institutional display,⁵ art historians study the rich larger context of the work, bringing a number of fertile theoretical models to bear on it. That is not to say that either role is more valuable, or that the two do not intersect: art historians may make value judgments about certain work, while some critics may view their writing as inquiry, enriched by thorough research; the delineation between both roles has blurred, and to productive effect. Art magazines and exhibition catalogues, for example, now include essays by both critics and scholars, and have become respected venues for academic publication.

In speaking of the contemporary, we must also address the concept of “historical distance.” Erwin Panofsky articulated this somewhat dated belief in a removed, and therefore more trustworthy, scholarly point of view in the following statement:

² Organized by Robert Slifkin, February 28, 2014 at the Institute of Fine Arts, New York University.

³ Organized by Alexander Alberro, May 5-7, 2010 at the Universidad Pública de Navarra.

⁴ His writing on Matthew Barney, for example, is highly colored by personal preference: “Barney has been able to do no wrong by me, which is exactly the kind of unequivocal wet kiss from a critic I hate.” “Swept Away,” *ArtNet*, February 25, 2003, <http://www.artnet.com/Magazine/features/saltz/saltz2-25-03.asp>.

⁵ Saltz is well-known for pressuring major museums to obtain and display more work by female artists. “Where Are All the Women?” *New York Magazine*, November 18, 2007, <http://nymag.com/arts/art/features/40979/>.

“To grasp reality, we have to detach ourselves from the present.”⁶ Contemporary art historians, however, gain clear advantages by operating within the same time period as their area of study, including access to innumerable primary sources and communication with living artists and their networks. Far from diminishing the ability of the scholar to conduct solid research, the availability of this wellspring of evolving information allows for increased dynamism in the field. Furthermore, it begs the acknowledgement that novel research and discoveries are not, in fact, the restricted purview of the contemporary: the field as a whole is in a state of constant development.

To conclude, Kelly Baum poses the fundamental query, “What if [contemporary] art’s heterogeneity signals possibility instead of dysfunction?”⁷ Indeed, both the unpredictable diversity of contemporary art and the seemingly oxymoronic nature of contemporary art history urge us to reexamine our discipline’s unvoiced assumptions. In the face of dwindling financial support for the humanities, a concerted effort to foster continued internal discourse may be essential to the future wellbeing of the field. Moreover, like all other subsets of the discipline, the study of the contemporary has yielded a number of fruitful additions, including an acknowledgement of the productivity of fluidity as opposed to “historical distance,” and the advent of multiple channels through which to pursue meaningful arts writing and research.

⁶ Quoted in Meyer, *What Was Contemporary Art?* 31.

⁷ Foster, “Contemporary Extracts,” 5.

Nicole Restaino

Intermedia

While visiting the studios of my colleagues Rebekah Flake, John Emison, Theresa Sterner, Alex Ibsen and Charity Thackston, I observed that despite working in different disciplinary departments, each of these artists incorporated time-based and/or lens-based work (mostly in the form of film, video, and digital video) into their practice. The practices that sparked this investigation live in academic departments as disparate as ceramics, photo, painting and sculpture. My interest in exploring intermedia practices grew during open studios, where I observed a printmaker's found object sculptures, and a broad range of practices within the painting and sculpture departments that incorporated drawing. So, I wondered, if students in sculpture are working through photography, and students in photography are working with video, why do our conversations so often revolve around disciplinary lines? Why do we so rarely interface with the MFAs in the film and video program which is housed, along with Tyler, in Temple's Center for the Arts? Even those of us that kept

closer to the traditional histories of our mediums or disciplines often found it productive to engage with students from other departments either in the classroom, through critiques, or in studio visits.

From an art historical perspective I was also aware these concerns were now nearly fifty years old. The earliest challenges to historical modernism questioned the supposition that art is exclusively the exploration of the physical materials (medium) of its own making. And, since the late 1990s, Rosalind Krauss has explored the post-medium condition, which she defines as "a set of conventions derived from (but not identical with) the material conditions of a given technical support, conventions out of which to develop a form of expressiveness that can be both projective and mnemonic."¹ Why, then, does the administrative structure at

¹ Rosalind E. Krauss, "Reinventing the Medium," *Critical Inquiry* 25, no. 2 (Winter 1999): 296.

our school so strongly support traditional disciplinary divides when in reality the artists, faculty, and historians at Tyler cross these boundaries daily in our consideration of contemporary artistic problems?

According to Benjamin Buchloh, the ideological structures of the art world maintain a "traditional set up of discourse of the artistic individual producer, the modes of production that go along with it (painting, sculpture, drawing, etc.), the distribution forms by which these objects are disseminated...and the position of the discourse itself..."² If Buchloh is correct that disciplinary divides connect to the ideology that undergirds the art world, it follows that a large, bureaucratic institution would invest in structures and discourses that support said ideology, whether or not that investment is wholly shared by the individual workers, producers and students within that institution.

It is not that medium-specificity has gone entirely to the wayside. In an essay on the material specificity of film, Mary Ann Doane states, "it is ultimately impossible either to reduce the concept of medium to materiality or to disengage it from that notion."³ I would largely agree with Doane's assessment that any culturally and historically bound problematics addressed in artistic practice will take up material(ity), which is still very much embedded in Western theoretical and art historical traditions. Frances Halsall's notion of "intermediality," a term I believe aptly describes the range of practices at Tyler, also suggests that the legacy of modernism and medium-specific practice is still at stake in the contemporary art world. In Halsall's words, intermedia encompasses those objects and practices which ask: "What is the object of critical, historical and aesthetic reflection?"⁴ Like Krauss, he explicates the importance of historical and cultural specificity. The very impossibility of defining the current artistic condition without pointing back to modernism and the material concerns of sculpture, painting, photography, and so forth demonstrates that media/mediums are still essential to artistic discourse and theory.

With that said, however, an expanded field now occupies the space once filled by modernist concerns, which supposed the self-reflexive exploration of materials as the most crucial question

² Benjamin Buchloh, "Since Realism there was . . . (On the Current Conditions of Factographic Art)," in *Art and Ideology* (New York: New Museum, 1984), 6.

³ Mary Anne Doane, "The Indexical and the Concept of Medium Specificity," *differences* 18, no. 1 (2007): 131.

⁴ Francis Halsall, "No Medium Just a Shell: How Works of Art Configure Their Medium," *Journal of Visual Art Practice* 6, no. 1 (2007): 51.

in art. Now, the technologies and histories of a contingent culture condition, not simply the medium itself, provide an organizing point, an exploratory problematic, around which artists produce work. Krauss provides the example of Ed Ruscha as an artist working with such problematics. She states "...the art of...Ruscha for whom the automobile has served as medium-his parking lots, gasoline stations, and highways, articulated as the secondary supports for the car itself."⁵ An artist can potentially work in a variety of ways with a variety of materials to explore a cohesive set of questions.

Now what of film, the common practice with which this essay began? Andrea Thoma directly addresses the importance of film in the intermedia landscape in an essay on time-space constructs in contemporary art.⁶ Thoma is influenced by John Rajchman's theory, which states "cinematic thinking" has broadly influenced contemporary art. Rajchman focuses on the influence film has on the lens based practices of film, photography, video, and digital work, while Thoma expands the field of influence to include painting, as well. I would expand this notion to an even broader strata of contemporary practices to suggest that any medium/media, when displayed or created within a disparate practice, can influence the spatial, temporal, and indeed medial understanding of the piece. The interaction between works in an intermedia practice is particularly pertinent for this discussion of Tyler, as the practices mentioned above engage with at least two, and in many cases more, mediums.

While disciplinary divides at the administrative and structural level will likely continue to exist indefinitely, the practices at Tyler will continue to engage with contemporary conversations, including intermediality. As an institution, academia reflects the deeply embedded ideologies of the art world, and, bureaucracy is often slow to change. But, as contemporary artists, critics, and historians, we will continue to explore change, alternatives, and new possibilities through our practices, writings and conversations.

⁵ Rosalind Krauss, "Two Moments From the Post-Medium Condition," *October* 116 (Spring 2006): 55.

⁶ Andrea Thoma, "Moving Between Images: The Orchestration of Diverse Time-space Constructs in Fine Art Practice," *The International Journal of the Image* 1 (2011): 17.

William Schwaller

A Few Observations on the Legacy of Warhol

Having just finished an art history seminar on Andy Warhol, I spent my winter break thinking about his artistic legacy and whether contemporary artists find his work relevant. What he produced in a variety of media occupies an influential position in contemporary art history; moreover his careerism as a “famous” or “business” artist and his embrace and manipulation of celebrity uniquely blurred distinctions between high art and popular culture. While his legacy noticeably continues in the lives and work of several artists, it may be difficult to precisely chart his influence on today’s mainstream art. Skimming the surface of this topic (in the spirit of Warhol), I will offer thoughts on his contemporary significance based on art encounters from this past year.

At the end of 2012 in the exhibition Regarding Warhol, the Metropolitan Museum of Art addressed Warhol’s legacy. The show was generally criticized for stating the obvious, taking on “an impossibly unwieldy concept,” relying on “blue-chip”

artists, producing facile comparisons based on subject matter alone, and ahistorically overstating Warhol’s direct influence on subsequent artists.¹ Instead I will focus attention more closely on artistic practices inflected by Warhol’s innovations and consider his career trajectory and the alternatives it proposed for later artists.

When I entered Wade Guyton’s OS exhibition at the Whitney last January, I came close to the skepticism critics must have felt in 1962 upon viewing Warhol’s exhibition of 32 Campbell’s soup can paintings or his subsequent silk-screened canvases of press photographs. Guyton’s canvases share much with Warhol’s in their cool, minimalist presentation of repeated preexisting imagery produced through a mediated and mechanized printing process.

¹ Roberta Smith, “‘Regarding Warhol’ at the Metropolitan Museum,” *The New York Times*, September 13, 2012, sec. Arts / Art & Design, <http://www.nytimes.com/2012/09/14/arts/design/regarding-warhol-at-the-metropolitan-museum.html>; Jerry Saltz, “Saltz: The Met’s ‘Regarding Warhol’ Has Nothing to Say,” *Vulture*, accessed January 16, 2014, <http://www.vulture.com/2012/09/saltz-on-the-mets-regarding-warhol.html>.

Works by both artists can be bright, crisp, and near “perfect” in their production and finish, while in others, flaws point to the imperfections of human labor, printing processes, and in the case of Guyton, operating software. In this sense, Guyton and other artists follow in Warhol’s footsteps by utilizing technology to mediate the process of painting and continuing the debate of what it means to paint.

As well, I noticed in exhibitions of Chris Burden, Sarah Sze, Mike Kelley, and Jason Rhoades—environments and dioramas utilizing banal and other objects from popular culture, especially Americana—the continuing impact of Duchamp’s readymades (a legacy that Warhol continued). These recent shows also demonstrate perpetuations of Pop art in general and of earlier Neo-Dada works of the 50s. Sze and Rhoades keep alive the practice of environmental, sprawling, dense, and at times participatory worlds in which viewers become immersed within the artwork. While Warhol produced a few environmental exhibitions, these more contemporary works owe much to Happenings, Fluxus events and the installational aspirations of Warhol’s Pop art contemporaries, especially Claes Oldenburg. Similarly, Sze’s construction of simulacral rocks and boulders corresponds to Warhol’s pop sculptures like the Brillo Boxes. However, Oldenburg dealt more frequently with such representations, and investigations of objects and their copies is more closely tied to Duchamp, though filtered through Jasper Johns.

Warhol made the achievement of fame part of his artistic practice. Beyond the impact of the art itself, Warhol built a career that involved commercial entertainment media and the fabrication of his own celebrity, comparable to those he admired, like Marilyn Monroe and Elvis Presley. Not only did Warhol achieve a self-proclaimed career as a famous and successful “business artist” through his unabashed embrace of mass-production techniques and art as commodity, he also functioned as a pop culture impresario founding Interview Magazine, managing the alt-rock Velvet Underground, commercially publishing novels and memoirs, and even producing television. Warhol was not the first modern artist to shamelessly engage in commercial endeavors or seek celebrity through publicity: recall the fame Picasso enjoyed during his lifetime and the notoriety surrounding Salvador Dalí. But Warhol positioned the pursuit of financial success and celebrity as legitimate artistic goals.

Warhol’s fame and publicity brings to mind the current careers of Jeff Koons, Damien Hirst, Francesco Vezzoli and Ai Weiwei, contemporary artists who have achieved comparable renown. The two former artists most certainly achieved notoriously Warholian levels of publicity and celebrity for their Pop-like artworks and multi-million dollar price tags. Celebrity and the blurring of boundaries between Hollywood, popular culture, and the artworld play a substantial role in Vezzoli’s work, such as his epic parodies of Hollywood trailers and perfume advertisement campaigns. With a humorous yet critical voice Ai Weiwei comes closer to Warhol in the interdisciplinarity of his practice that spans sculpture, installation, photography, film, and most recently rock music, which all feature a consistent level of criticism of his native country.

This past year has also been marked by a remarkable amount of high and low art cross-fertilization - think of Jay-Z’s Picasso Baby: A Performance Art Film or the collaborative video The Abramovic Method Practiced by Lady Gaga. How much do pop culture figures like Jay-Z, James Franco, or Lady Gaga owe to Warhol in their seeming efforts to reverse his career trajectory from visual artist to entrepreneurial cultural producer and pop culture icon? These “artists,” in their engagements with the institutional complex of visual art, appear ambivalent in utilizing the artworld’s validating and canonizing effects or actually engaging in serious conversations about contemporary art. Such criticisms and quick judgments historically have been cast on most radical artists, especially Warhol. So perhaps this manipulation of the culture industry, popular entertainment, and the artworld by visual and other artists is a current iteration of the familiar phenomenon in which the boundaries of art are extended, the roles of artists change, and art’s forms and modes of distribution evolve with the advancement of new technologies of communication. Ironically, it is likely that these “artists” ambivalent use of the artworld would be a tactic that Warhol might well have appreciated.

Julia Bunn

Bradley J. Cavallo

Chthonic forces underlie the art of Julia Bunn. Sensed on the edge of consciousness, we recognize them but don't know why. They engage us in scrutinizing her pieces for what seems so comfortably familiar, yet so imperceptible, that it disturbs. Something of the transmutation, something metamorphic, something materially indeterminate pervades these figures, suggesting ceaseless fractals in the round, stilled for a moment of disquieting apprehension.

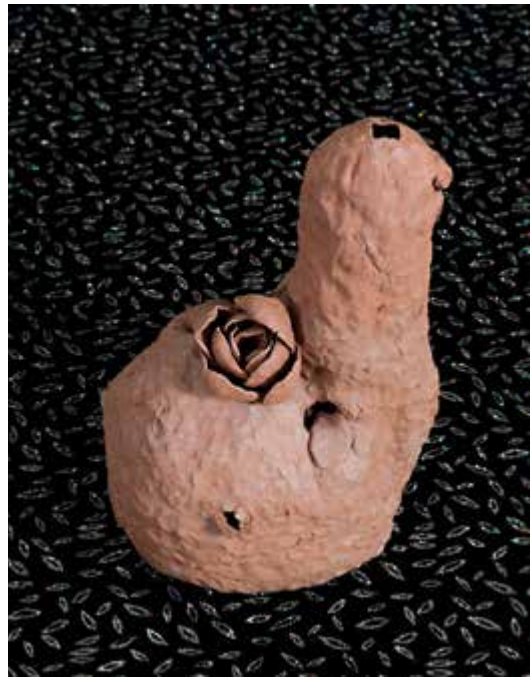
Disorder belies Julia's systematic imprint. Her method balances the calculated and spontaneous structuring of elemental forms to develop labyrinths of interlaced loops and curves, provocatively sensual shapes, and playfully emergent trans-figurations. Characterized sometimes by radial symmetry and sometimes by both monumental and diminutive proportions, nothing is haphazard. In everything willful, Julia synaesthetically seduces our eyes as we trace lines and note surface oppositions that invite the furtive touch.

Mastery of materiality empowers Julia's artistry. Clay and polychrome glazes react to her hands and make their presence palpably, distinctively visible. So strong is her creative animus that it endows her art with life beyond herself, and links together an apparent disparity of sculpted formulations into a cogently cohesive body of articulated ideas.

Disciplined examination rewards the patient eye. Julia's work thematizes the beauty of ambitiously-intricate compositions, mediates encounters at the boundary of our observant, conscious selves, and altogether embodies an aesthetic revealing the human sensorium's potential to recognize as specious cognitively-dissonant dualisms like known/unknown, self/other, endogenous/exogenous. Unmistakably her own, the style, content, and intent of Julia Bunn synchronize into an art deeply rich in powerful complexity.



Feast For Tongues
2013; Linoleum, platform, clay, glaze
36" x 36" x 50"



Shmoo
2013; Clay, fabric
13" x 10" x 20"
(top left)

Squishy
2013; Fabric, vinyl, paper, clay,
glaze, acrylic paint, glitter
84" x 60" x 48"
(bottom left)

Squishy (detail)
2013; Collage
8" x 9"
(top left)

Squishy (detail)
2013; Clay, acrylic paint, glitter
13" x 13" x 20"
(top right)

Squishy (detail)
2013; Clay, glaze
18" x 9" x 7"
(bottom right)

Charity Thackston

Heather Castro

Heather Castro: Your videos incorporate elements from pop culture - why do you choose that as your medium?

Charity Thackston: It's an easy way to communicate - it's immediately recognizable. The nature of these images - how prevalent they are and in what they do - they become mundane to us. I'm trying to subvert that.

HC: Through Shirley Temple and questioning her innocence, as in your work *Eat Me*?

CT: There was always a level of sexualization (and objectification) going on in her films - I'm just bringing that to the surface and leading the viewer to a moment of questioning, letting you make the connection.

HC: And by working with elements of nostalgia?

CT: There's an idea of a moment in history that was innocent-like the 1950s -but there are no historical periods of innocence. I use elements from old Hollywood and PSAs. They seem innocent, but it was so carefully controlled.

HC: So these are meant to be seen in a gallery space?

CT: Yeah. They are definitely meant to be seen in a shared space, especially when the screen goes dark.

HC: Yes, in those periods without imagery you have sounds of sex playing. For me, it shifts my perception to the interior, so I become more conscious of my own body as opposed to those onscreen.

CT: Exactly. To experience that in a room of strangers is more awkward than, say, at home on YouTube.



Close to You
2013; Ceramic, glass, fake flowers, shrubbery, The Carpenters
8' x 10' (Dimensions variable)



Close to You
 2013; Ceramic, glass, fake flowers,
 shrubbery, paper, The Carpenters
 8'x 10' (Dimensions variable)
 (left)

Lollipops (Eat Me)
 2013; Video projection, lollipops
 Dimensions variable
 (top right)

Lollipops (Eat Me)
 2013; Video projection, lollipops
 Dimensions variable
 (bottom right)



Amanda McCavour

.....
Maeve Coudrelle

Maeve Coudrelle: Process seems to be a fascination of yours. You deliberately include “unfinished” materials in your installations. Why is it important for you to disrupt the illusion of the polished final product?

Amanda McCavour: Because of my interest in process, the site of the studio is intensely thought-provoking. I have been contemplating the studio as an incubator, a generative space, a test site, a sketch, an arrangement, and asking myself the question: Where does the studio end and the work begin? Rather than coming to my studio practice as I have in the past with a plan that needs to be executed with little room for experimentation, I now embrace chance and improvisation. Producing a range of interventions on my materials is important because sometimes the “unfinished” leaves room to imagine the potential; I like the idea that the work could evolve into something else.

MC: What is your approach to manipulating objects? You highlight the concept of “control” with regards to your interventions. Can you speak to that?

AM: Being concerned with ideas around improvisation and play, I also wonder about the role of mistakes: When do they happen and how do I respond to them? Can mistakes be incorporated into the work? I’ve experimented with pouring glue and mixing it with inks and flocking; the glue would spread and flow in unpredictable ways. I like when there is a range of control in a piece: when objects that have been made carefully are paired with others that are made faster.



Collage
2013; Glue, ink, flocking, thread, straws, mylar, paint, aquarium plant, tape
60" x 80"



Material Tests
 2013; Glue, ink, flocking, paper, thread,
 pencil crayon, straws, mylar
 120" x 60"
 (top left)

Material Tests Detail 1
 2013; Glue, ink, flocking, paper, thread,
 pencil crayon, straws, mylar
 120" x 60"
 (bottom left)

Material Tests Detail 2
 2013; Glue, ink, flocking, paper, thread,
 pencil crayon, straws, mylar
 120" x 60"
 (right)



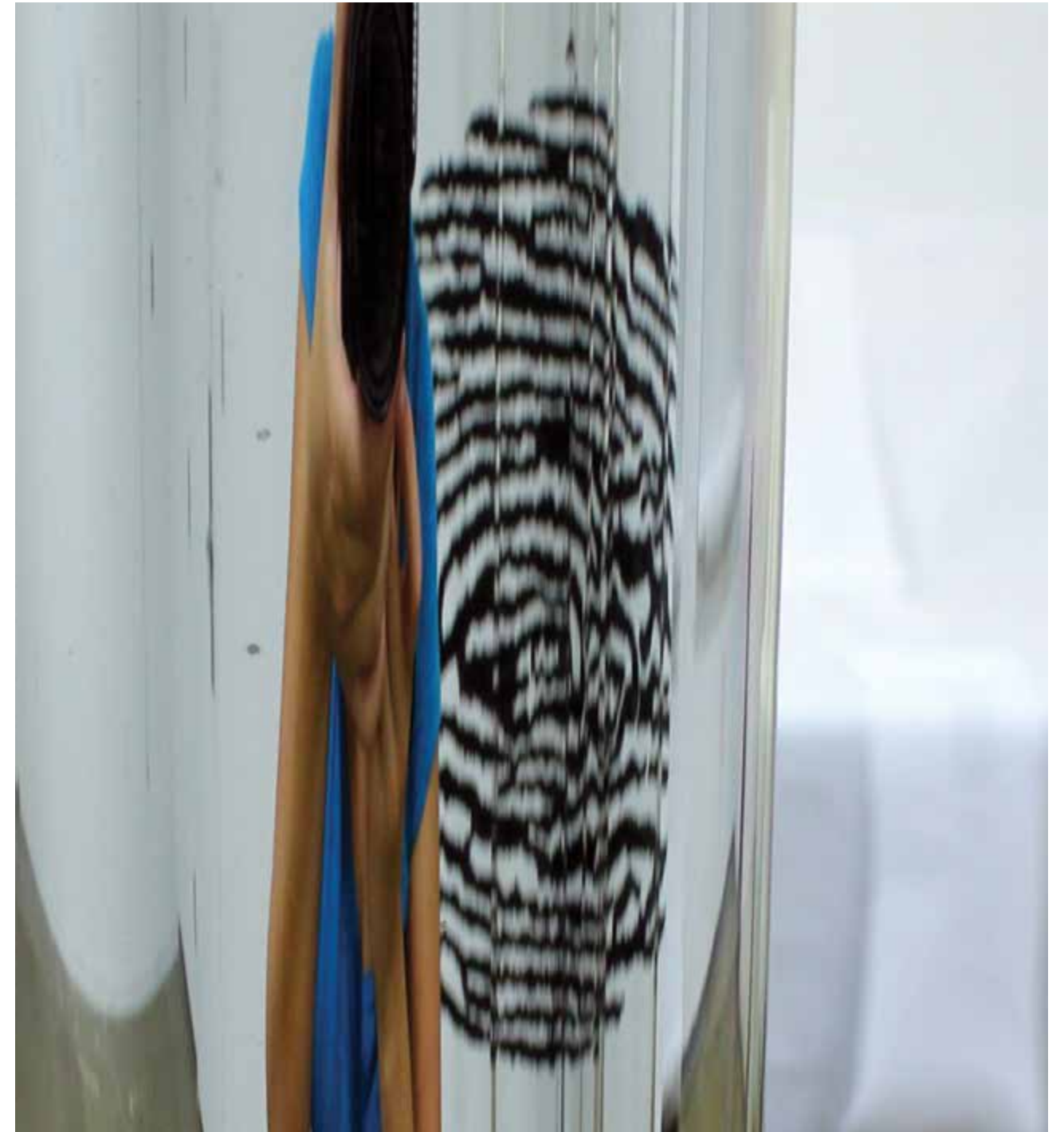
Kristin Deady

Elizabeth Duntemann

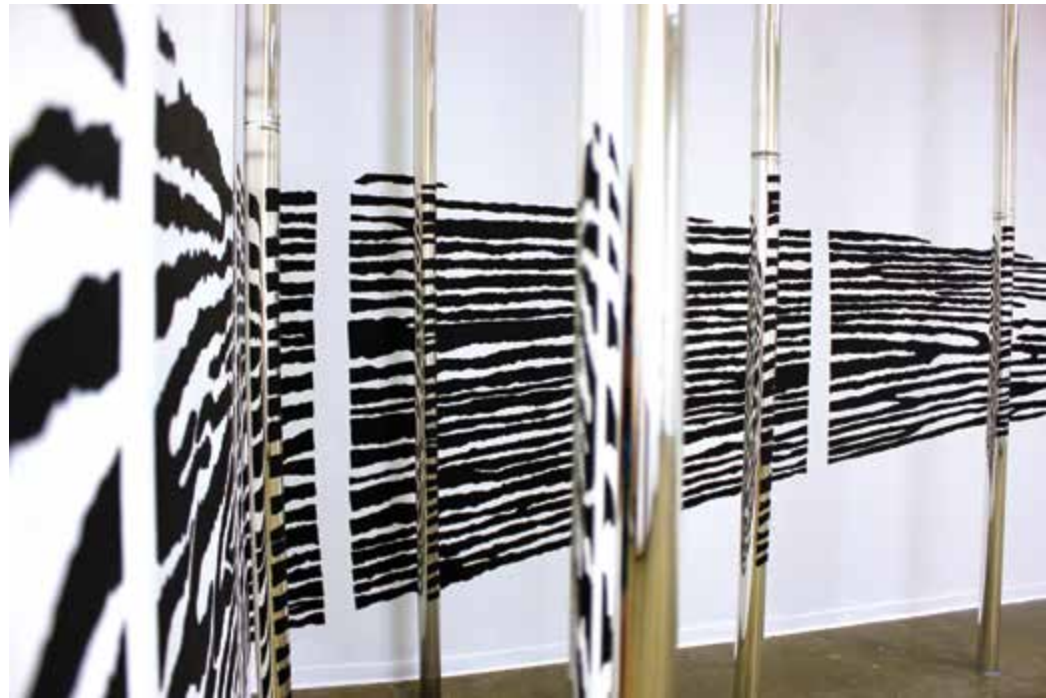
We use our reflections, our fingerprints, and our perspectives as pieces to construct our identities, yet, such components are mere traces and distortions of being. These artifacts have a deceptive relationship with individuality. Perspective, although unique, is far from fixed or isolated. Our perspectives are relative to our specific encounters. Precise layering of decisions, experiences, and interactions determine how we perceive the world and our unique positions within it. They are subject to change as we move through time and space.

Fingerprints, quite certain in arrangement, are only identifying as residual impressions. Fingerprints confirm our individual identities, but only through the difference in what we have left behind. Reflection, the reversed likeness we see in a mirror, presents an image of the physical self, often most closely related to our personal identification. However, these reflected portraits are divorced from any tangible characteristics we conceive of them to represent.

To visually convey a concept that is beyond full human comprehension, an artist can implement anamorphosis. Projecting a warped, yet vaguely familiar image, rather than using perspective to rationalize a form, betrays an obscured significance. A craning of the neck may reveal what has been distorted on a surface. Encountering such a foil in a three-dimensional space allows one to occupy many degrees of distortion and alignment. In precise correspondence, a reflection, a fingerprint, and a perspective contribute to the idea of self, just as mirrored glass, painted contours, and choice of viewpoint are, "relationally necessary for the constructed images' existence."



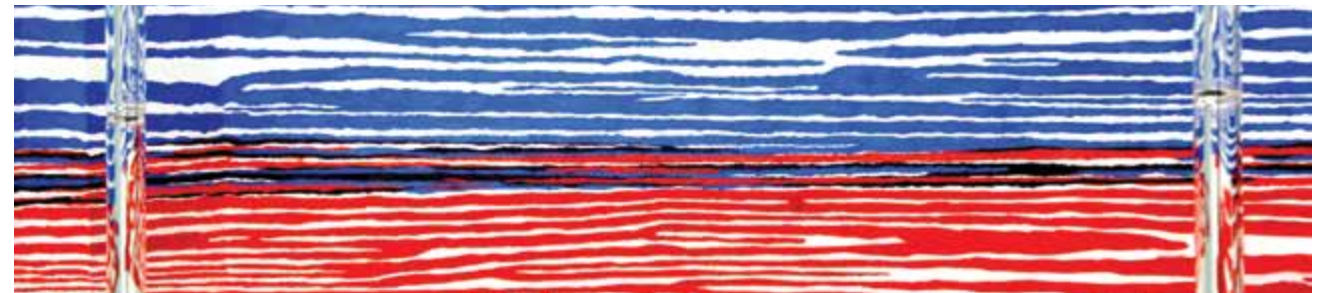
Single Point Perspective (detail)
2013; Mirrored glass and paint, installation
5' x 3'



Single Point Perspective
2013; Mirrored glass and paint, installation
12' x 10' x 12'
(left)

You Can Never See Me From the Same Place I See Myself
2013; Mirrored glass tubes and paint, installation
10' x 15' x 15'
(top & middle right)

You Can Never See Me From the Same Place I See Myself (detail)
2013; Mirrored glass tubes and paint, installation
5' x 3"
(bottom right)



Wes Valdez

Danielle Abdon

Exploring the concept of death from the perspectives of suddenness and decay, Wes Valdez seeks to illuminate our understanding of and relationship to mortality and the ways in which humans cope with loss. Deeply engaged with the architecture of Philadelphia, the artist utilizes glass and other construction materials, such as plaster, paint, wood, and steel, in the creation of his works. However, rather than engaging with magnificent skyscrapers, Valdez finds inspiration in the crumbling architecture of the city, with its neglected structures and decaying materials. For the artist, these abandoned buildings decompose and rot like an aging body facing the finality of life. With a focus on our fragile existence, Valdez creates a conceptual parallel between architecture and anatomy, portraying human bodies in a continuous process of decay - similarly to the buildings surrounding us, as referenced by the artist's choice of materials.

In his art, Valdez concentrates on depictions of bones and body parts instead of representing entire bodies. The fragmentation of his works references both prosthetics and classical sculpture, attesting to the universality of the body throughout history. Moreover, due to these fragments' lack of identity and specific context, the artist forces viewers to consider the vulnerability of human nature and the abruptness of untimely death. In essence, his works function as memento mori, or reminders of death. Nevertheless, rather than emphasizing a frightening view of death, Valdez's art incites contemplation on the privilege of life.



Catacombs 1 and 2
2013; Sandcast glass and steel
34" x 64" x 4"



8th and Poplar
2013; Plaster, paint, wood, steel
26" x 33" x 22"
(top left)

Skull Study #1
2013; Cast foam and paint
9" x 16"
(bottom left)

Gilt
2013; Plaster, paint, wood, steel
39" x 84"
(right)



Noopur Agarwal

Tiffany Lynn Hunt

Tiffany Lynn Hunt: For someone new to your work, what do you want to be communicated about your practice?

Noopur Agarwal: I believe in the idea of design that catalyzes change within a social community. As a designer there is always a user, and I want my practice to be educational because education empowers individuals. Design is problem solving, and if you equip people with the ability to problem solve, as a result, their lives will improve.

TLH: Your work has a lot of linguistic elements. Where does that come from?

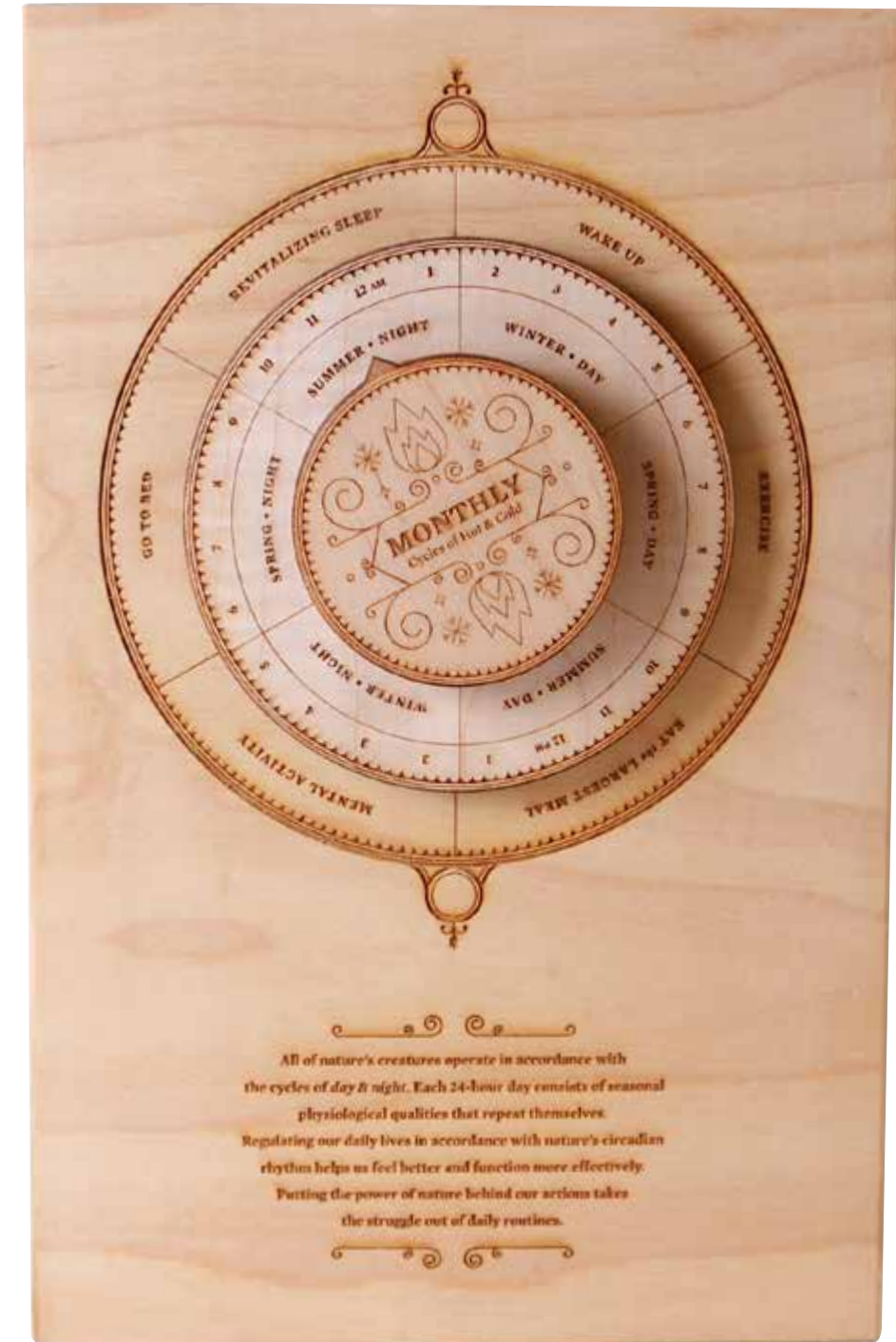
NA: A majority of my work is India-based and partially biographical - my work on homophones, for example, illustrated mnemonic devices that address a common struggle for multicultural children. Cultural hybridity and identity are also tied to language and can illustrate a type of collision; even artistic practice - the difference between modern and folk art - can represent another example.

TLH: What is the technical evolution that your work has undergone during the program?

NA: Design requires two components: concept and execution. I have become more attuned to my deliverables. Initially, my projects were highly conceptual and I emphasized the decision making process, whereas now I have become a better image-maker and my work reflects this transformation.

TLH: How do you motivate your viewer to take action?

NA: My newest project on the global lack of female sanitation spaces combines narrative, public health statistics and a text-to-donate number that will go to the Bill and Melinda Gates Foundation to achieve a solution within the existing infrastructure.



All of nature's creatures operate in accordance with the cycles of day & night. Each 24-hour day consists of seasonal physiological qualities that repeat themselves. Regulating our daily lives in accordance with nature's circadian rhythm helps us feel better and function more effectively. Putting the power of nature behind our actions takes the struggle out of daily routines.

Seasonality: Ayurvedic Time
Maple Wood Clock
2013



Nashta Exchange
Social venture plan and identity
2013
(top left)

Bottom Line: Global Sanitation Awareness
Environmental infographic
2013
(bottom left)

SpellCheck.com: Learn Your Homophones
Mnemonic poster series
2012
(right)



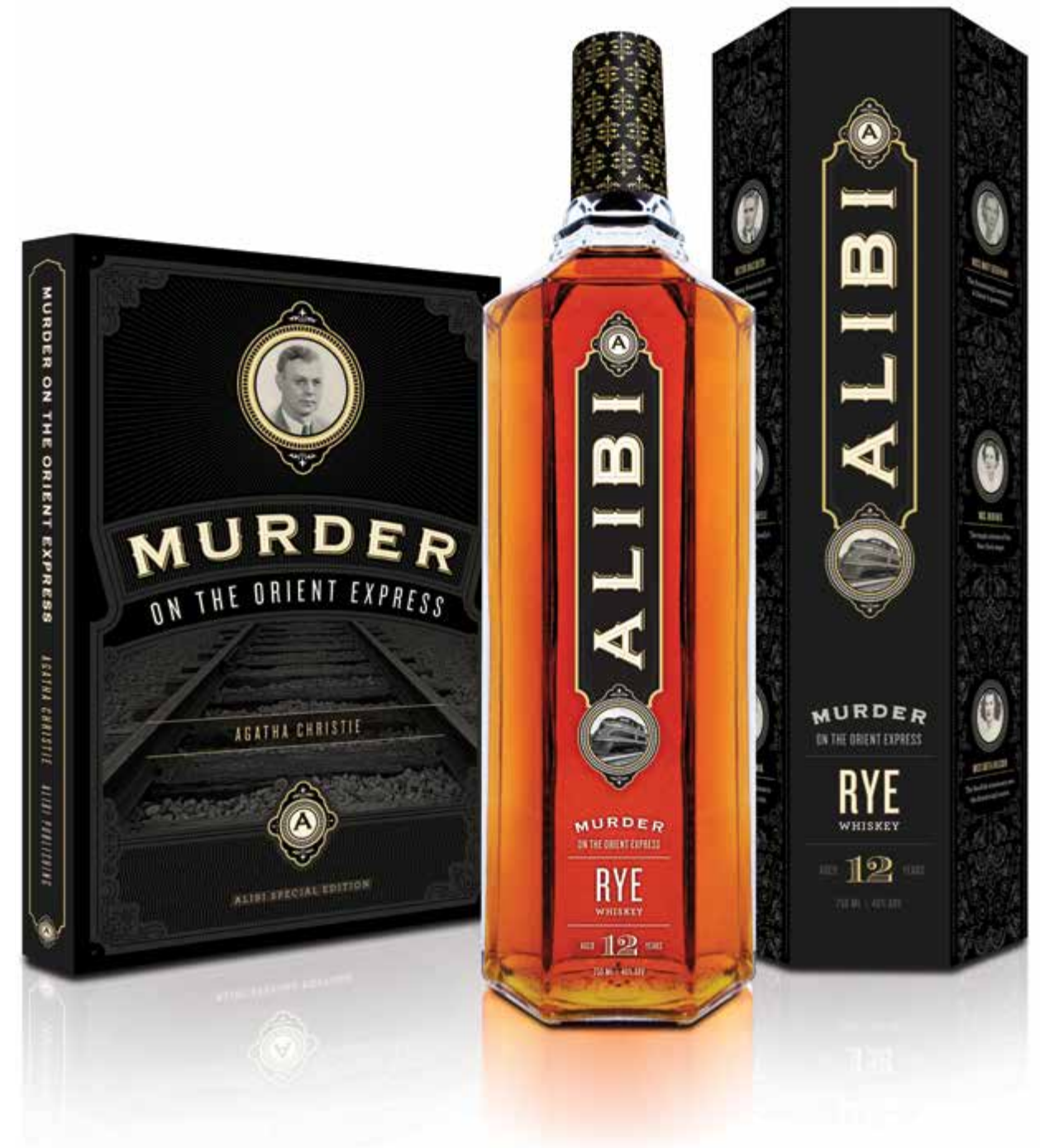
David Jones

Amanda-Josephine Pesce

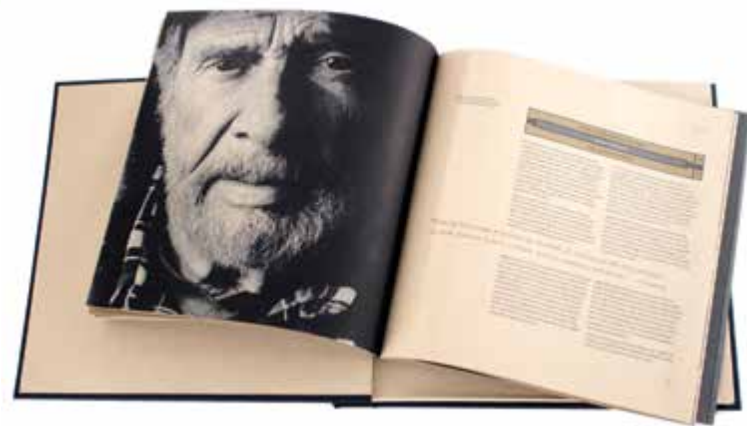
A love for the particular and a passion for design are embodied in the art of David Jones. His interest in text spurs his artistic practice. He often finds himself highly interested in specific elements of typography that would likely go unnoticed by the everyday viewer, such as the recycling of 1920's typographic styles, as well as the use of traditional magazine and newspaper fonts. David's research includes collecting images, typeface, colors, and textures, which play a vital role in his finished work. The artist's travel photography over the past two years has been formative and inspirational for his practice. David is driven by a competitive streak in his

nature, brought about by many years of playing rugby. He strives to add an element of humor to his work while still paying strict attention to symmetry and detail. Having been employed by agencies where his work has reached the masses, David has reacted through his work by making art that speaks to his personal relationships.

In his own words: "from building castles out of Legos, all the way up through the undertaking of my graduate thesis project, I have harbored a constant need to create works of art for specific people in my life."



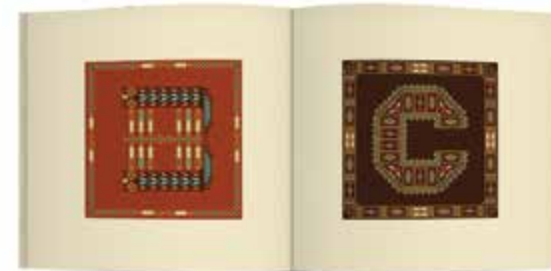
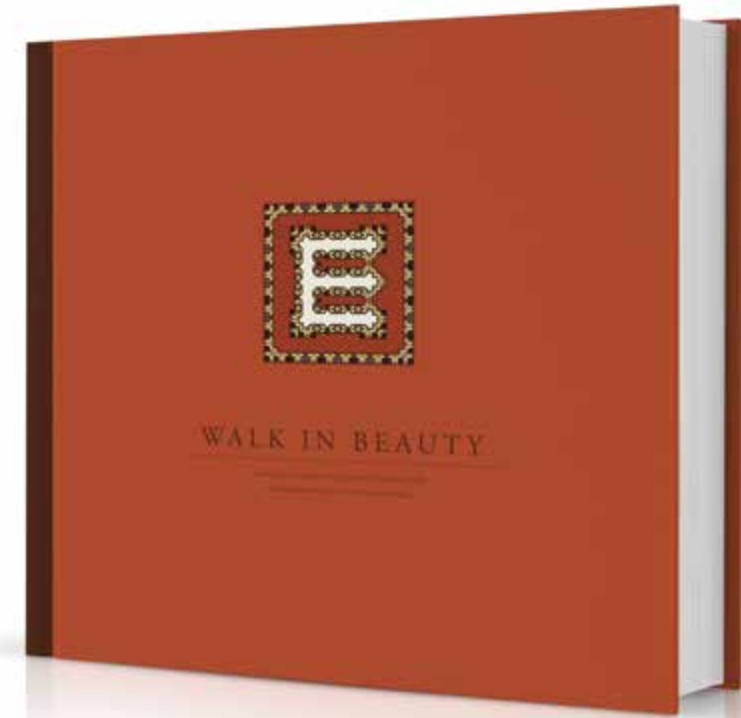
Alibi
Murder a Drink
2013; Rye whiskey bottle, packaging and book cover design
Dimensions variable



Alibi
Murder a Drink
Rye whiskey bottle, packaging and book cover design.
2013
Dimensions variable
(top left)

Love, Booze & Death
A collection of sixty nearly perfect country and western hits
2013 ; Rye whiskey bottle, packaging and book cover design
Dimensions variable
(bottom left)

Walk In Beauty
A display typeface inspired by the textiles of the Diné
people of the American Southwest
2012
10"x 12"
(right)



Kathy Mueller

Elise Houck

Elise Houck: You are an Assistant Professor of Advertising at Temple University. How do you use your experience as an artist when you teach?

Kathy Mueller: I'm part of two different communities at Temple. I live at the intersection of graphic design and advertising. I see things differently because of my design background. It's good for students to have a variety of perspectives, and I'm happy to bring my attention to detail and emphasis on execution to the table.

EH: You seem to use humor in order to navigate these sensitive issues.

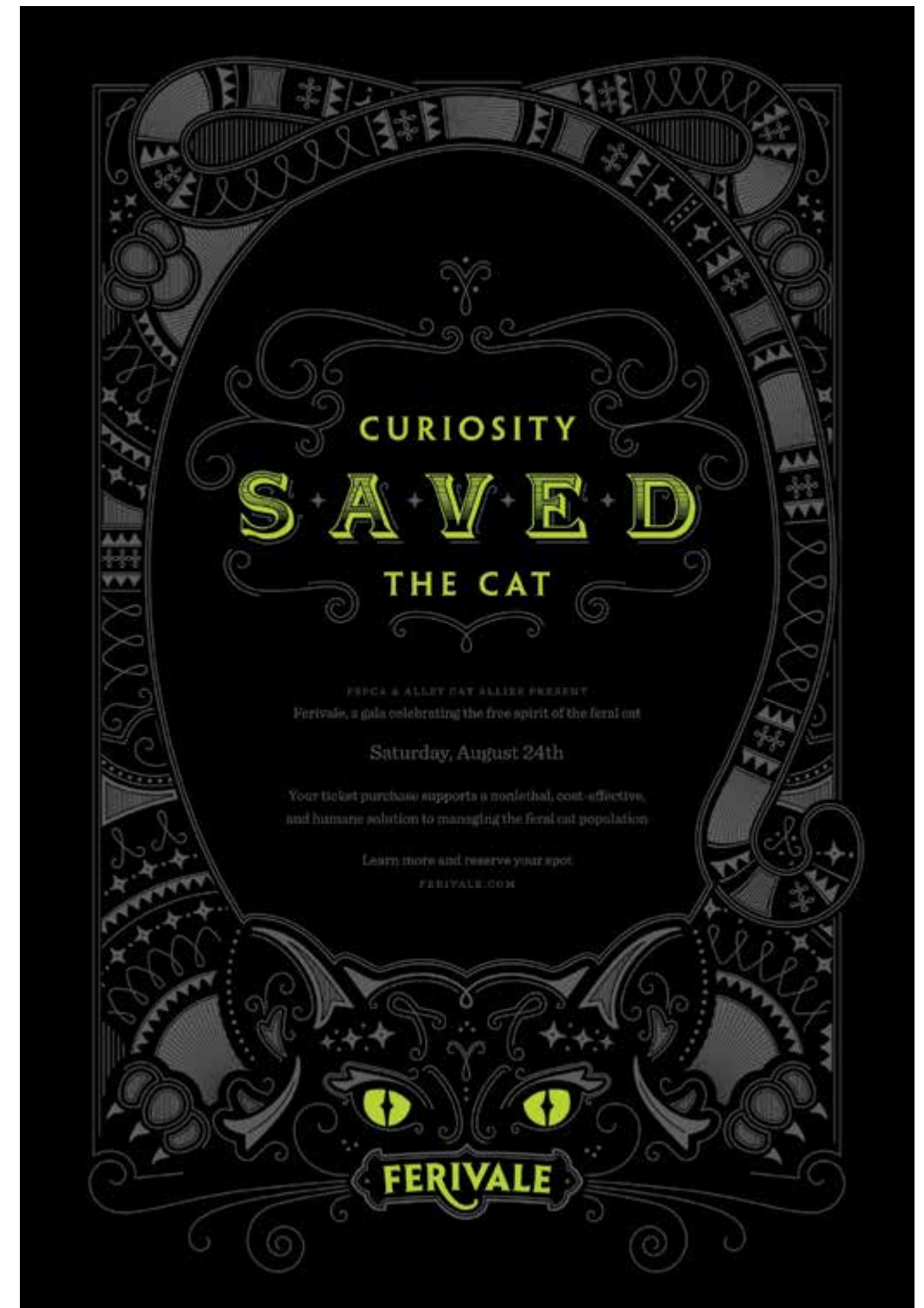
KM: I like work that's playful and lighthearted. I did a project called "Trim," the art of bikini grooming. It's designed as a kit that comes with a guidebook containing grooming basics, tips, and styling ideas. By putting a quirky spin on a gardening metaphor, I use humor to neutralize what could be uncomfortable subject matter. Hopefully it surprises and delights my audience.

EH: This same concept seems to apply to "Clean Break."

KM: "Clean Break" is candy packaging that delivers a break-up message in a humorous way. What's appealing is the novelty of the idea. I developed a really cheerful color palette and contrasted it with biting language. I think that play is what makes it work.

EH: What makes a good design?

KM: A good design solves the problem in a way that is beautiful, but also new and clever. My design philosophy is that we are solving problems creatively and visually. We are not just decorating things. Design is visual communication.



Festivale
Fundraiser gala poster
2013



Clean Break
Novelty break-up candy packaging
2013
(left)

TRIM
The art of bikini grooming kit & guidebook
2013
(right)

Laure-Hélène Oakes-Caseau

Kaitlin Nowlin

Kaitlin Nowlin: What are you currently most interested in exploring in your work?

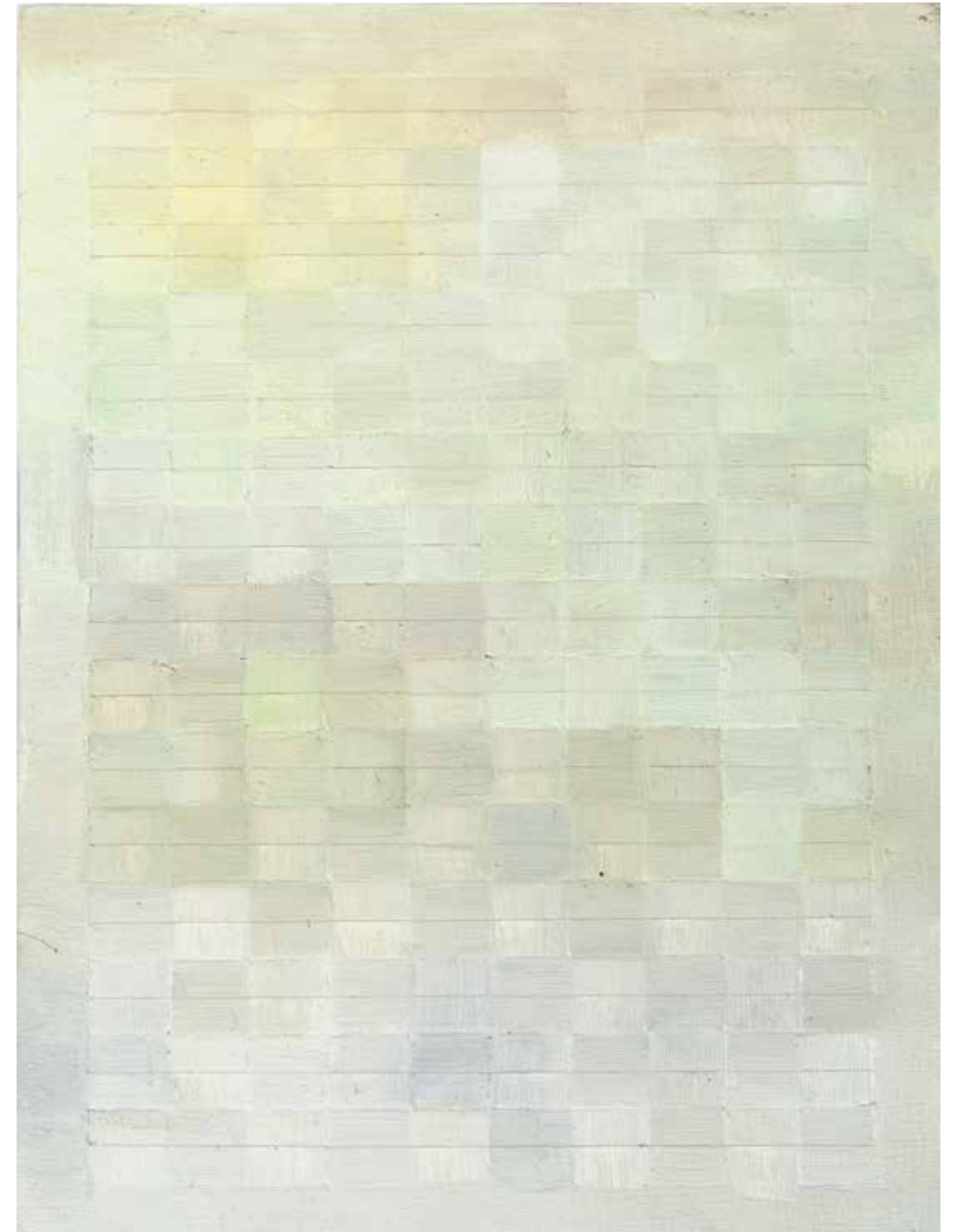
Laure-Helene Oakes-Caseau: I am interested in making works of art that are non-confrontational. They aren't competing for your attention, so it's the viewer's responsibility to decide if they want to interact with the object or not. If you choose to engage with the painting, that is when you get into the subtleties I have laid out. I think a lot about what it means to bring objects into a world that is already so full of things. I think, in some ways, that making paintings that are a little hard to see or photograph, that are easy to overlook, is my initial response to this situation.

KN: You say you are interested in geometry, order, and structure. Can you elaborate?

LHOC: These are things that always appear in my work. I think that it comes from a deep need or desire to understand things through the order in which they exist... It's something I am still trying to figure out.

KN: What do you want viewers to take away from your art?

LHOC: Ultimately, I am hoping the viewer has an experience that has not been pushed upon them. I am hoping it's a discovery. Perhaps this will become something that they have a sense of ownership over. So much of my work is about looking. You need to be aware of what you are seeing. Aware of your vision in a way—both the limits of what you are looking at and how things change when you move.



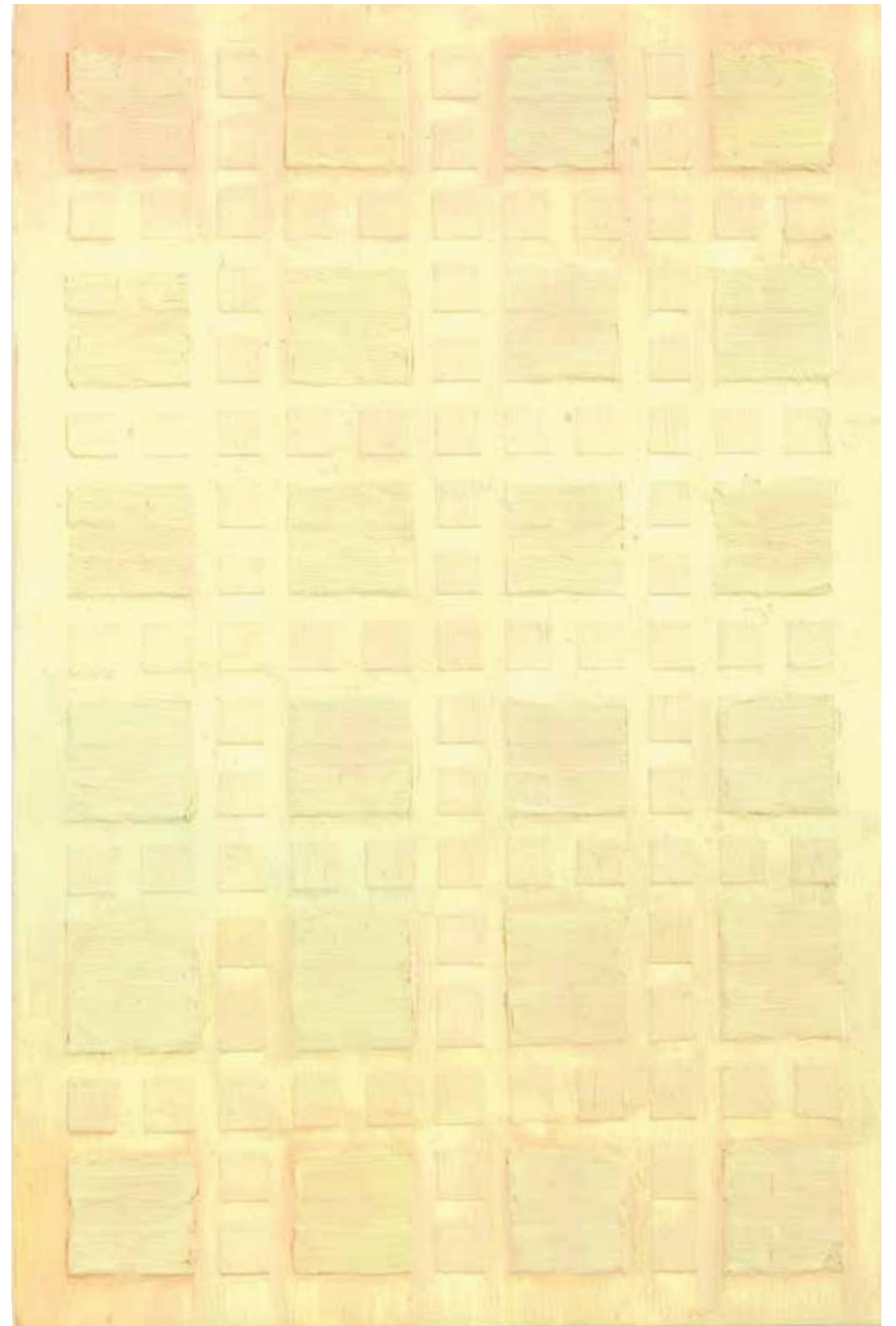
Am I writing the right words down?
2013; Oil paint on panel
6" x 8"



For Ann Truitt
2013; Oil paint on panel
11" x 14"
(top left)



All the things you've learned so far
2013; Oil paint on panel
30" x 20"
(bottom left)



Testament to the Broad Street windows
2013; Oil paint on panel
5" x 7"
(right)

Raphel Fenton-Spaid

Tiffany Lynn Hunt

Tiffany Lynn Hunt: What are you most concerned with in your practice?

Raphel Fenton Spaid: How to work more intuitively without it looking contrived. I tend to start with an idea and then execute, and sometimes the fortitude of the work lies in the strength of the execution and the material aspect, not in the idea. I like the puzzle and the whodunit. I like to disarm the viewer's expectations. As much as I am using familiar trumps, I am finding simple ways to subvert those familiarities.

TLH: So it's artifice.

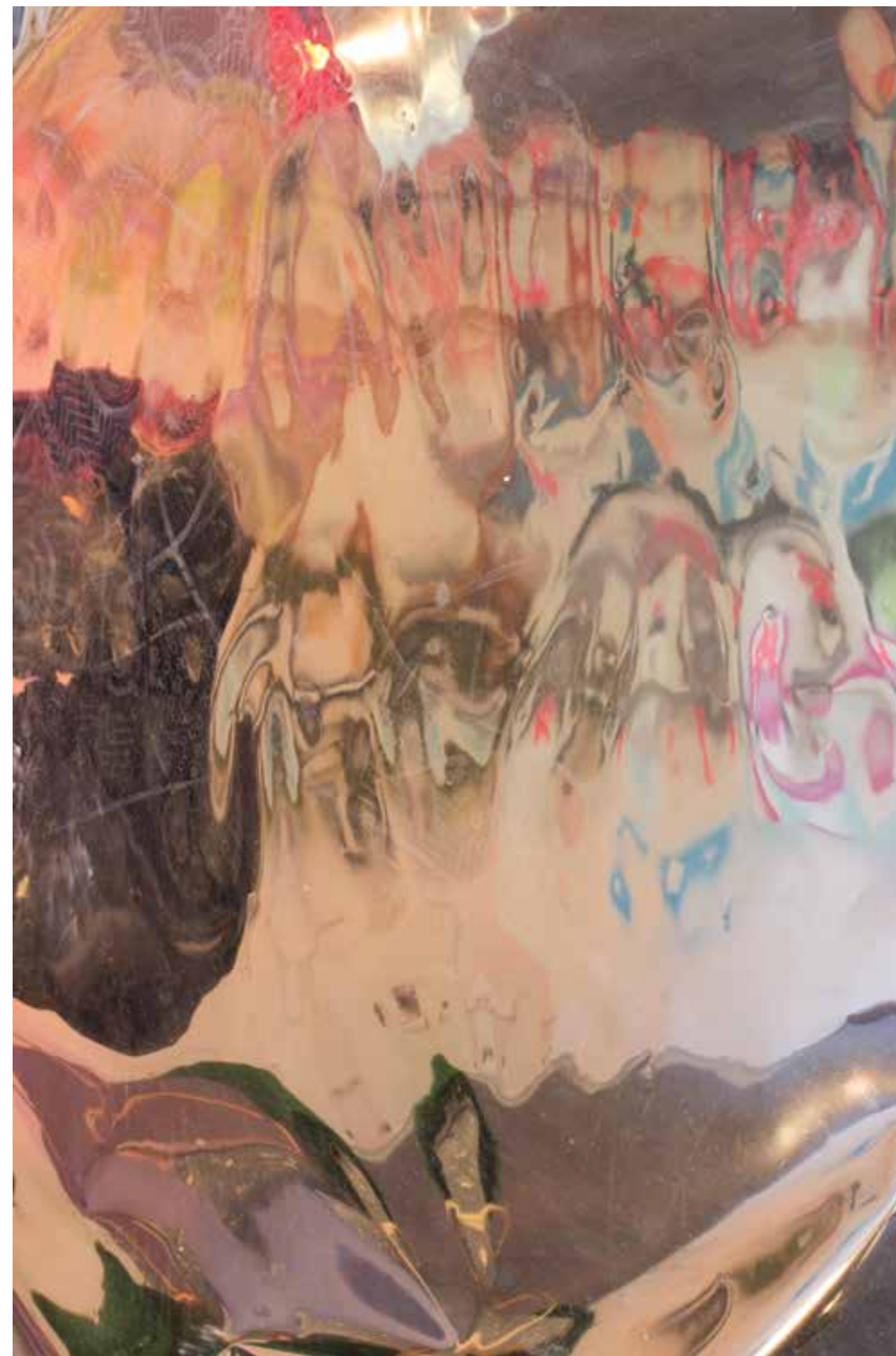
RFS: It's artifice in relation to the real and creating an illusion that incorporates both.

TLH: But with humor?

RFS: Humor is a way of disarming and creating accessibility. The element of shock is not for the sake of being confrontational. I value humor like Woody Allen who taps into everyday inter-personal discomforts and acknowledges the absurdity of those feelings.

TLH: How is space an element in your work?

RFS: My bathroom project, which started from taking a shit and realizing how ridiculous it was to feel any sense of shame in a normative act, examines the only private space within a public space that is really only semi-private. As I built the project, I started thinking more about one's intimacy within the space—certain parts are inherently tighter versus open—which led to subsequent iterations that manipulate space and elicit an experiential element. Moreover, I am cognizant of how my work relates to a given space, how it can either be dwarfed or enhanced in relation to the overall space it occupies and change the way it functions for the viewer.



Lavatory

2013; Masonry paint on cardboard, glitter foam, AstroTurf, reflective mylar, polyshield, sneakers, jeans, sour flush candy toilet, and wood
93" x 93" x 62"



Douchebag and Baguettes
 2013; Acrylic, collage, fabric, insulation foam,
 found objects, and bubble wrap on wood panel
 15" x 19"
 (top left)



Happy Bulletproof Chinese Garden Star Guaranteed Very Good
 2014; Acrylic, collage, found objects, cork, reflective mylar, water fountain,
 flower lamp, 3D lenticular puzzles, and rice paper on hollow core door panels
 80" x 102" x 44"
 (bottom right)



Spring Break
 2014; Found objects on found Polystyrene
 Insulation Foam
 31" x 28"
 (top right)

Alex Ibsen

Nicole Restaino

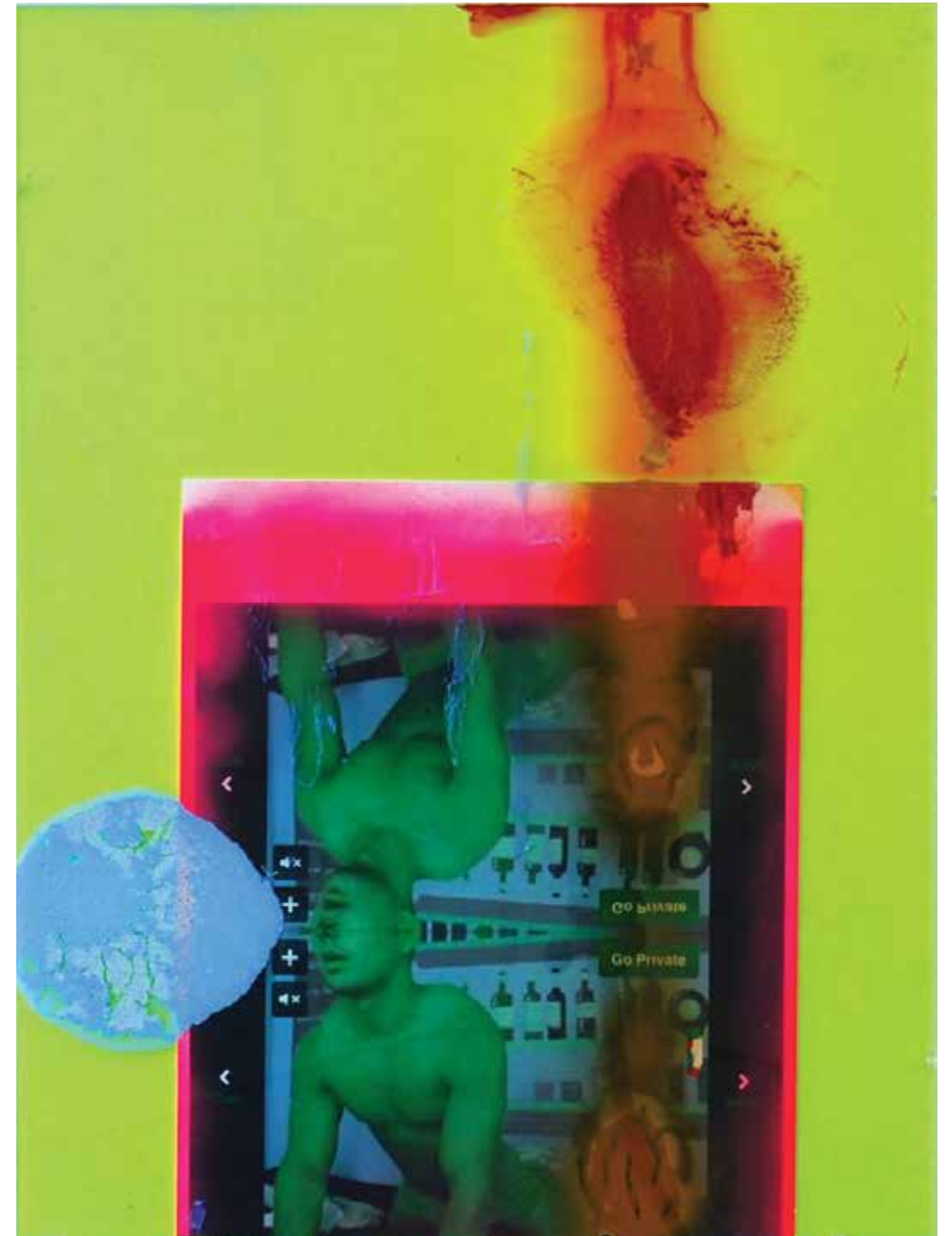
When I first met with Alex, I asked him to name five themes central to his practice. He responded with four: (1) the relationship between distance and desire, the need to possess that which is unattainable; (2) an interest in the aesthetic properties and metaphors embedded in natural elements such as the sun, gems, metals and minerals; (3) color; and (4) eroticism and sexuality.

His work thoughtfully interweaves these disparate thematics to form a set of overlapping concerns. Alex's work is also immediate and present: it is bright, it is often sexual, and it demands attention.

One of our most interesting conversations, however, paid little mind to aesthetic and thematic concerns and instead focused on the responsibility of the artist. Alex said to me: "there's an obligation to question things. But my work isn't about: here I saved you. Some people want that, but I think you need to figure it out." In a later meeting, he elaborated, stating: "the

job of the artist is to make work that is at once both aesthetically pleasing and provocative, work that asks questions, cannot be easily repurposed into a toothless product, yet still plays within existing aesthetic systems."

Alex quoted *Mad Men* to describe the role of the artist in our current cultural condition: "there is another way out of here that we don't know about." It is our role, as artists and critics, to find alternatives to dominant cultural and make them manifest through our practices.



Burnt Up Turnip
2013; Video still on paper, acrylic paint,
spray paint, ink, plexiglass
18"x 24"



Two-Headed Reclining Turquoise Figure
 2013; Video still on acetate, video still on
 paper, acrylic paint, markers, string
 58" x 44"
 (left)



A Balancing Act
 2013; Video still on acetate,
 video still on paper
 44"x 60"
 (right)

Tiffany Livingston

Sasha Goldman

On a constant search for an arrangement of words that are able to aptly chronicle the multisensory perceptual experience of being with paintings, nothing seems to string together just right. Nevertheless:

I would rather think about what they feel like than touch them - letting the abstraction of their texture linger with the limitation is both disorienting and stirring.

Colors both act aggressively and then abate, a dynamic tension that overrules expectations, instilling emotions and keeping the certainty of truths in flux. Smell is fleeting, impossible to catch, nameable only for an instant. Yet, in the passing moment, particular elements linger on while others only flicker.

Sound does not possess a physical shape akin to painting, but it can share a visceral quality that reveals itself in vibrations. Color and form vibrate as sound does, possessing and sharing a type of vitality and allowing expansion.

Thursday, November 17

In the theater I noticed, from observing some satin, how much the tone of the object itself is to be found only just alongside the glossy part; the same true of the hide of a horse.

Listening to that charming piece, with its delicately wrought passages and its music that I know by heart, I saw indifference on almost all those faces of bored people; they come there only as a matter of form, or just to hear Madame Alboni. The rest is a side issue, and they yawn while they stick it out. I was enjoying everything. I said to myself: "It is for me that they are playing this evening, I am all alone here; a sorcerer has even had the kindness to place near me some phantom spectators, so that the idea of my isolation shall not decrease from my pleasure; it was for me that those decorations were painting and those costumes were cut and, as for the music, I am the only one to hear it."

-Eugene Delacroix



Have you seen the silver raven?
2014; Oil on Canvas
18"x 13"



lilac ties
2014; Oil on canvas
94"x 140"
(above left)

a farewell grin
2014; Oil on canvas
94"x 132"
(above right)

under a windy knob
2013; Oil on canvas
94"x 140"
(right)



Mark Martinez

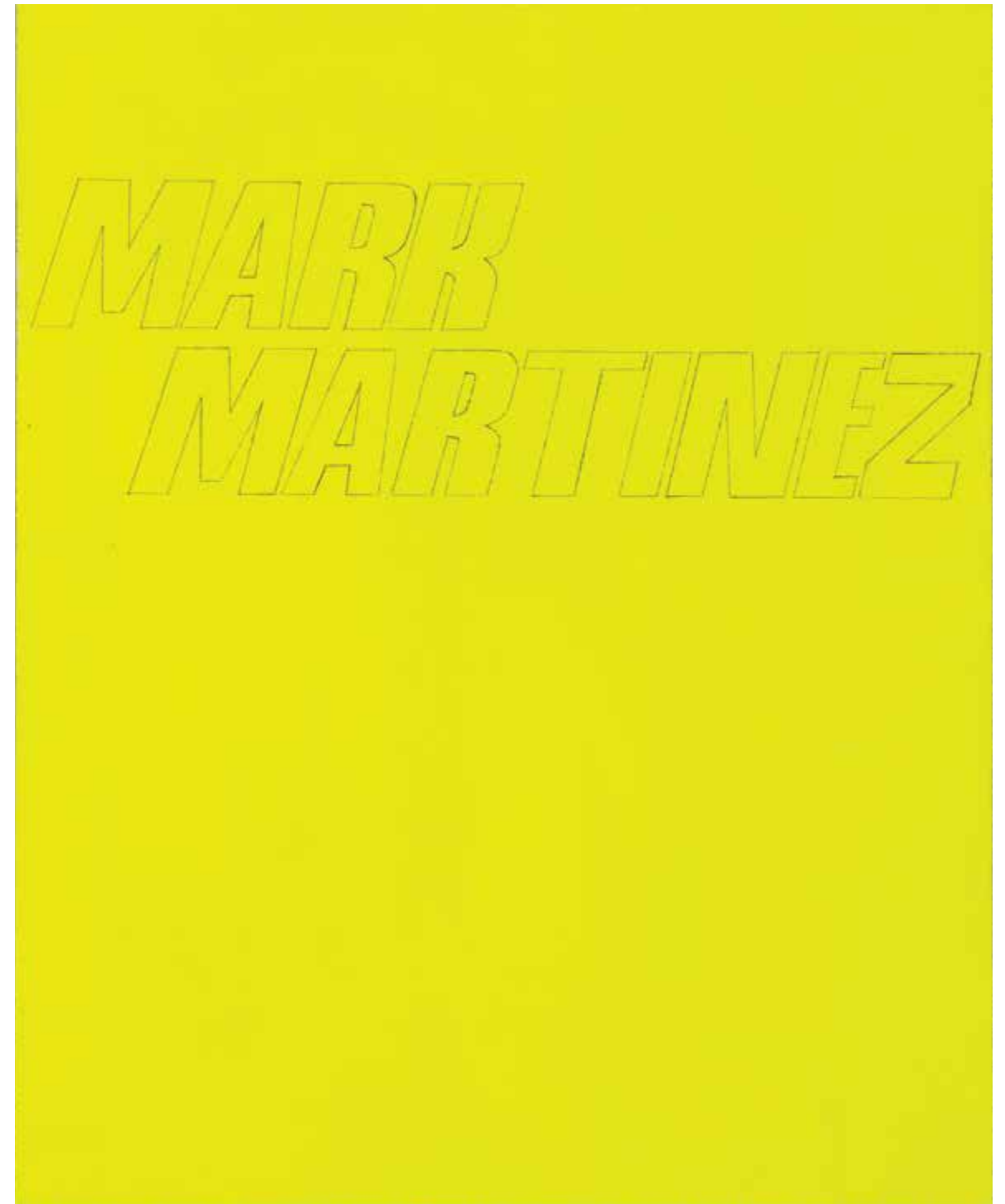
.....
Alicia Bonilla-Puig

Mark collects a lot of his material from various neighborhoods in Philadelphia which he feels are marginalized. "I like [the signs] aesthetically because of the color and think of the streets as being painted by these signs. I think of these materials as I would a tube of paint. I collect them, I scatter them around the studio and pick it up and work with it," stated Mark.

Another important part of Mark's work is the walks in which he traverses throughout each neighborhood in order to collect his material. The walks, as he describes them, are a time of reflection. "Walking everywhere earlier in my life had always been attached to poverty and not having things, such as a car. But that notion has changed completely living in a city where walking is not an indicator of *not having*," Mark explained.

Mark compared the walks with graduate school, saying that they are both about self-examination. He also explained, "In these moments, I question the notion of my own identity. The walks are temporary wormholes where all the different experiences and thoughts I had long ago exist and inform my work and thoughts now".

Identity is a powerful entity. It's amazing how names create an identity for you! "My name is an indicator of my perceived identity, for me, to others," Mark said. "I can't control being named Mark Martinez, but I can try to understand what identity [Mark Martinez] means, and possibly shape it through my work,"



Mark Martinez
2013; Acrylic on linen, graphite
17"x 21"



Untitled installation
 2013; Acrylic, duct tape, found signs and wood
 Dimensions variable
 (left)



Untitled detail
 2013; Acrylic, duct tape, found signs and wood
 Dimensions variable
 (left right)

Kensington Ave
 2013; Acrylic, duct tape, found sign and wood
 Dimensions variable
 (right)



Kaitlin McDonough

Heather Castro

Kaitlin McDonough: In Boston I studied with [sociologist] Adam Seligman. I'm currently reading his recent book on pluralism where he makes an important clarification about the language used in much communication, calling it 'notational language.' It's language at its most functional but also its most reductive. I'm trying to avoid a notational sort of "pinning down" in my paintings. Built into the structure of a painting there's a simultaneity where multiplicity can live. A mark is not just red—it's linen, image, paint, texture, scale...

Heather Castro: All together at once.

KM: Yes! I think of my work as a space for engagement. I know there's a triangulation of relationships, but I care about the interactions that you and I have with each piece respectively (much more than my indirect interaction with you through the piece).

HC: This makes me think of the internet, where you can type one word into Google and get a myriad of different takes on it.

KM: Hmm, when I was living in Rome I saw ancient Roman wall paintings; in them there was a mixture of architecture, plants, narrative vignettes, parts of the wall that were crumbling—all together in this one experience. The internet—how a word anchors disparate worlds together in clusters—it's definitely an apt structure for this sort of interwoven thought. The ability to have different responses—it says something about the life of the work. That's what I hope for my own paintings; that, while the experience may vary from viewing to viewing, a certain vitality remains.



Untitled
2013; Oil and spray paint on linen
24"x 18"



Information
2012; Oil on panel
12" x 8"
(left)

Body Thinking
2013; Oil and spray paint on jute
83"x 73"
(right)



Jonathan Ryan

William Schwaller

William Schwaller: It seems that most all of your paintings depict some sort of human intervention in nature. Is that something that naturally sticks in your mind or is there something more about man's relationship with nature that you're interested in?

Jonathan Ryan: Yes, lately I've been looking at man-made structures and pathways in rural settings. These kinds of structures are pretty normal at this point, but they are odd when you look at them closely—probably because they aren't meant for close examination. However, I find that they tell really interesting stories about how we utilize and travel through places.

WS: How do you go about choosing your subjects?

JR: All my work comes from places that I've been to. I make drawings and paintings on-site, and I also take ideas back to the studio. I've found that my best work comes from spending time in a place. I may walk around for a few hours or all day before finding a valid subject. When I paint the first thing I notice, it usually ends up being a more cliché motif.

WS: At a time when artists can choose virtually any media and practice, what draws you to painting?

JR: Painting, and particularly the landscape tradition, is a slow process and historic practice, but I'm curious if I can use it to tease out peculiarities of our current world. I prefer painting because it's slow; I have to be very specific and thoughtful with my decisions.



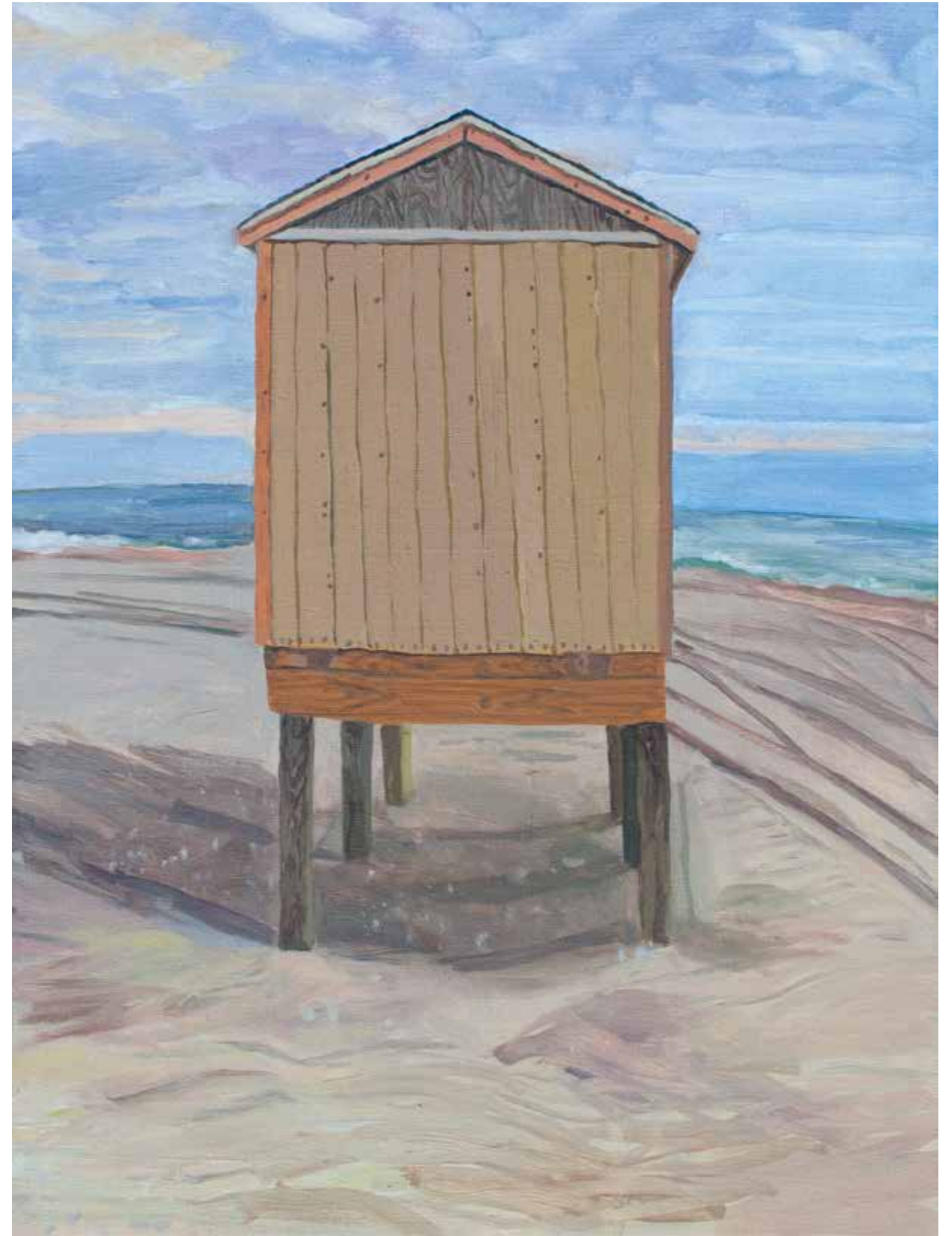
Johnny-Five
2013; Oil on canvas
48" x 40.5"



Port Hole
2013; Oil on canvas
44" x 60"
(top left)

Lot
2013; Oil on canvas
44" x 60"
(bottom left)

November
2013; Oil on canvas
24" x 18"
(right)



Rebekah Flake

Elizabeth Duntemann

Distinct national identities can be visually manifested through public spaces. Monuments, historical buildings, and ceremonial performances communicate a place's potential public identity, which can evoke reactions from a viewer. The audience determines the success of the intended message, but these places can represent many different notions for their diverse visitors.

Observing how people interact with locations and events initially appears unremarkable. Gradually, certain repetitions, visual contrasts, or ostensible irreverence register difference, and provoke judgment of both participant and place.

To recognize personal prejudice and consider an alternate outlook is illuminating - because of the tensions between a subject's relationship with place and history.

Our current conditions of globalization distribute cultural fragments across man-made boundaries. These vestiges of contact appear in both familiar and unexpected settings, distorting ownership and belonging.

-Elizabeth Duntemann

"The time I have spent in European cities, such as Berlin or Rome, and in former colonies, including Johannesburg, South Africa, has shown me the reach of Western modes of monumentalizing history. As an American, there is restlessness in my existence. I have revisited sites that occupy a permanent role in my identity, whether I feel ambivalent or even appalled by them. I'm trying to talk to those of us who move between these places. Using photographs to create portable memorials, I re-locate and re-contextualize these instances of politically-charged visual culture, to where the pressures and perspectives of complex histories compete in one room for attention and allegiance, as they do in my life."

-Rebekah Flake



*Cold War Reversal: All Smiles with the Newly
Anti-Capitalist Berlin Wall*
2014; Archival inkjet
27"x 18"



Forum Romanum/Treading on the Imperial Public Sphere. Rome, Italy.
2014; Archival inkjet
40"x 60"
(top left)



Forum Köpenick/Shopping Center with Added Prehistoric Gravitas. Köpenick District, Berlin, Germany.
2014; Archival inkjet
40"x 60"
(bottom left)

Making Memories at the Memorial to the Murdered Jews of Europe. Berlin, Germany.
2014; Archival inkjet
28"x 42"
(top right)



Monument to the "Glorious Dead" from a Contested Alliance in an Era Best Forgotten. WWII memorial, Johannesburg, South Africa.
2014; Archival inkjet
28"x 42"
(bottom right)



Joseph Hocker

William Schwaller

William Schwaller: Why did you begin making the objects in your photographs?

Joseph Hocker: Well, I knew I was building these things as representations of time, but as I thought about it more, and the rest of my life was going on, they became representations of fragility and more about life and toeing the line between life and death. A lot of them are really fragile structures that are held together only by friction and they really don't stand a chance of lasting more than, in some cases, minutes. They have this life cycle that I'm interested in.

WS: Is your work still a form of landscape-based documentary photography?

JH: I've been trying to move in a direction of making things that can't really exist outside of photographs. So I'm making it more about the photograph itself, to give these things their own environment that shifts what they look like and feel like versus some actual "thing."

WS: Would you say that you have a romantic view of Nature?

JH: It's definitely a romanticized idea of these places knowing that most were sand mines like 45 years ago. They all have strange growth that occurs when the land is trying to recover and in some places the highways are not far away-but I'm able to push past that and get the feel of this dense forest. The ability for me to go to a school in a major city and to disappear into the woods is a luxury and definitely romanticized.



Creek Side Hut
2013; Archival inkjet print
Dimensions Variable



Spatial Relations
2014; Archival inkjet print
Dimensions Variable
(top left)

Two-legged Beast
2013; Archival inkjet print
Dimensions Variable
(bottom left)

Artist Conk House
2014; Archival inkjet print
Dimensions Variable
(top right)

Ice Wall
2014; Archival inkjet print
Dimensions Variable
(bottom right)

Brad Jamula

.....
Bethany Farrell

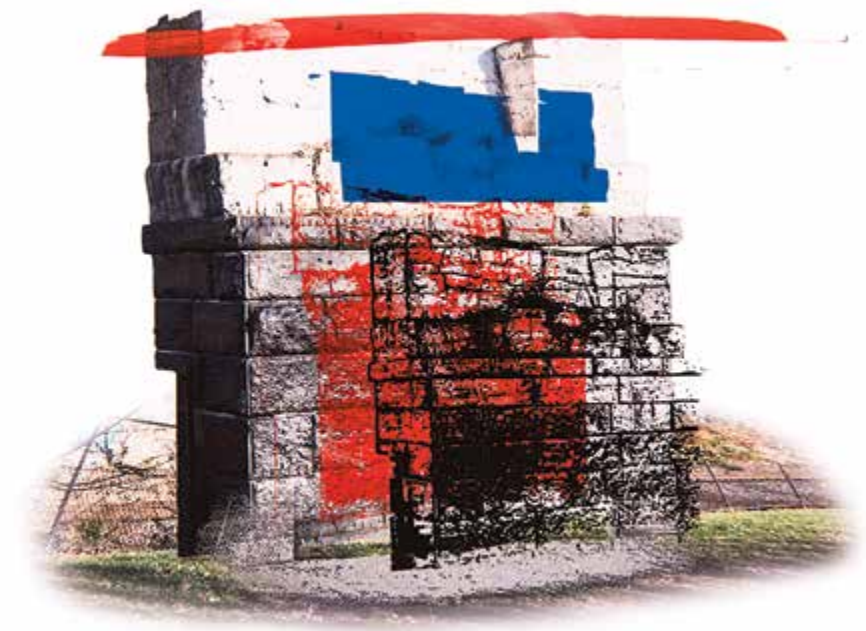
Bethany Farrell: Photography as a practice is very eye-centric. How have you attempted to include the entire sensorium in your work?

Brad Jamula: That is what I have been trying to resolve in my own photography practice. I was classically trained... and that was centered on the art of seeing. I am endeavoring to combine the memory of a particular feeling of a space I have photographed with the imagery that I come away with to reimagine my relationship to the environment... That is what I ultimately attempt to reconcile. One, separating things and attempting to fight the urge to frame - both within the natural frame of the photographic image and in directing the ideas it encompasses. I want to consider the nature of a photograph... Coming to Tyler, I began to question my relationship to

photography and realized I wanted to explore alternatives to the traditional approach to the medium. As I experience the spaces I photograph, I am trying to relate to what is around me. After this, I separate out parts of the space and alter it through the art of screen-printing.

BF: When you isolate and deconstruct the photograph, you change the phenomenological experience of the viewer. How are you reimagining perception and experience for the viewer?

BJ: In terms of imagination, I think the idea of memory is most important. I want the experience of my art to be a fantastical engagement with these objects, but grounded in reality, in something familiar..



object 05
2013; Inkjet print & silkscreen
13"x 19"



castle
2013; Silkscreen on newsprint & craft paper
54" x 75"
(top left)

untitled
2013; Mixed media
Studio Installation
(bottom left)

crown
2013; Inkjet print & silkscreen on acrylic
16" x 22"
(right)



Francine K. Affourtit

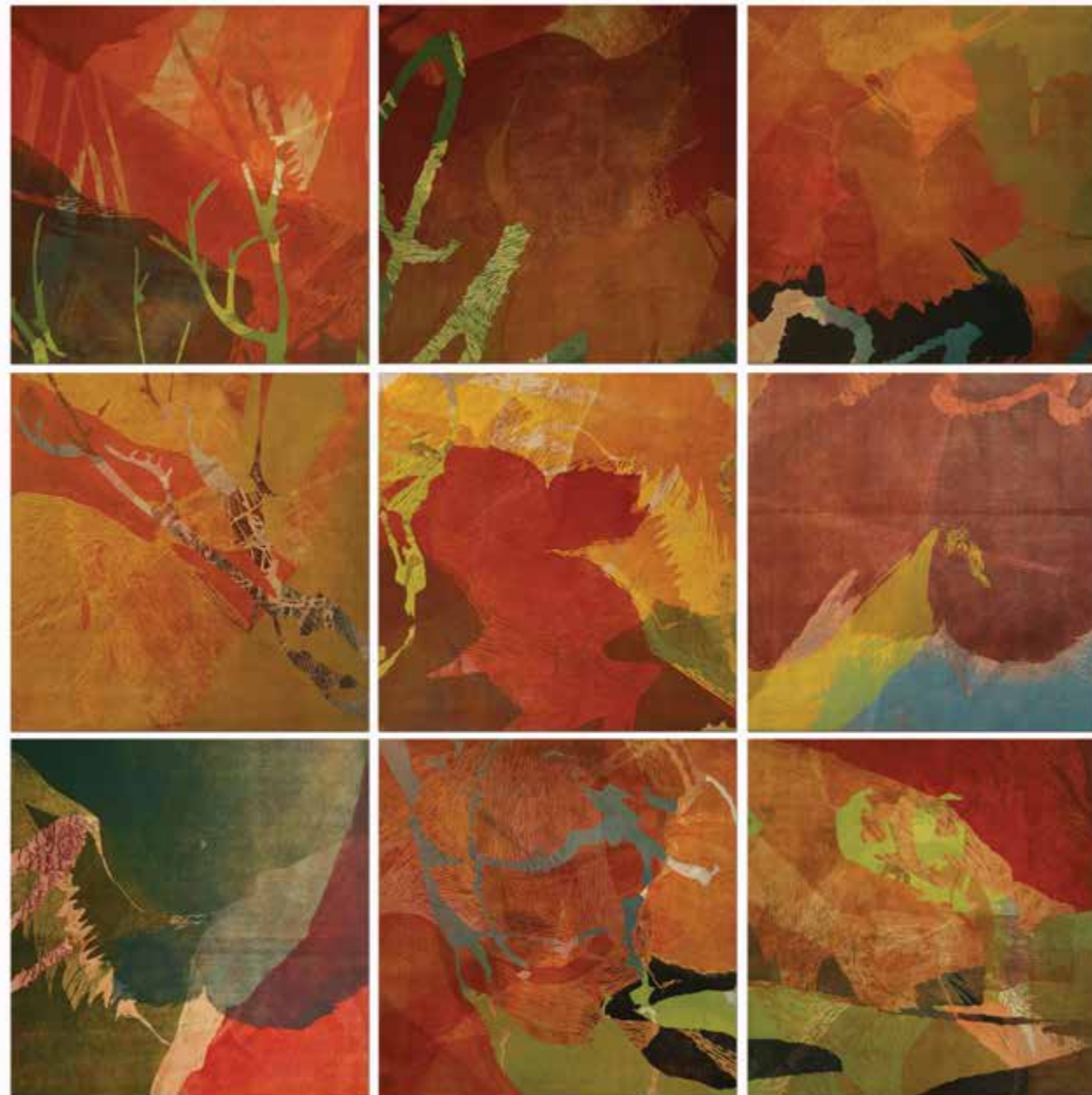
Bradley J. Cavallo

Amongst contemporary artists, all seeking to reflect, imagine, or abstract from the world around them and thereby make art from the techniques of their chosen media, few delve as deeply into the matter of their materials as Francine K. Affourtit.

Within un-carved blocks of wood, Francine sees all attainable forms always-already waiting. Well before she cuts and prints her thoughts, visions excite her into considered examination of each artist's mark. Moving her towards an unknowable, perhaps unattainable completion of these sentences, her furious inner eye strives to realize the things unseen but sensed. Because of her ideals, Francine's aesthetic embodies patient process and the assured success of apparent failure. As a printmaker, while her forms do repeat, the energy of lines, colors, and details shifting and slipping, collectively maintains an artistic momentum that transcribes the complexity of visual comprehension into sensuous echoes of reality. Growth, for Francine, materializes in concepts, in working through ideas—visually speaking around the periphery of central themes momentarily undefined. Her woodcuts invert ekphrasis and give structure to ideas waiting for their language.

Francine seeks printed iterations that incite critical receptions, all of which contribute discrete aspects of the challenge to continuously create. Her aesthetic of sculptural installations nuances our experience of textured imagery. In scale both physically assertive and intimately engaging, her recent artworks stitch together multi-layered collages and immersive environments.

Francine K. Affourtit, whose prints surprise in their technical mastery, possesses a practiced artistic vision absolutely crucial for understanding the sublime potential of contemporary art.



Lexical Gap
2013; Woodcut prints collaged on canvas
20"x 20"



Palast (After Tacita Dean, for Lorraine)
 2013; Woodcut print on masa paper
 Four pieces 20'8" x 43" each
 (left)



Palast (After Tacita Dean, for Lorraine) Detail
 2013; Woodcut print on masa paper
 Four pieces 20'8" x 43" each
 (right)

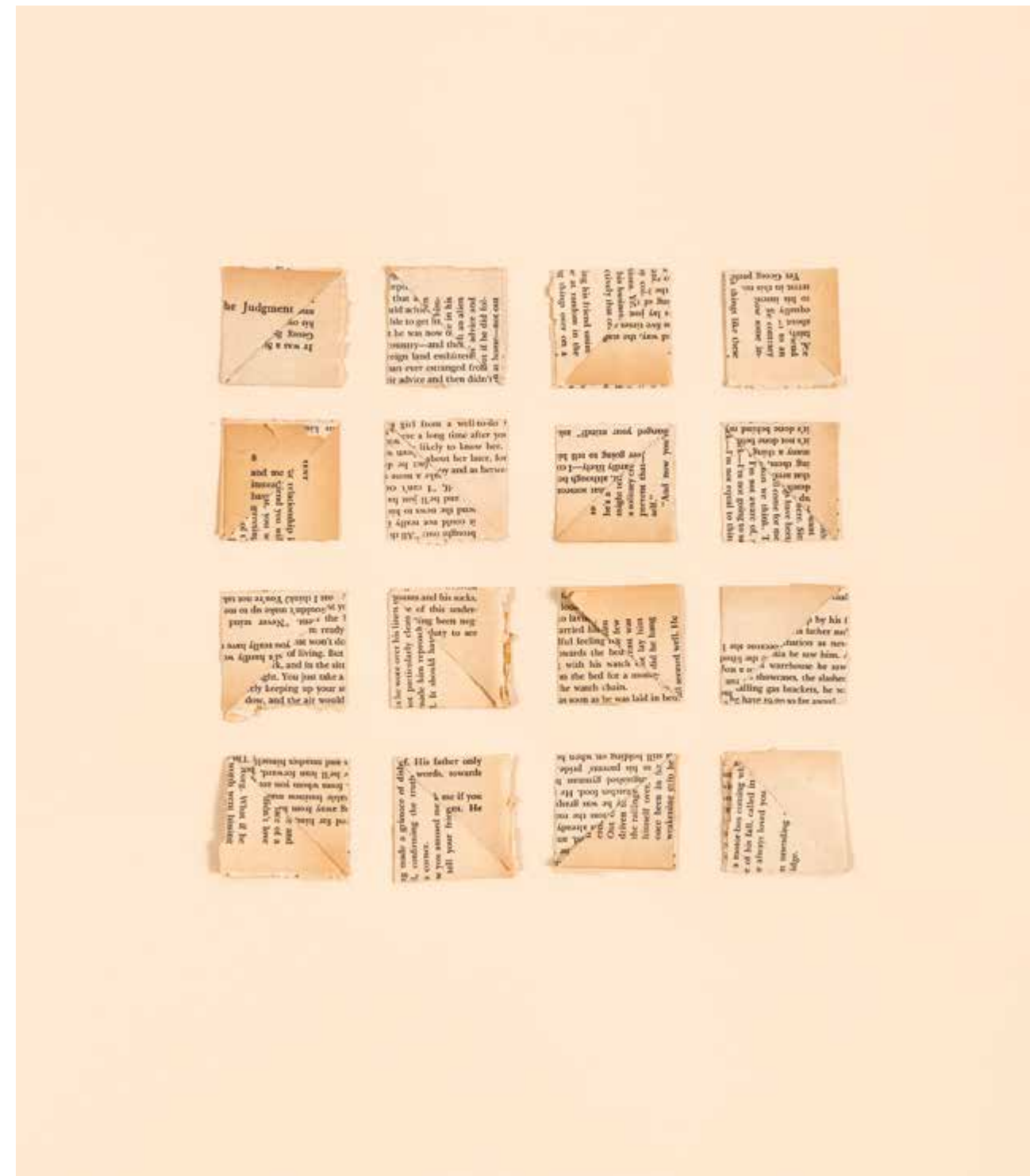
Wayne Kleppe

Alicia Bonilla-Puig

Wayne Kleppe's artwork is intimate and participatory. It captures a viewers' attention, drawing them in. Those smaller in size, such as the handcrafted books, invite one to examine them individually - a closer inspection of the artist's handmade books reveals that Kleppe has pressed strands of human hair into the delicate, handcrafted sheets. Kleppe uses both visual and tactile experience to draw awareness to his labor-intensive processes.

His practice draws from traditional modes of printmaking, in varying forms. He uses woodcuts compiled together in expertly handcrafted books as well as Polaroid images, meticulously reprinted through a CMYK photolithographic process. Yet Kleppe also allows for the ideas that shape and inform his practice to influence which medium he chooses to execute each specific work. This broadens the spectrum of his artistic oeuvre to include cut text pieces, photography, molded body casts, collages, and installations.

Intimacy manifests itself in more than the formal and physical aspects of his art, however. For example, when read together, the words in the cut text works form narratives that comment on the subtle complexities of personal relationships. These carefully composed selections of prose expose the darker side of human consociation, an expression of his belief that trauma acts as a vessel for intimacy. Kleppe's focus on emotionally charged human experiences makes his work both universally relatable and psychologically engaging.



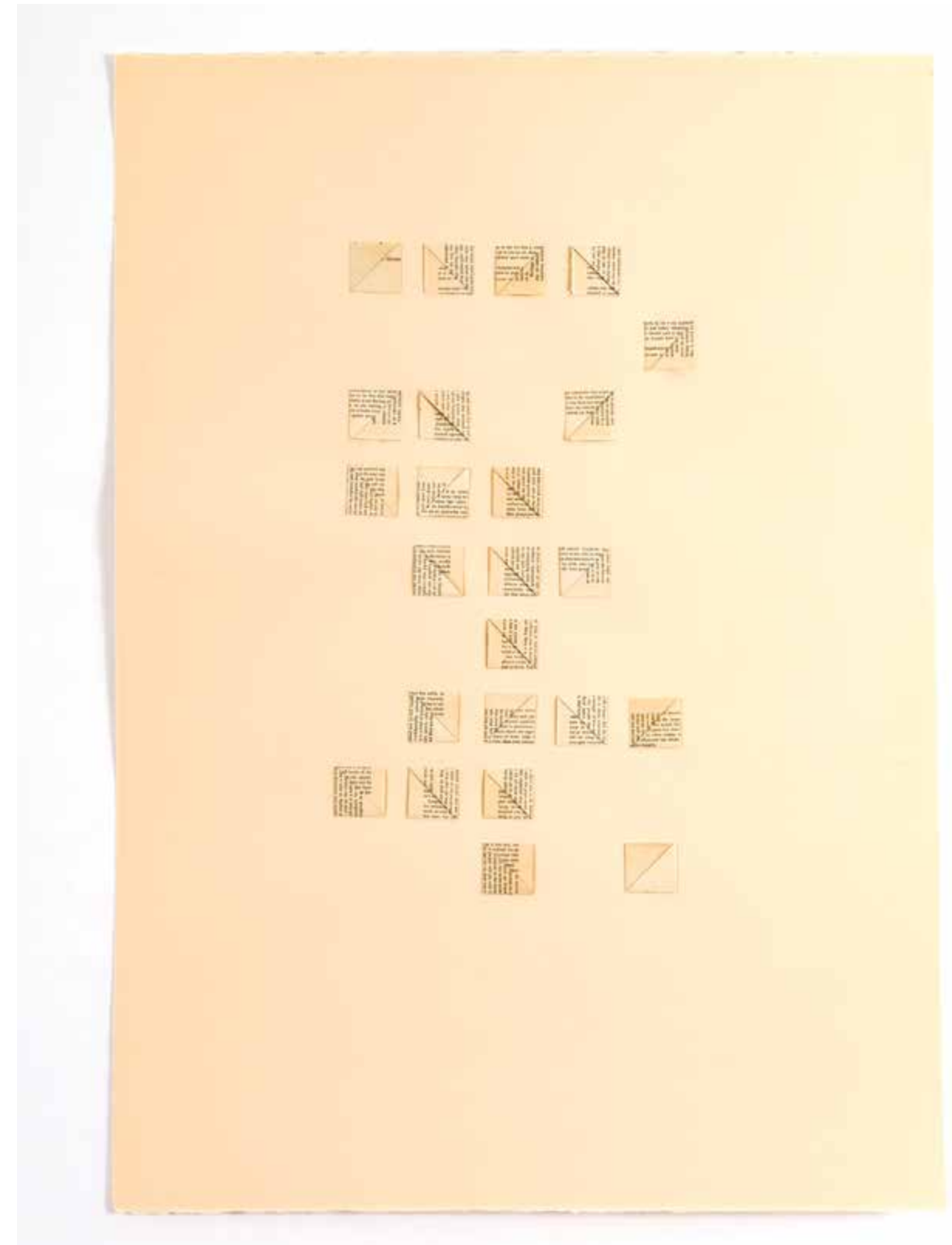
The Judgement
2014; Altered book
30"x 41"



Six (selected)
2014; Altered book
(top left)

Conversations with mother (selected)
2014; Altered book
(bottom left)

Untitled 1
2014; Altered book
30"x 41"
(right)



John Emison

Nicole Restaino

January 23

1. Good point by Nicole in her latest letter - yes, we still live in pre-Copernican concepts of space as related to the horizon, the sky, or location, frame of reference

(sidenote: does that also mean we look at genes pre-that-bean-friar-guy or time/space pre-Eisensteinian, just because we can't *perceive* the recent scientific understanding by using our senses, does that really mean we are pre-Copernican?)

back to Copernicus - we may conceive of space in pre-Copernican terms but the *spaces have changed* - the way they are made, laid out, how, what forms, where, why, under what conditions. Curious.

2. How to resolve some of these issues in an exhibition - when the conditions of the exhibition are generally not in my control (place, time, how the space is built, how people interact with it, when, who). How to call attention to the space itself - and how to use the space in a productive manner.

3. To make visible the conditions of the exhibition space (Pierre Huyghe's dOCUMENTA seems more appropriate here). Not to be lumped in as institutional critique, rather, institutional *understanding*.

(initial ideas:

1. Weathervane on top of building
2. A map of people in charge of Tyler
 - carved?
 - square to reflect the room?
 - in relation to the paintings?
4. Diagrams of the room
5. Control of the light element(s)
6. Video?
7. April...)

1/24/14

John, wait, I thought of something else re: architecture + space. So, yes, I absolutely think spaces not just mimic, but activate the ~~intended~~ functions ascribed to them. We have discussed space + its importance in your practice. So, do you seek to provide an antidote to this activation?

Do you want to interrupt, mess with, or call attention to ~~how~~ the built environment ~~really is~~ + its intended purpose. The intended purpose is made 'clear' through aesthetics, i.e. - the drab white walls, etc. But is it 'clear'? Or does it seem 'natural' that a house appears one way, a school another, and so on? A myth (like Borges says),

-N

Correspondence by Nicole Restaino to John Emison
January 24, 2014



Get the vase out of the room. All the way out.
2013; Concrete, steel, unknown materials
21"x 29"x 21"
(left)

Look, Fire-face, why not stop for a cup of tea?
2013; Gouache, ink, and graphite on canvas, nails
71"x 71.5"x 2"
(right)



Jebney Lewis

.....
Maeve Coudrelle

In our ongoing conversation, Jeb and I came to focus on a number of main themes apparent throughout his practice, including social utility, power dynamics and criteria for evaluation. Jeb has produced an astounding body of work in his time at Tyler—and a career’s worth before that—all with the intent of engaging with communities that exist outside of the dominant power structure. His projects often elicit a degree of confusion from the art world, which is still predominately accustomed to object-based, gallery-centric work. While the concept of “art” has, within the past half-century, evolved to include events, performances, workshops and interactive projects, community-based collaborative art still tends to perplex traditional institutions. Questions surrounding it include the oft-repeated: “How is it different from social work?” “Why is it art?” and “How do we evaluate it?” What is most revealing about Jeb is that, while he certainly attempts to help answer these questions for his viewers and evaluators, he does not personally agonize over them. What is most salient to him is the social

impact and usefulness of his art: how it engages with its audience and the various participants and collaborators involved, and whether it has an effect on how these individuals conceive of themselves in society. One of Jeb’s most recent pieces gave local schoolchildren the chance to pose for a professional photo-shoot in full costume, tilting the balance of power by making expensive expertise accessible in the enactment of a largely unspoken narrative.



*Imagination Invasion from Planet Space
(with Kathryn Sclavi)*



B4C
 GET DOWN WITH
 CONSTRUCTION!



Imagination Invasion from Planet Space (with Kathryn Sclavi) (top left)

B4C mobile workshop (top left-right)

B4C (bottom left)

Imagination Invasion from Planet Space (with Kathryn Sclavi) (right)

Theresa Sterner

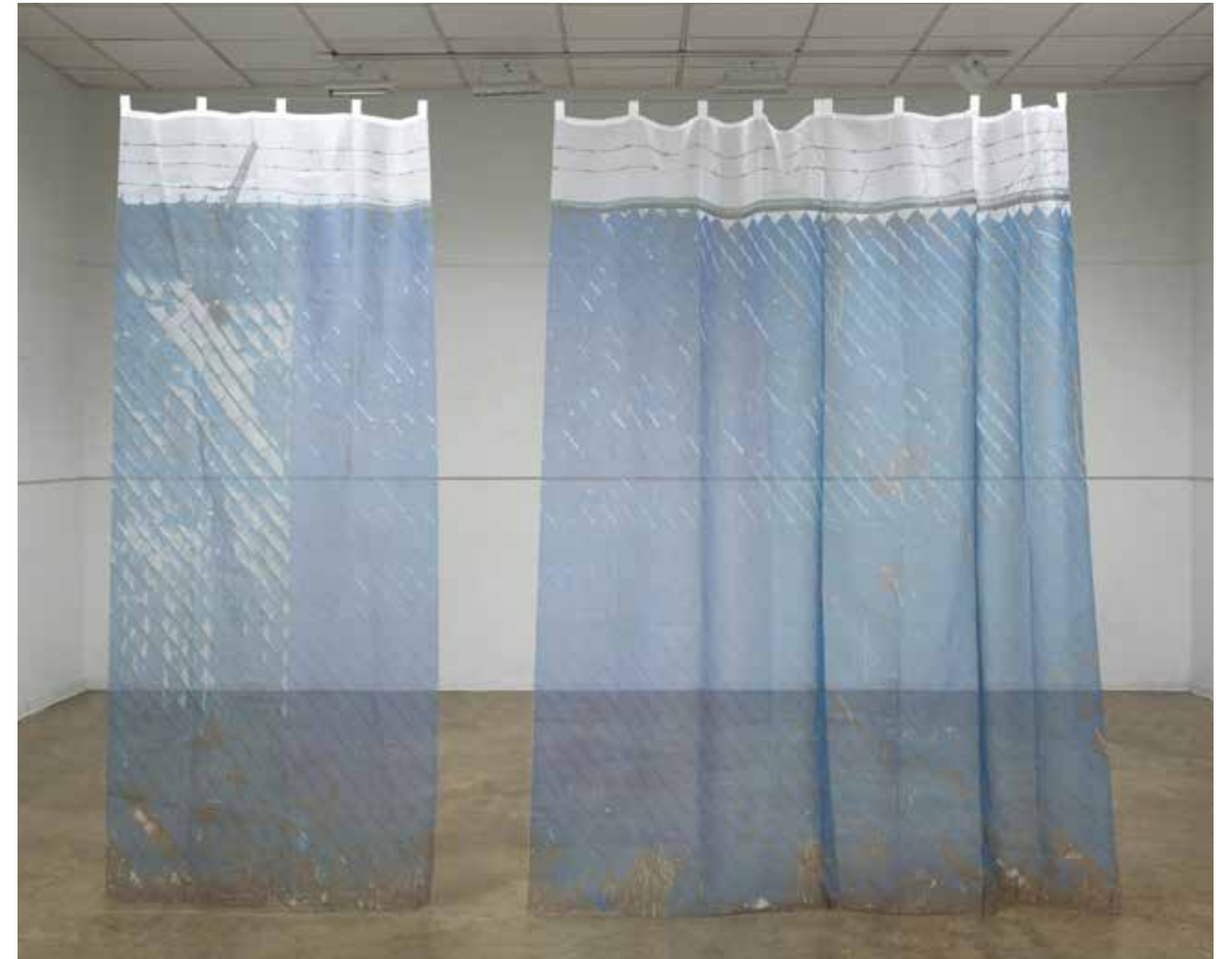
.....
Sasha Goldman

The enormity of the physical and cultural landscape of our lives leaves us to question where our place is within it. All we can do is capture a fleeting moment, or make an impermanent mark, that might allow us to make some sense of our place. Or we can take the approach of nomads, those without a fixed position, and choose to locate ourselves another way.

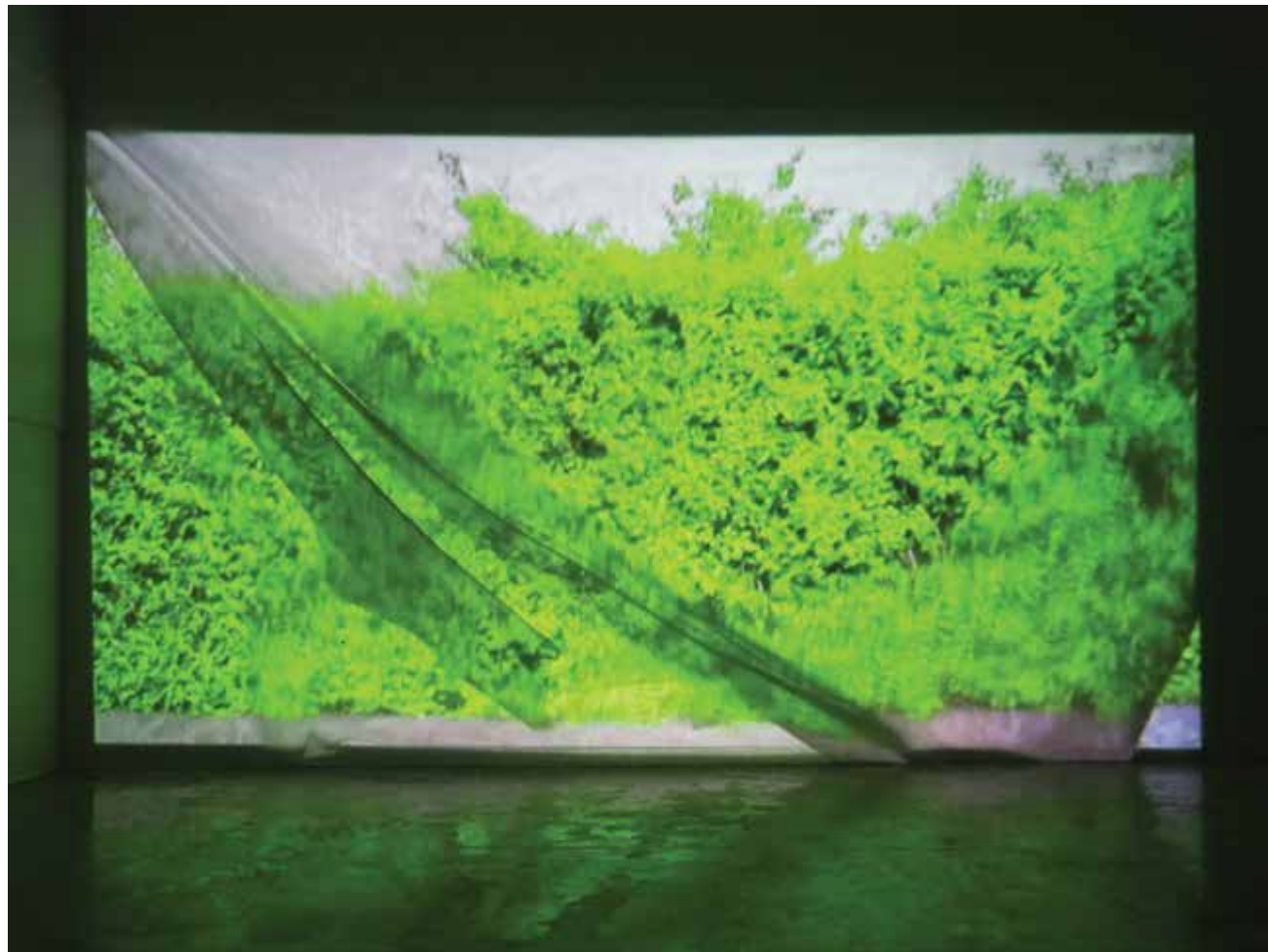
Because the nomad's physical, cultural and social locations are in flux, their subjectivity must also change in relation to their environment - turning inward but looking outward in order to synthesize how they encounter the world. And yet, their only constant, only ever-present subject, the only thing nomads always have with them, is the self.

An artistic practice that is nomadic refuses definition. There is no fixity of medium or form, or continuity of subject. In dealing with transience it must always leave room for change, for questions, for movement in a new direction. There must be space for new impressions from divergent landscapes and experiences, which may contradict or refute a practice with a defined subjectivity.

One must look especially carefully at the work of a nomad because it does not readily reveal itself. Carrying with it all the tools for any place, it must be undressed - layers removed and items put into temporary place so that what's underneath, the subject and the self, might be shared and understood. The nomad must be cautious, always prepared for whatever might come his or her way.



Fence Curtain
2013; Inkjet print on silk organza
Three panels at 84"x 42" each



Some things lead, some follow, some blow hot, some cold (Soft Focus Sculpture)
 2013; Third impression
 Video projection, 13 min loop
 (left)

And all its uses are easy (moving a heater across the sunrise in one minute)
 2014; Video still, third impression
 1:00 min video
 (top right)

Empty, like the valley (purple fog)
 2013; Video still, second impression
 3:41 min video loop
 (bottom right)



Misha Wyllie

Bethany Farrell

Bethany Farrell: How do you use found objects to alter the standard relationship of viewer and art?

Misha Wyllie: For me, a found object can mean a discarded object, a readymade, a yoga mat, a ball, anything that is given a fixed role that sets up a relationship to the object that is dependent on assumptions and loaded with expectations.

The art object also has a fixed role. It varies according to the context, the public, and the person, but its function is still standardized. When I enter the Met, lights are dimmed and benches are placed; cues are set up to tell me what quality of experience I should expect... I am not interested in a reactionary critique of this system, but I am looking for a way that an artwork can function despite it. So far, that has meant that the works seem displaced.

BF: Can you provide an example of this particular to your work?

MW: By using found objects, the work's meaning is dependent on an individual's lived experience. Encountering a sculpture that is based on a bed recalls your history with beds. The size, the type of fabric, all the formal qualities lead you to consider where you have seen beds like that, why beds like that exist, or why they do not. Since it cannot be put in a bedroom or a hospital, no single association can be privileged and nothing can be disregarded. The sculpture of the bed is neither here nor there, but it can be both by belonging nowhere.



Mannequin Backside
2013; C-print
4'x 6'



Bags
2011; C-print
4" x 6"
(top left)

Green Leaves
2013; C-print
4" x 6"
(bottom left)

Lawn
2013; C-print
4" x 6"
(right)



Contributing Authors

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Danielle Abdon is a PhD student in Art History at Temple University, specializing in Late Medieval and Renaissance art, architecture, and urbanism in Venice. She was the recent recipient of a Center for the Humanities Digital Humanities Award for a project focusing on the mapping and visualization of charitable institutions in Venice. She received her B.A. with honors in Art History from Rollins College, with a minor in Medieval Studies.

Alicia Bonilla-Puig ART HISTORY DEPARTMENT, MA

Alicia Bonilla-Puig is a second year MA student specializing in Modern and Contemporary Latin American Art with a specific focus on Mexican printmaking and protest art. She graduated from Kutztown University in 2012 with a BFA in painting and a BFA in printmaking. In addition to her graduate studies, she has interned at several cultural institutions in the Philadelphia area and is currently employed as a gallery guide at the Barnes Foundation.

Heather Castro ART HISTORY DEPARTMENT, PHD

Heather Castro is a PhD candidate in Art History at Temple University, where she is concentrating upon Modern American art, zombies, and theories of horror. Her M.A. 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 J. Cavallo ART HISTORY DEPARTMENT, PHD

Bradley J. Cavallo is a Hoosier by birth and schooled in the Montessori method. He is an Early Modern art historian who studied in Florence with Dr. Gary Radke and Dr. Rab Hatfield, and who studies now with Dr. Tracy Cooper, Dr. Marcia Hall, and Dr. Ashley West. Currently Bradley is preparing a PhD dissertation that will emphasize the materials and techniques employed by artisans (focusing on metal and stone painting supports), the consonant epistemologies, and the Mediterranean trade rhizomes that enabled them.

Maeve Coudrelle ART HISTORY DEPARTMENT, PHD

Maeve Coudrelle studies contemporary collaborative art practice, notably situational and non-object-based art. She holds a BA in Art History and Political Science from the University of California, Santa Barbara, Highest Honors, and has curated for the Delaware Center for the Contemporary Arts, the New Wilmington Art Association and the UCSB Art, Design and Architecture Museum. Her curiosity about arts institutions has led her to obtain museum work in a variety of capacities, but her true passion lies in the curatorial process.

Sasha Goldman ART HISTORY DEPARTMENT, PHD

Sasha Goldman is a PhD student whose research focuses on post-war and contemporary art and exhibition history in Europe. She currently works as the Graduate Assistant in Tyler's art gallery, Temple Contemporary. She previously ran a contemporary art gallery in Boston, MA and held an internship at the Galleria d'Arte Moderna e Contemporanea in Bergamo, Italy. She obtained her BA with honors in Art History from Connecticut College in 2010.

Elise Houck ART HISTORY DEPARTMENT, MA

Elise Houck is an art historian whose recent activities include working as a curatorial assistant for the planning and organization of The Arts Converge: Contemporary Art and Asian Musical Traditions, an exhibition held at Northern Illinois University's Jack Olson Gallery in fall of 2012. She received her BA in Art History with a minor in Business Administration from Northern Illinois University in 2012.

Nicole Restaino ART HISTORY DEPARTMENT, MA

Nicole Restaino is an art historian and arts administrator with experience in several museums and non-profits in the northeast. Her major areas of focus are contemporary art and art theory, and exhibition studies. She currently programs cultural and scholarly programs at Temple University Libraries, and frequently serves as a researcher, writer and co-curator for the library's rotating series of exhibitions. She has also curated several exhibitions at Brown University, where she received her first graduate degree in American Studies/Public Humanities.

William Schwaller ART HISTORY DEPARTMENT, PHD

William Schwaller is an art historian studying Modern and Contemporary art with a current interest in Land Art. He has worked in various museums including the Philadelphia Museum of Art, Massachusetts Museum of Contemporary Art, Minneapolis Institute of Arts, and the Samek Art Gallery at Bucknell University. He received his BA in Art History from Grinnell College in 2009.

Kaitlin Nowlin ART HISTORY DEPARTMENT, MA

Kaitlin Nowlin received her BA in Art History, with a minor in History, from the University of Washington in 2012. Now in the second year of her MA program at Temple University, she specializes in the study of 19th century French art. Her current research interests include concepts of modern life and the representation of women in the work of Impressionists and Post-Impressionists. After completing her graduate studies, she hopes to pursue a career in museum work.

Tiffany Lynn Hunt ART HISTORY DEPARTMENT, PHD

Tiffany Lynn Hunt is a PhD student in Italian Renaissance art whose research interests include: Papal patronage, pre-Tridentine theology, Jesuit spirituality, Church councils and East/West cultural intersections. She received her B.A. from the University of California, Santa Barbara in 2006, and her M.A. with honors from American University in Washington, DC in 2011. She has held positions in the Communications departments at the J. Paul Getty Museum in Los Angeles, and the National Gallery of Art, Washington D.C.

Elizabeth Duntemann ART HISTORY DEPARTMENT, PHD

Elizabeth Duntemann is a Masters student in the Art History department. Her area of interest is intercessory imagery with a primary focus on Marian images and devotion, also intercessory saints in sixteenth century Italy. Within the early modern period, she is similarly attracted to themes of death, disease, and eschatology. Elizabeth received a BA from Old Dominion University in Art History and minored in Studio Art, focusing on oil painting, glass, and metalwork.

Bethany Farrell ART HISTORY DEPARTMENT, PHD

Graduating from Boston University in 2006, Bethany Farrell spent the next five years working at historic landmarks and nonprofits. She began her graduate studies in 2011, where her area of focus is fifteenth century Italy. In the past two years, she has presented at multiple conferences and was the 2012 recipient of the Gretchen Worden Memorial Travel Stipend given by the Museum Council of Philadelphia and the Delaware Valley and funded by the Franklin Institute.

Amanda-Josephine (A.J.) Pesce ART HISTORY DEPARTMENT, MA

Amanda-Josephine (A.J.) Pesce is a first year Master's Student at Tyler. She received a B.A. in Studio Art with a concentration in painting and a B.A. in Art History with a focus in Early Italian Renaissance at Tyler School of Art at Temple University. A.J.'s research focuses primarily on the development of material culture during the Italian Renaissance with an interest in techniques and processes in the painting media. She has previously interned with the National Gallery of the Cayman Islands.



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