

WARM SPLASH



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Tyler School of Art, Temple University
MFA and Art History Publication 2015

FOREWORD

This marks the fourth year of the Tyler School of Art MFA catalog, a collaborative endeavor between the graduates in the various fine arts practice programs at Tyler and its art historians. Tyler’s structure is somewhat unique in that it places art history and arts practice in the same administrative and physical rubric. At times, however, it feels like these disciplines are worlds apart. The gap that exists between our methods can seem like a chasm – from the differences in the way artists and art historians present and receive feedback, to the way the processes of making and creating are evaluated between the disciplines. This difference can sometimes seem insurmountable.

This project represents an attempt to seal that gap, if even for a moment. At one of our early planning meetings, Jacob C. Hammes joked that as critics of the contemporary, Maeve Coudrelle and Nicole Restaino actually “like talking to living artists.” There is truth in that quip, however art historians whose studies span all methods, topics, and time periods stepped forth to work on this project. We believe that is because art historians see the value in studying the objects and material practice at the root of artistic production – regardless of how much we may trade in theory and words. Joseph Kopta touches on this in his essay,

which explores the renewed prominence of material studies in the art historical field. This is not to knock theory; anyone familiar with our art historical practices realizes that we comprehend the importance of historiographic and theoretical tools.

The practicing artists in this catalog span nearly every medium one can imagine. They too chose to participate because this represents a rare opportunity to dialogue with their historian/critic graduate peers. We hope that the artists were able to reflect on these conversations critically, and that their practices benefitted from a perspective very different from that of their fellow art-makers. William Schwaller’s essay draws on both art historical references and the work of specific artists at Tyler to express this shared commitment to interdisciplinary collaboration and to show that placing art history and material practice in dialogue can yield original conclusions. Moreover, Brittany Strupp’s essay highlights Philadelphia’s role as both a historical and contemporary nexus for artistic innovation, and an ideal space for the “creative impulse” explored in this publication.

We hope that this dialogue engages you, our readers. And that you, too, can draw new conclusions as a result.

Sincerely,

Nicole Restaino

Maeve Coudrelle

Jacob C. Hammes

Alex Echevarria

Tyler School of Art.

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BRITTANY STRUPP

Philadelphia's Creative Impulse

Artists often talk about the need or drive to create, but why they feel that urge is rarely explored. This creative impulse—the drive to make something new, novel, surprising, or potentially valuable—is innate and uniquely human.

Much like intelligence, creativity is universal, but it must be nurtured. What sets professional artists apart is their desire to develop their creativity and respond productively to their internal creative impulses. For these artists, creativity is not simply an idea, but a form of genuine personal expression, a chance to make sense of the world around them, a fundamental need to create that must be addressed.

Graduate school serves to challenge emerging artists, pushing their ideas and concepts to the limit and forcing students to expand meaning, clarify form, or make new connections.

Through programs like Temple University's Tyler School of Art, developing artists are able to foster "interdisciplinary insights and collaborations promoting artistic and intellectual freedom,

creativity and experimentation."¹ Instructors and fellow students lead through example, demonstrating how the study of art and design is process-oriented and research-based.

Tyler is one in a long line of arts institutions in the Philadelphia area and part of an illustrious group of individuals and organizations that have worked to nurture the creative impulse and advance the arts for over a century. As early as 1784, artist-naturalist Charles Willson Peale (1741-1827) "laid the groundwork for the development of an American—and particularly Philadelphian—art scene."² One of his earliest and most significant contributions was the establishment of a museum of arts and natural history, known first as the Philadelphia Museum and later as Peale's American Museum. Peale also helped found one of the first art schools in the United States, the Pennsylvania Academy of the Fine Arts

¹ Tyler School of Art, accessed February 20, 2015, <http://tyler.temple.edu/history-vision>.

² Amy Beth Werbel, *Thomas Eakins: Art, Medicine, and Sexuality in Nineteenth-Century Philadelphia* (New Haven: Yale University Press, 2007), 3.

(PAFA). Established in 1805 by Peale, sculptor William Rush, and other artists and business leaders, PAFA first opened in 1807 as a museum. It was not until 1811, however, that the first annual exhibition, a type of academic salon, was mounted, exhibiting more than five hundred paintings and statues. The school was established in 1812 and followed an academic curriculum similar to the esteemed, if traditional, École des Beaux-Arts in Paris. Here, students learned from both the study of life models and from casts of antique sculpture, and worked to master the human form.

Nearly a century later, in 1876, the city of Philadelphia hosted the Centennial Exhibition in Fairmount Park, which marked the one-hundredth anniversary of the signing of the Declaration of Independence and celebrated American cultural and industrial progress. Officially known as the International Exhibition of Arts, Manufactures and Products of the Soil and Mine, the Centennial was the first official world's fair to be held in the United States. A monumental undertaking that took over ten years to plan and an act of Congress to establish, the exhibition was erected in Philadelphia on a 285-acre tract of Fairmont Park overlooking the Schuylkill River and hosted 37 nations and countless industrial exhibits.

A groundbreaking exhibition in many respects, the Centennial effectively introduced American art to the world stage, presenting it as an integral component of the international arts community. Previously, American art had been looked upon with some condescension because of its relative youth, but the Centennial showcased the immense talent of American artists in a massive display in Memorial Hall alongside the long-established arts traditions of Europe. After the close of the exhibition in November 1876, Memorial Hall reopened as the Pennsylvania Museum of Art.³ In 1928 the museum was moved to Fairmount Park at the head of the Benjamin Franklin Parkway, where it currently stands, and it was renamed the Philadelphia Museum of Art (PMA) in 1938.

One of the three largest art museums in the United States, the PMA boasts "world-class holdings of European and American paintings, prints, drawings, and decorative arts."⁴ While it does not have an associated school, like PAFA, the PMA has

³ Philadelphia Museum of Art, accessed February 20, 2015, <http://www.philamuseum.org/information/45-19.html>.

⁴ Ibid.

demonstrated a long and well-respected dedication to arts education since its founding. The museum's interest in American art dates back to the Centennial, and was designed to showcase American ingenuity and artistic merit within an international context. By the early 1900s, however, the PMA had already developed an active education program to help share and interpret its holdings.⁵

Located in the heart of the Northeast Corridor between art centers like New York City, Baltimore, and the District of Columbia, Philadelphia was a regular contributor to new artistic developments in the United States. Founded in the early 1930s, the Tyler School of Art builds on and reinvigorates Philadelphia's long artistic tradition and similarly takes advantage of the city's central location. The school's geographical placement not only makes the extensive art collections and institutions of Philadelphia, New York City, Baltimore, and the District of Columbia more accessible, but also makes possible an extensive program of visiting artists, critics, and scholars drawn from these cultural centers to complement Tyler's world-renowned faculty.

Compared to other local education institutions, like the more academic PAFA, and many other American universities dedicated to the arts, Tyler offers its students a less traditional and more comprehensive set of arts programs and perspectives. Characterized by a system of mentorship that encourages experimentation, diversity, respect for individual direction, and a rigorous exchange of ideas and creative challenges, Tyler ranks among the best arts institutions in the country alongside programs like the Maryland Institute College of Art and the Rhode Island School of Design.

Founded upon the ideals of progressive education and in close contact with Philadelphia, New York, Baltimore, and the District of Columbia's cultural communities, past and present, Tyler fosters the creative impulse in its students, preparing them for the unprecedented opportunities available to them as graduates of Temple University's Tyler School of Art.

⁵ Ibid.

JOSEPH KOPTA

Mass Matters – Materiality in Contemporary Art and Art History

Over the past decade, artists and art historians alike have expanded an interest in materials and processes in the creation of artworks that had, at times, been set-aside by late twentieth-century conceptualism and post-modern aesthetics. While art historians have both reinvested scholarly interest in artists' materials as a critical discourse¹ and challenged the relevancy of materiality,² practicing contemporary artists have involved materials in their work as both visceral and intellectual responses to and engagement with the world around them. Many of the artists featured in this publication partake in this tendency, allowing their materials to empower their works in similar semantic ways as avatars, memes, and relics.

¹ See, e.g., Andrea Feeser, Maureen Daly Goggin and Beth Fowkes Tobin, eds., *The Materiality of Color: The Production, Circulation, and Application of Dyes and Pigments, 1400–1800* (Burlington, VT: Ashgate, 2012).

² James Elkins, "On Some Limits of Materiality in Art History," 31: *Das Magazin des Instituts für Theorie* 12 (2008): 25-30.

Recently, art historians, oftentimes collaborating with conservators and materials scientists, have examined art for information regarding artists' modes of production and the materials they used.³ Such studies have inexorably led to a discussion of the semantic possibilities inherent in materials: what objects convey power, kingship, or luxury? Which pigments might invoke specific senses of place? Which materials might connect viewers to the divine?

In art history, interest in materiality has paralleled the appropriation of anthropological models to consider art's relationship to and reception by artists, patrons, and viewers. Born largely as a result of Alfred Gell's model of the art nexus⁴ and Bill Brown's "thing

³ For instance, the Conservation and Scientific Research departments at the Metropolitan Museum of Art have resulted in fruitful collaborations between conservators, scientists, and curators, published in the *Metropolitan Museum Studies in Art, Science, and Technology*.

⁴ Alfred Gell, *Art and Agency: An Anthropological Theory* (New York: Oxford University Press, 1998).

theory,"⁵ the notion of the art object as an active agent has pushed the importance of art's materials to center stage. At the same time, Graham Harman has reinvested a phenomenological understanding of physical matter to contemporary thinking—a prescient metaphysical foundation for art historical studies of materiality and artistic practice built on the physicality of the work of art.⁶ In this way, artists and art historians invest meaning in the art object itself.

Recent exhibitions of contemporary art emphasize materials and the process of creation, manifested in several discreet trends. Some of these include the reclamation of assemblage in the face of a late twentieth-century art market accustomed to an industrialized, assembly-line studio model. The 2007-08 exhibition at the New Museum, *Unmonumental: The Object in the 21st Century*, heavily featured sculptural assemblage as the primary medium, with works by Urs Fischer, Rachel Harrison, Gedi Sibony, and Jim Lambie privileging found objects. Jacob C. Hammes's installations, featured in this publication, participate in this vein by emphasizing the collage of multiple media—in one instance including materials as diverse as welded steel, a custom t-shirt cannon, latex hobbit feet, synthetic wig, stage make-up kit, gum arabic, canvas, glazed ceramic, and paint. Viewers of the seemingly unsystematic arrangement of these objects must contend with the relationships inherent between the items themselves. The juxtaposition of such objects may suggest a contemporary form of *empsychosis*, or the inspiriting of matter known to medieval viewers of icons.

Elsewhere, contemporary artists invest in techniques involving meticulous fabrication, obsessive handicraft, and even vintage practices. Tom Burckhardt's *FULL STOP*, for instance, recreates at full scale the interior of a fictive artist's studio using cardboard, black paint, wood, and hot glue. The ephemeral materials at once form an environment both familiar and naïve, in which viewers enter an intimate and private space that will, by nature of its very materials, degrade in short time. Kate Clark, similarly, has reinvested in the art of taxidermy, forming human-animal hybrid sculptures that come to life as living, breathing creatures in the

⁵ Bill Brown, "Thing Theory," *Critical Inquiry* 28, no. 1 (Autumn 2001): 1-22.

⁶ Graham Harman, *Guerrilla Metaphysics: Phenomenology and the Carpentry of Things* (Chicago: Open Court, 2005).

gallery—the animal skins that surround Clark's sculptural armatures are the active agents reincarnating matter into a living chimera. Taylor Lynch, whose drawings and prints are included in these pages, similarly has resurrected the art of handmade papermaking, upon which she constructs images in charcoal, chalk, and india ink. "The paper," the artist states, "becomes more than just a surface, but an object that can be shaped into new things as it is cut and torn. And just as easily, it can cut you."⁷ Megan Nolde, whose works are also exhibited in this catalog, similarly invests energy in materials. In *Plea For A Guide For The Journey*, Nolde's lithographs extend on strings between a found produce box, a found apple basket, and a mannequin. The use of these particular objects at once evokes a particular geographic place (in this case, rural Virginia, where the artist grew up) while commemorating ephemeral memories and invoking a personal narrative through the materials themselves.

⁷ Artist's statement, taylorlynch.com, accessed January 2015.

WILLIAM SCHWALLER

Earth Art and Willoughby Sharp's Kinetic Past

The art historian/curator/artist, Willoughby Sharp, may be best known for curating the landmark *Earth Art* exhibition at Cornell University in 1969 and publishing the innovative *Avalanche* magazine, begun in 1970. These two contributions to the art of the late 1960s and 1970s have important historical value. *Earth Art* was an early, highly-publicized instance of an American curator conceiving of an exhibition where artists were encouraged to produce their work on site in response to curatorial directives. Furthermore, those involved with the exhibition were some of the principal artists of the period engaged in Body, Performance, Land, and Process art. *Avalanche* was also an intriguing resource of the period as it served to record and contextualize the increasingly ephemeral and temporary artistic activities of New York's Neo-Avant-Garde.

Yet behind this well-known moment of postwar art is a somewhat neglected history of kinetic art in the United States. During the 1960s, American artists were involved in international

kinetic practices, even though this movement received greater recognition outside of the States. As a result, most historical accounts overlook kinetic art's relationship to more canonized Postminimalist practices. Willoughby Sharp provides a crucial link between the international kinetic art of the late '50s and '60s and Postminimalism of the '70s.

In the late '50s, Sharp studied art history at the University of Paris where he encountered prominent artists such as the Frenchman, Yves Klein. The two met in 1958, around which time Klein began to associate with the artists' group Zero and most likely introduced Sharp to this network of Germany-based kinetic artists. In addition, Sharp met a young Hans Haacke who was also traveling in the circle of Zero, and whose kinetic artworks Sharp would later include in numerous U.S. kinetic exhibitions. In 1961, Sharp became a PhD candidate under Meyer Schapiro at Columbia University and studied the historical development of the kinetic art that he witnessed in Europe. His first art historical publication was

a monographic text on Zero artist Günther Uecker. In New York, Sharp reunited with Haacke, who was attending the Tyler School of Art, and both associated with the U.S. and European kinetic artists exhibiting at the Howard Wise Gallery. Between 1957 and 1968, Sharp took eleven trips to Europe, keeping himself apprised of kinetic art's international developments.

After immersing himself in the international network of kinetic art, Sharp curated his first exhibition of it in 1964. This show would occur through his affiliation with another well-known group of kinetic artists connected to the Signals gallery in London. As part of a series of "pilot" exhibitions that led up to a large survey of kinetic art, titled *Tomorrow Today*, Sharp's curatorial task was to demonstrate the international scope of kineticism, selecting representative U.S. kinetic artists, while his London-based art critic and co-curator, Guy Brett, curated the European contribution. Following this exhibition, Sharp focused his curatorial mission on the display of kinetic art, past and present, concretizing his art historical research. In subsequent exhibition catalog essays, Sharp presented variations on the history of kineticism. Citing precedents in artists like Marcel Duchamp, the Italian Futurists, the Russian Constructivists, and Alexander Calder, his texts created teleological accounts of kinetic art's development. As such, Sharp historicized and legitimized kinetic art for U.S. audiences while presenting its newest trends and developments. For instance, in 1967 in a text for the exhibition Light-Motion-Space at the Walker Art Center, Sharp coined the term "luminism" to describe a new branch of kinetic art that was concerned with light.

In 1968, Sharp curated an exhibition that focused on another tendency of contemporary kinetic artists to use and manipulate air. *Air Art* was held at the YM/YWHA Arts Council in Philadelphia. Through such works as Haacke's billowing cloth and fan pieces, Andy Warhol's *Silver Clouds* (1966), David Medalla's *Cloud Canyon* (1963-8), and Robert Morris's *Steam* (1967-8) audiences witnessed kineticism's mutability and temporality of the art object, immersive sensorial installations, and the integration of the artist's labor and an artwork's form within open and closed systems. Within this selection of artists' "air" work, Sharp sought to reveal how kinetic art promoted experiencing the work in its interaction between object and environment. Thus, kineticism's use of technology was shown to shape the relationships we form with indoor/outdoor exhibition environments.

Sharp had pursued the relationship between kineticism and the outdoors just prior to *Air Art* in two day-long outdoor events in New York's Central Park, titled *Kinetic Environments*. Immediately following these curatorial experiences, Sharp formulated his now famous *Earth Art* exhibition. Sharp envisioned this exhibition as the second in a four-part series highlighting contemporary kinetic art's use of elemental materials (air, earth, water, and fire). Like the electronic, luminous kinetic works of the mid-'60s and the more recent "air" works, Sharp's curatorial choices for *Earth Art* demonstrated how artists' use of technology and kineticism's expanded notions of art could speak to the relationships between viewer, artwork, exhibition space, and natural environments. For Sharp, *Earth Art* represented a continuing trend of kinetic art at a conceptual level. In *Air Art*'s catalog he claimed, "the most successful work of the near future will be kinetic in content, immaterial in nature, disposable in substance, uncommercial in attitude, and environmental in effect."¹ As a result, Haacke's, Morris's, and Robert Smithson's earthworks were seen as part of a continuing development of kinetic art, yet one that would be characterized subsequently with the Postminimal practices of Land, Performance, Body, Process art.

Today, *Earth Art* is likely seen as a seminal exhibition about a more specific notion of Land art's prolific output, and one that is framed in terms of Postminimal art critics' or Smithson's own writings. While valid, this understanding omits Sharp's curatorial development and the conceptual relationships of Postminimalism and Land art with the lesser-known practices of kineticism. As a result, kineticism's evolution and contemporary relevance are seldom acknowledged. But its sensibility is subtly present in artists' use of moveable/moving parts or illuminating fixtures and a general interest in the relationship between audience perception of temporal and synesthetic artworks, seen for example, in the contemporary work of Tyler's MFA artists Jorge Galvan, Jacob C. Hammes, Nate Ricciuto, or Dean Yasko.

¹ Willoughby Sharp, *Air Art* (New York: Kineticism Press, 1968), 11.

MARIA ALBORNOZ

Genevieve Arnone

Maria Albornoz is a Venezuelan-American ceramicist whose body of work serves as an exploration of self, identity, and the otherness that can accompany an individual who has been born into one country, but possesses the lineage of another. She straddles a cultural line: an outlier in either country, suspended and labeled as 'other.' Artifacts from her participation in both cultures filter into the forms, materials, and conceptual natures that can be found in her work. With objects crafted and cast en masse, she populates the gallery space and creates a community of objects that speak to a unified struggle. These social, economic, and internal conflicts are evident in the arranging, piling, breaking, or vending of banal objects in her sculptural space. The ceramic components in her work are often accompanied by

other additional media such as paper, food wrappers, and fibers. In a recent work entitled *Latas de Atun*, she cast an array of porcelain tuna cans, feeding her viewers with the idea of food as commodity, a commodity not all are so lucky to have in such abundance. Albornoz leaves her viewer to consider, contemplate, and conceive of the plight of another in her pursuit of raised awareness. Despite a serious undercurrent amidst her pieces, the artist is still able to maintain a level of hyperbole that dulls the harshness of truth without undermining the integrity of her mission. The sculptural installations of Maria Albornoz extend from a personal voice that speaks on the behalf of those whose roots are forked between origins.



Pile of Hams

2014; ceramics, latex, paint and palets
6'x 4.5'x 3.4'



Sin Título
2015; charcoal, porcelain sardine cans
29' x 9.5' x 7'
(left)

Ilusión (detail)
2015; porcelain
3.75" x 2.78" x .75"
(right)

JULIA SIX

Natalia Vieyra

In her bizarre and whimsical installations, Julia Six offers a glimpse into an iconic American space — the suburban backyard. Through her eyes, we are invited to crane our necks over the neighbor's fence, peering into a world of absurdities where garden pebbles become boulders and tiny television sets sit in the palm of your hand. Using unconventional materials such as Astroturf, trash bags, paper pulp, and flocking, Six creates sculptural environments that interrogate relationships between private and public space, material obsession, and human peculiarity, all staged on the remnants of a disappearing American dream.

Within this nostalgic space, Six uses a repetitive idiom to consider human eccentricities, namely the obsessive behaviors of compulsive making and

excessive collecting. Dozens of tiny, hand-sculpted books, bricks, TVs and other everyday items are displayed in her "library," a collection of quotidian things transformed into a cabinet of curiosities. Her interest in repetition manifests similarly in her larger pieces — thirteen quirky ladders beg to be climbed up and down again.

Notably, the tension between private and public is of particular interest to Six. In her installations, the theme of the American backyard allows her to examine the paradoxical nature of these spaces, existing as both public and private domains. Through the act of obsessive repetition, Six comments on the more peculiar aspects of private experience, while simultaneously working through her own visual conundrums.



Lingering Around

2015; epoxy resin, wood, ceramic
dimensions variable



Hunkering & Bunkering
 2015; installation
 dimensions variable
 (left)

Inventory of Value
 2015; ceramic
 dimensions variable
 (right)



ELIZAVETA BUZYTSKY

Shannon Stearns

"To say that gender is performative is a little different because for something to be performative means that it produces a series of effects. We act and walk and speak and talk in ways that consolidate an impression of being a man or being a woman." – Judith Butler

The work of Liza Buzytsky is embedded deeply within the narrative and experience of the materials with which she works. By mining these materials for their experience, or the experience she imposes upon them, she creates a type of visual ethnography. Through these ethnographies, she explores and subverts the cultural function of her materials. Currently she is exploring the necktie as it appears in media and fashion and as a symbol of male authority. "I see the necktie as a prop for performance... the necktie can

only operate symbolically under agreed upon cultural codes."

Upon entry into Buzytsky's studio one is assailed by her current sculptural experience. Descending from a beam hangs an assemblage of ties of all sorts. Within the braided mass dangle pieces of wood and foam which help to plump and shape the sculpture, which resembles a neck tie itself. Behind the sculpture will be a projection of videos of men and women explaining how to tie a tie, set to the soundtrack of a motivational speakers discussing ritual and long term goals. The ultimate effect is the viewer is engulfed by this symbol of the American dream. Buzytsky's work is confrontational, you cannot help but engage with it.



Overt Symbols

2015; neckties, wood, leather, rubber, upholstery fabric
64" x 40" x 168"



Telephone Fucking Terrorists
2015 ; silk necktie, army fatigues
21" x 26"
(left)

New World Rituals
2015; video still
(right)

REBECCA OTT

William Schwaller

Rebecca Ott's woven structures demonstrate how fibers and weaving can engage the discourses surrounding the modernist grid and the power of gesture. Her practice unites the diverse, yet conceptually related, work of Agnes Martin, Robert Morris, and Harmony Hammond. Yet Ott's work furthers discussions of mid-century that concern the concreteness of formalism and the relationship of time to artistic processes and lifetimes of artworks. Her interest in weaving is particularly suited for such issues given that each weave of warp and weft record their time of creation. Paint applied to her weavings similarly speaks to the passage of time in the studio; incidental tracings record her activities onto the studio wall that are reintegrated into formal installations. As such, the wall is not simply a surface on which to display her work but another medium and working

surface where formal concerns of figure and ground, positive and negative space, texture and color are explored.

Ott's interest in time, process, and materiality is not just an appropriation of earlier historical interest. Rather, it brings such considerations to bear equally on the ability to conjure emotional and mnemonic responses out of such formal and conceptual concerns. Her intuitive process, a distant grandchild of surrealism's automatism, thus creates the potential for unconscious decisions and forms to materialize. Made of material that carries emotional resonances, her compositions' abstract forms and patterns have the virtue of recalling the textures, colors, and patterns of clothes and fabrics from our past.



Grey Thrust

2014; yarn, reprocessed fabric, paint, spackle
55" x 65"



Untitled
2014; yarn, paint, plywood
3'10" x 3'18"
(left)

**Blue Next to
Green Triangle**
2015; yarn, reprocessed fabric, paint
3' x 4'
(left bottom)

Back After Away
2014; yarn, wool
and acrylic
19" x 24"
(right bottom)

Object Lessons
2014; yarn, paint, plywood
16" x 20"
(right top)

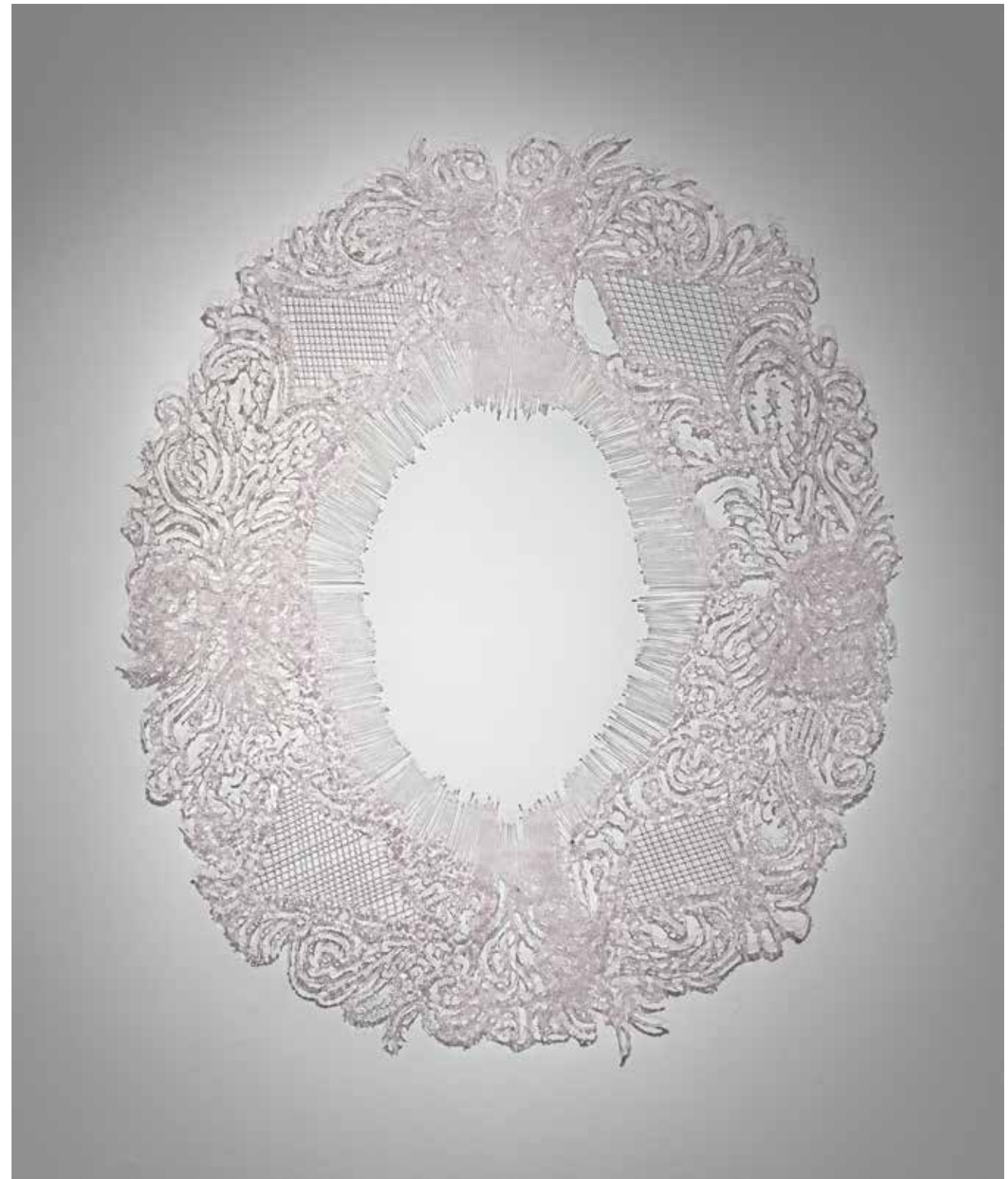
KATE CLEMENTS

Elizabeth Duntemann

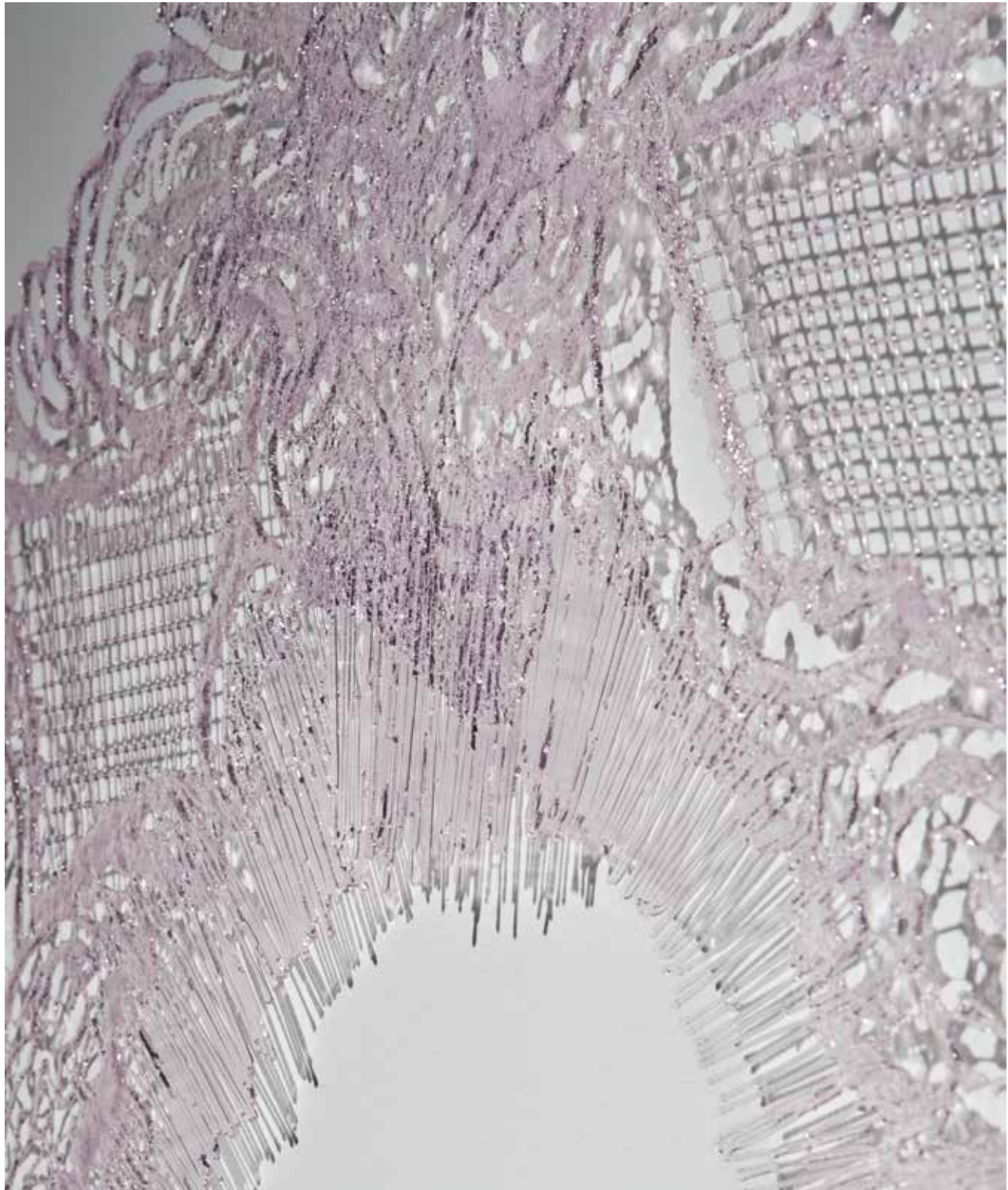
The texture, color, and luster of the materials with which Kate Clements works are essential to her aesthetic. The sensuous appeal of these elements provokes tension, in that the viewer is simultaneously engaged and discouraged by the surfaces and forms they encounter. Kate explains, "they create a sense of worth through indicators...and boundaries that manipulate our desires." Her intricate, organic motifs formed in hanging panels of glass, refract crystalline light and cast gauzy shadows. Many of her recent pieces resemble fine furnishings, constructed from recovered plush satins, velvets, and silks. One would expect to find them in a meticulously arranged space, to be displayed but not to be disturbed.

Kate often describes the "illusions" and "deficiencies" she creates in her work. Her frames, which appear almost as a cross-section of more

substantial gilt parallels, are made of kiln-fired glass so delicate that she has lost pieces, shattered by a breeze or an incautious touch. Scale and cast shadows contrive volume, their glint and clarity imitate more precious materials. Moreover, the wood and fabric pieces Kate constructs are reminiscent of quotidian furnishings, but their forms tend towards the improbable. Their distinctiveness falls further into question when one registers the cut outs on the forms. The absences of the unknown objects indicate a failure, or misuse of the forms, to present something as a more opulent focus for display. Kate consciously solicits the senses to barely disguise a slippage of function, and artificial luxury, that is at once confounding and fanciful.



Pink Frame
2015; kiln-fired glass
40"x 40"x .25"



Pink Frame (Detail)
 2015; kiln-fired glass
 40" x 40" x .25"
 (left)



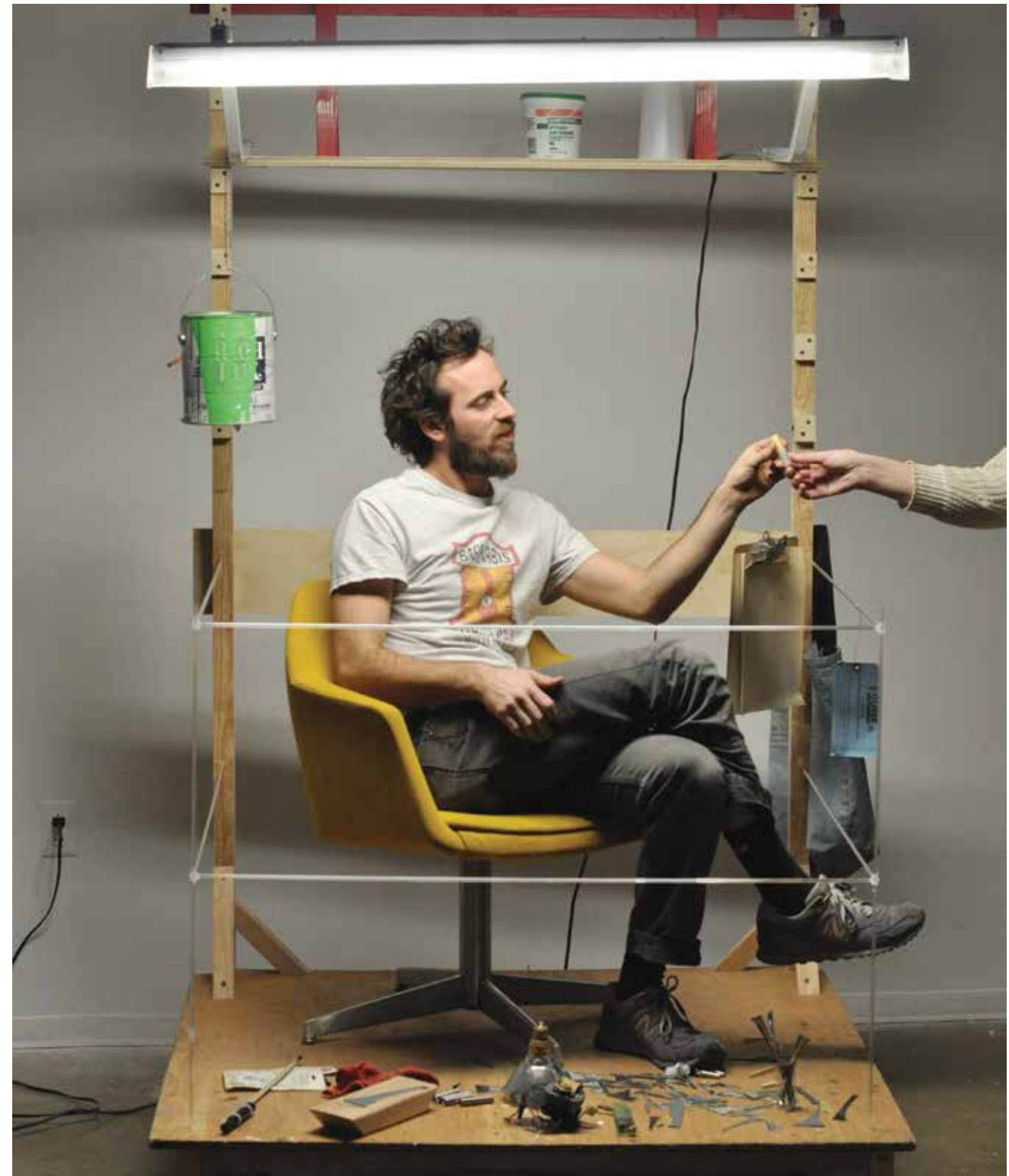
Cream Table
 2015; upholstery fabric, satin, trim, foam, wood
 72" x 48" x 60"
 (right)

NATE RICCIUTO

Elizabeth Duntemann

“Heuristic” is a word that Nate Ricciuto has aptly used to describe his work. Nate utilizes a variety of media and objects to devise structures that both challenge, and yield to, the limits of design and representation. His craft gives form to greater questions of utility, objective, expectation, and understanding. Nate discusses his works as processes, and artifacts, of trial and error. The processes can be described in scientific terms, as formal experiments pertaining to the boundaries of matter, which then inform a relativistic perspective of substantive knowledge. Yet, Nate’s work retains levity and flexibility through his approach in manifesting these ideas. Measures and facts give way to theories that are tested and reconfigured. Intuition and resourcefulness transform his works into living systems, where function and description can become amorphous concepts.

There sometimes arises a feeling of uncertainty when encountering Nate’s work, as he does not seek to impose a particular idea on a viewer. Moreover, Nate maintains a keen interest in his audience having intellectual and tactile interactions with his pieces. The facetiousness often present in the indeterminacy of his work facilitates a particular kind of research, lighthearted yet diligent, for both artist and viewer. His work diagrams exploration and discovery rather than explicitly defining the means for solving structural conundrums, or conceding that there are fixed solutions in the forms he composes.



Taking What You Need

2014; light, glass, wood, mirror, chair, paint, lip balm
dimensions variable



Fixing A Hole
 2014; repurposed ceiling tiles,
 fasteners, glue, tape, lights
 4'x 8'x 8'
 (left)



Trace
 2013; plaster, sheetrock, television lens,
 hardware, digital print of microfilm slide
 12"x 15"x 7"
 (right)

ZAN BARNETT

Genevieve Arnone

Zan Barnett is a graphic artist focused on capturing the essence of his everyday mentality and refreshing optimism to serve as the ethos behind his design work. Fluid and accretionary, Zan extracts elements and inspiration from his surroundings, reconstituting them as the fuel for his particular brand of design.

"Life and the things you acquire throughout life should be awesome."

--Wiz Khalifa

Proxima Nova; typographically concerned.

Artist or designer? Circuit board for positivity. Conductor of eclectic, eccentric, and electric energy.

Creative process? Brainstorming--no, brain hurricaning.

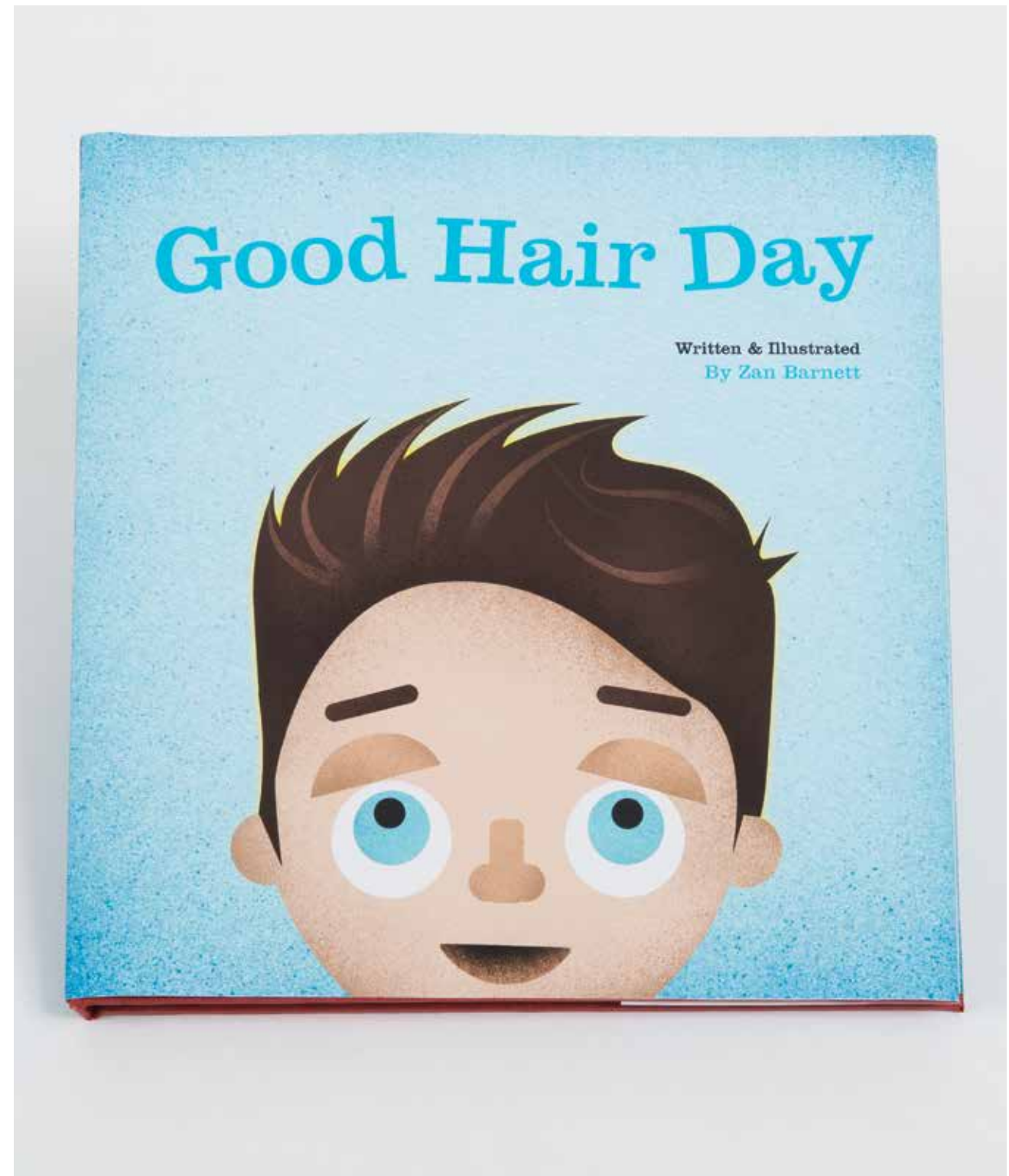
Artistic intent? Collaboration, collectives, progression.

Attitude? Cultivating a cosmos of good vibrations.

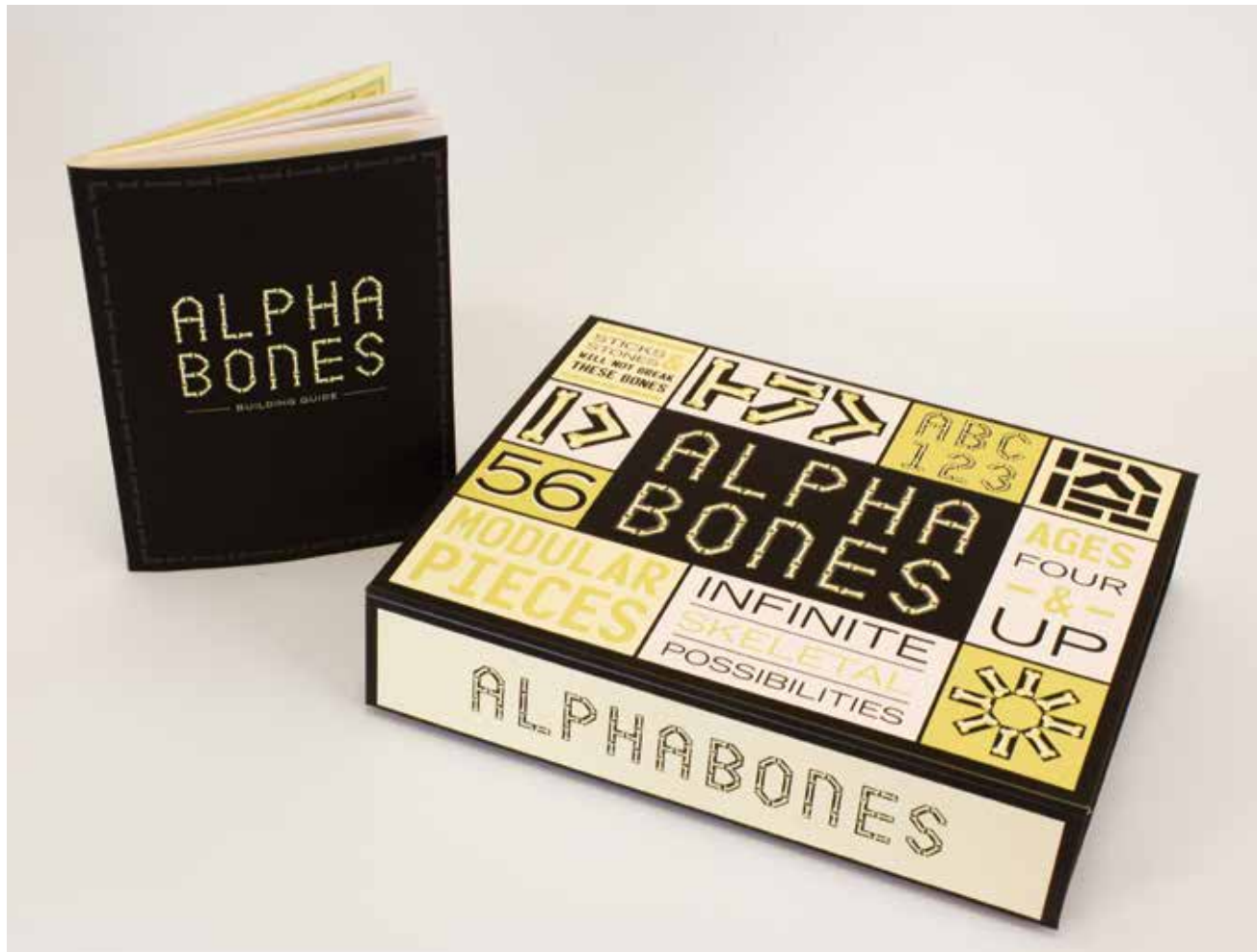
Job description? Creative sponge, pushing pixels.

Ambitions? Fantasy factory design firm.

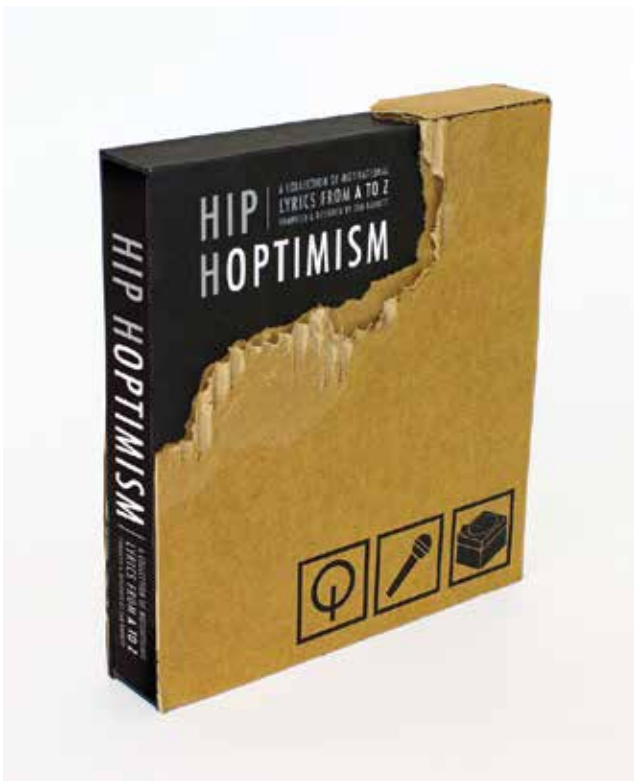
Words to live by: Work smarter and harder.



Good Hair Day
2014; 32 page book
10" x 10"



Alpha Bones
2014; toy kit
10" x 14" x 4"



Hop Drop
2014; beer packaging

Hip Hoptimism
2013; 64 page book
9" x 9"

NIKKI EASTMAN

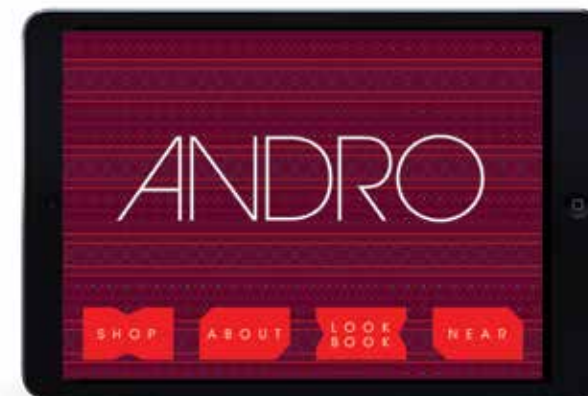
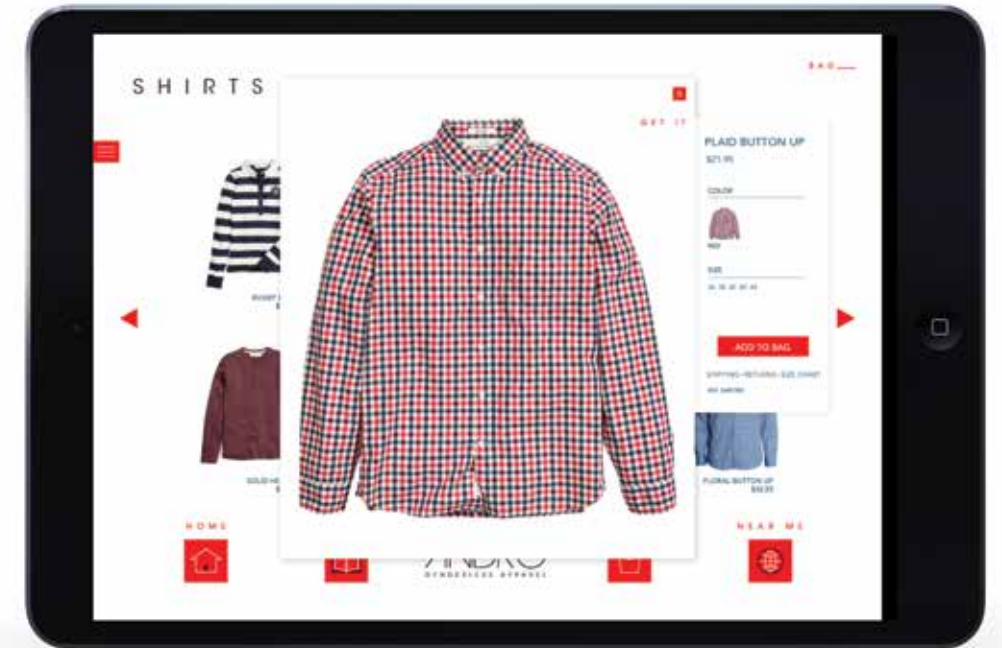
Shannon Stearns

Nikki Eastman is interested in social design. Her work explores social issues which act as barriers to a comfortable lifestyle. By working with branding and marketing, she creates a normalizing force that amplifies the voices of marginalized groups. "If I can make it a little bit more comfortable for a few people, I will feel successful," Eastman states.

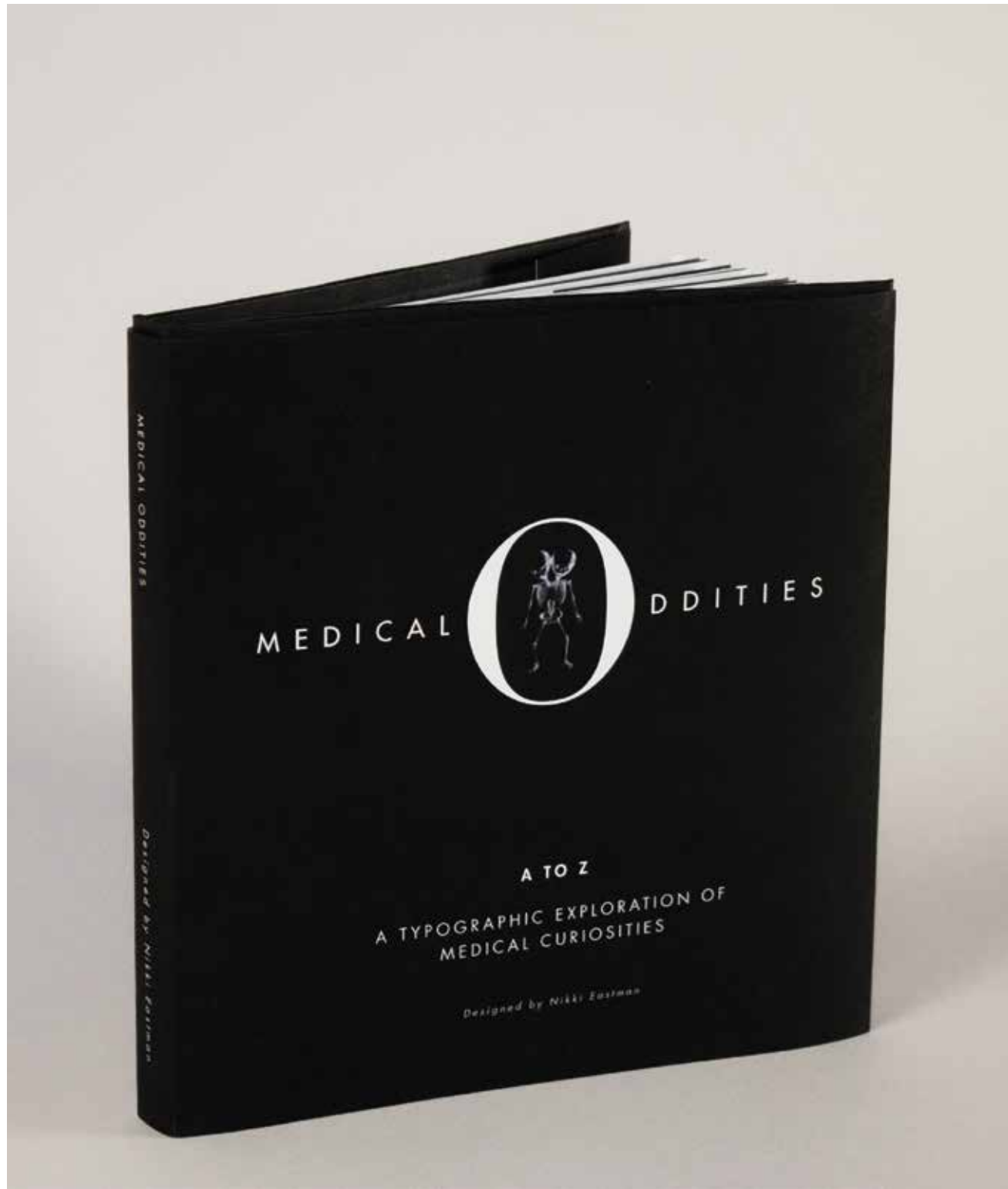
Andro exemplifies Eastman's focus on social justice. This project is the result of a yearlong exploration of genderless fashion. With Andro, Eastman attempts to bridge the boundaries of the gender binary by producing a brand that is suitable for both male- and female-bodied individuals who seek a more androgynous look. Her logo communicates androgyny through a color palette consisting of subdued pinks and blues, which are removed from their gendered contexts. Weathered, an extension of this project, is

a leather line intended to reflect the courage of those who have "weathered the storm" of gender politics.

In *Medical Oddities*, Eastman tackles the marginalizing force of physical and psychological abnormalities. This alphabet book provides typographic depictions and verbal descriptions of the maladies she has curated. Examples include conjoined twins represented by conjoined Cs, and Gigantism represented by a G that overtakes the boundaries of the page. Similar collections of maladies, such as the Mütter Museum's, tend to face criticism for their exploitation of afflicted individuals. However, by substituting letters for the human body, Eastman acknowledges such concerns and avoids forcing individuals into the spotlight.



Andro
2015; website
dimensions variable



Medical Oddities (cover)
2014; 32 page book
(left)



Medical Oddities (spreads)
2014; 32 page book
(right)



STEPH WERNING

Lauren Graves

Steph is inspired by the humor we can all find in close relationships, notably the weirdness and unabashedness specific to the familial unit. She has capitalized on this humor and presented it in a more tangible and aesthetic medium, that of the book.

The *Pretty Ugly Dog* is an interactive book told from two different perspectives, the artist's own and that of her mother. The story, starring the mother's dog Jazzie, changes according to the literal "lens" through which the viewer reads it. The appearance of the illustrations as well as the text of the story fluctuate as the reader switches between glasses. Reading the book from

Steph's mother's perspective, one is introduced to a well-behaved, angelic canine, while Steph's narrative focuses on the dog as a smelly animal with gastrointestinal issues.

Steph finds inspiration for her writing in the work of Shel Silverstein, as well as in the animated movies and cartoons from her childhood in the nineties. Steph's twist on the book, through the use of glasses and a manipulation of the narrative, turns it into a more interactive and curious medium. Steph propels these familiar and recognizable figures into our postmodern lens, questioning truth in a lighthearted and humorous way.



The Pretty Ugly Dog
2013; 28 page book
10" x 10"

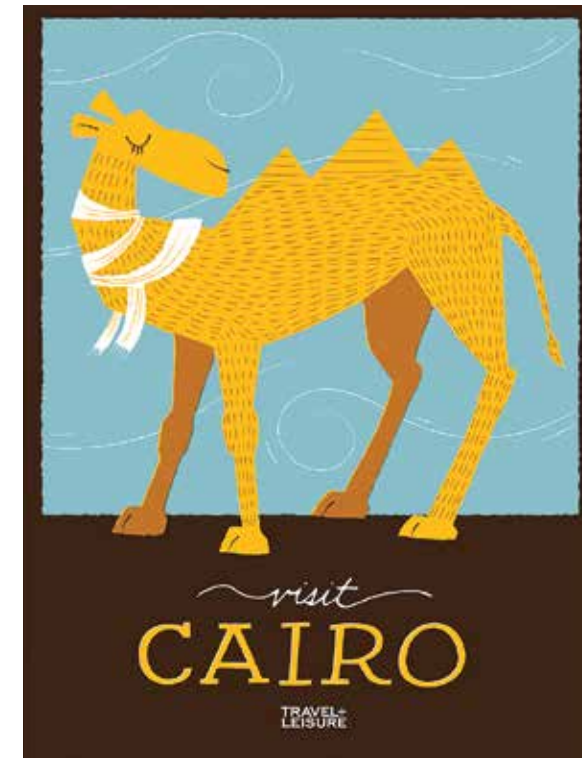
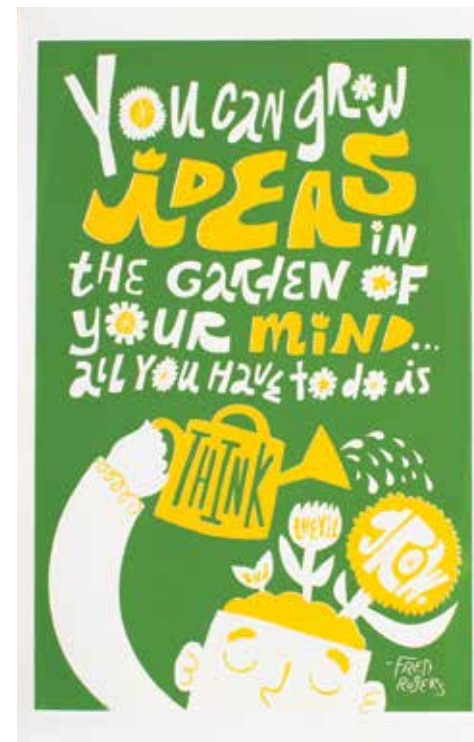


The Pretty Ugly Dog
2013; 28 page book
10" x 10"



"Garden of your Mind"
2014; screen print poster
13" x 19"

Travel Series
2014; posters
20" x 30"



JOSH SCHOTT

Jennifer Murphy

Pennsylvania native Josh Schott is an eclectic blend of artist, musician and problem-solver. As an undergrad, Josh studied graphic design with a hint of philosophy at Susquehanna University. After graduation he further honed his artistic talents by working as a professional freelance graphic designer and traveling the globe from Nashville to South Africa, before making the decision to pursue his MFA at Tyler.

Artistically, Josh is anything but predictable. Rather than limiting himself to a single style, he prefers to approach each new project as a unique problem which requires an equally unique solution. Josh's designs range from simple and playful to elegant and historically-inspired, depending on the client's

needs. Josh also considers himself to be "an enthusiast of all things old" and many of his designs reflect his appreciation of old-fashioned aesthetics applied in interesting new ways. Where we would normally see a weathered old matchbox, he shows us a window into a nation's past, and through his particular lens, a simple beer bottle is transformed into an intricate work of art.

One idea which appears to drive his design process is the concept of thinking outside the box. He invites his audiences to abandon preconceived notions and look at the products and objects at the center of his work in new and inventive ways. Each item not only fulfills its intended function, but also engages the viewer and tells a unique story.



Luminary Quarter

2013; Bottle and label design
glass, vinyl, digital printing



The Spark That Makes Us Human
2014; vinyl, digital print, wood, matches
(left)

Boilo
2014; glass, wood, digital print
(right)

DOMENIC D'ANDREA

Brittany Strupp

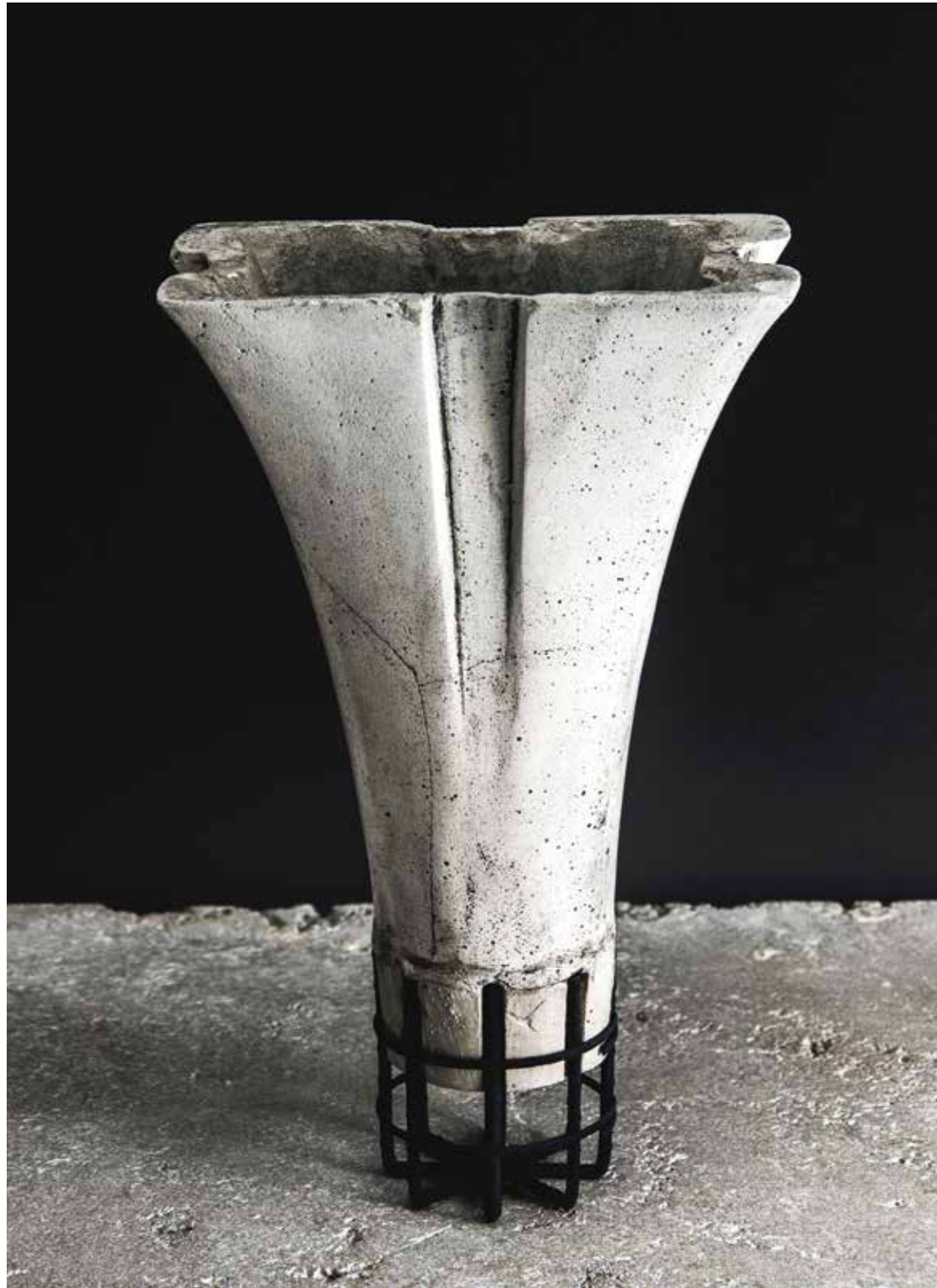
Our daily, near constant experience of concrete becomes a central theme in Domenic D'Andrea's work. A mundane, somewhat crude material, concrete is an almost ubiquitous part of our daily life, and yet it often goes unnoticed and unappreciated. Its strength, functionality, and dull, porous appearance underplay its importance and potential as an artistic medium. D'Andrea, a third generation specialist in concrete, has a unique appreciation for it and hopes to help people see the true beauty and nuanced aesthetic qualities that concrete is capable of. Typically experienced as a rough, heavy material used in construction, D'Andrea emphasizes the versatility and intimacy of concrete by transforming it into elegant tableware and furnishings that are at once powerful, yet delicate. A bit like tabletop architecture, his tableware and furnishings mimic the practices and aesthetic of building

construction learned through generations of technique and years of experience. Rebar cradles support carefully polished, yet crude vessels and a vast concrete bowl exhibits the remnants of the cardboard surround that helped to establish its shape. While his art has somewhat mundane origins in construction, objects like his mortar and pestle also pay homage to early twentieth century modernism, the sleek forms of Constantin Brancusi and the rise of the Machine Age in their lustrous surfaces and streamlined design. Colored concrete in black, white and gray mimic materials like porcelain and marble, and create nuanced surfaces that resemble the intricate glazes of ceramicist George Ohr or the slashing paint strokes of the Abstract Expressionists.



Tea Pot

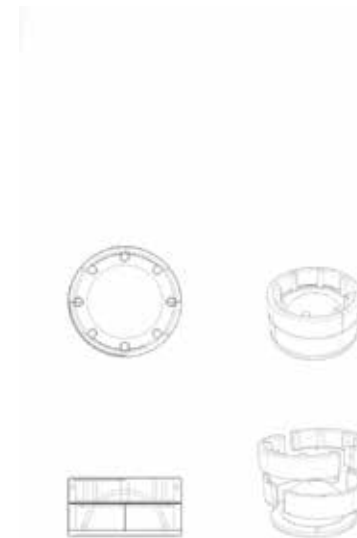
2014; cast refractory cement, steel tie wire, steel rebar
8" x 9" x 9"



Vase
2014; cast concrete, nylon
5.75" x 4.25" x 9.25"
(left)

Bowl White Base
2014; cast concrete, nylon
6.5" x 6.5"
(right bottom)

Bowl Mold
2014; nylon
(right top)



ALEX ECHEVARRIA

Natalia Vieyra

With his thesis exhibition, Alex Echevarria boldly throws down the gauntlet, challenging himself to continually explore, interrogate and redefine the boundaries of the painting discipline. Using a diverse array of technical and thematic approaches, Echevarria presents the viewer with an engaging and participatory experience. The title of the exhibition, inspired by psychedelic musings of late 1960s group, The Third Bardo, delineates his continual push to stay at least five years ahead of his time.

A complex and paradoxical relationship between past, present, and future exists at the center of Echevarria's artistic practice. Echevarria draws inspiration from a variety of unexpected locations, combining personal experience with multiple temporal sources. Using diverse elements from Baroque sculpture to twenty-first century digital culture, ordinary and fine art objects alike become transformed and abstracted. In this fashion, Echevarria

situates his work in a non-linear continuum, allowing for a multiplicity of rich and conflicting interpretations.

One of the most compelling aspects of Echevarria's recent work is his incorporation of participatory elements. This is best embodied by his monumental *Kings of Leonia* (2014–2015), a freestanding painting installed on a wooden platform. Its disruptive position in the middle of the gallery encourages the spectator to examine the work from all angles, unabashedly exposing the un-manipulated anterior of the work. Likewise, shaped canvases dislocate the viewing space in unusual ways, hearkening to painting idioms of the 1960s and 1970s. Through this process of continual experimentation, Echevarria addresses personal and cultural themes while simultaneously testing the limits of the painting medium.



Install 1

Image from "Five Years Ahead of My Time" (from left)

Life's a Beach

2013; acrylic and colored pencil on canvas
84" x 96"

Kings if Leonia

2015; garment dye, ink, canvas, wood
83" x 93"

Sky: Element of Bird

2015; acrylic, paper, canvas, wood
Dimensions variable



Install 2

Image from "Five Years Ahead of My Time" (from left)

XBOOKX

2015; acrylic on canvas
60"x 60"

+BOOK+

2015; acrylic on canvas
60"x 60"

Kings if Leonia

2015; garment dye, ink,
canvas, wood
83"x 93"

MMMAAGGG

2015; acrylic on canvas
96"x 120"



Install 3

Image from "Five Years Ahead of My Time" (from left)

XBOOKX

2015; acrylic on canvas
60"x 60"

+BOOK+

2015; acrylic on canvas
60"x 60"

COMFORT WASIKHONGO

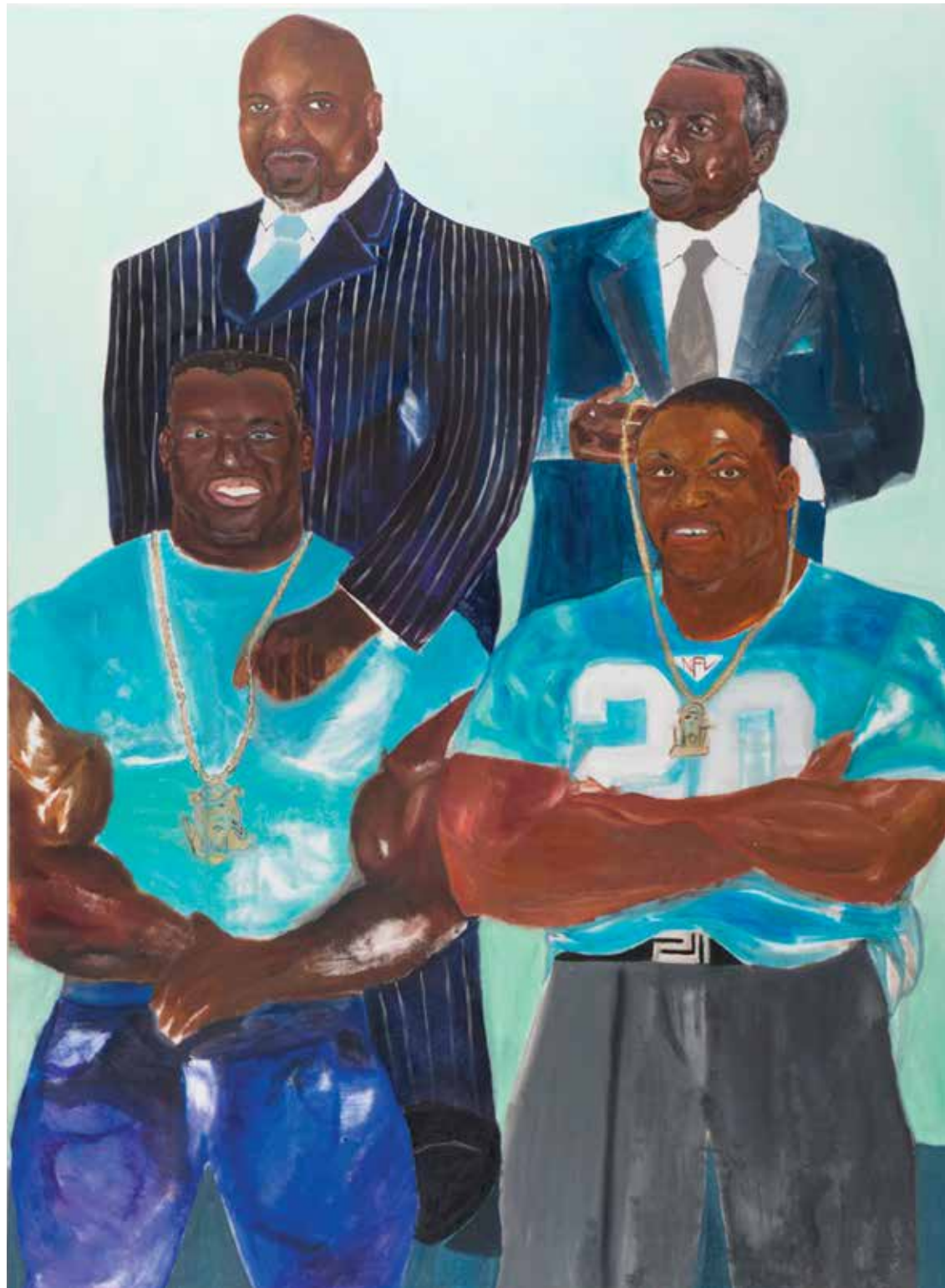
Alyssa Stuble

Drawing from his past, Comfort Meshak Wasikhongo is reliving the experiences and thinking about the role models that shaped him into the person he is today. Following in the footsteps of his artistic mother, Wasikhongo began expressing himself at a young age. Creativity on paper and later canvas allowed for a visual exploration of unspoken words and feelings. Growing up in Madison, Wisconsin he became absorbed in the strength of body builders on television and in magazines. As he grew older he went on to achieve his own goals in bodybuilding. On the last day of his weight lifting journey two eagles acting as guardian angels encouraged Wasikhongo to complete his greatest feat of strength yet, to bench press an incredible six hundred pounds. Leaving the gym, soaring from this

triumph he came across a white tailed deer, a massive twelve-point buck. Making eye contact, he instantly felt as though the two powerful beings were exchanging souls, as his childhood dream of strength was reached. The monumental work Wasikhongo has completed during his time in the Tyler MFA program incorporates the colors of nature with the forms of bodybuilders and the moments that have so greatly influenced his life. Not only does Wasikhongo's work explore the results of humans' extraordinary determination for physical greatness on a very large scale, but also highlights the artist's drive to "encourage people to motivate themselves, to strive and not just survive."



Untitled
2015; oil painting
100" x 60"



TD's for Dollars
2015; oil painting
77" x 108"
(left)

Roelly Winklaar
2014; oil painting
89" x 74"
(right)

Run Ed Nunn
2014; oil painting
64" x 72"
(right bottom)



MARTIN BLAKE

Eileen Owens

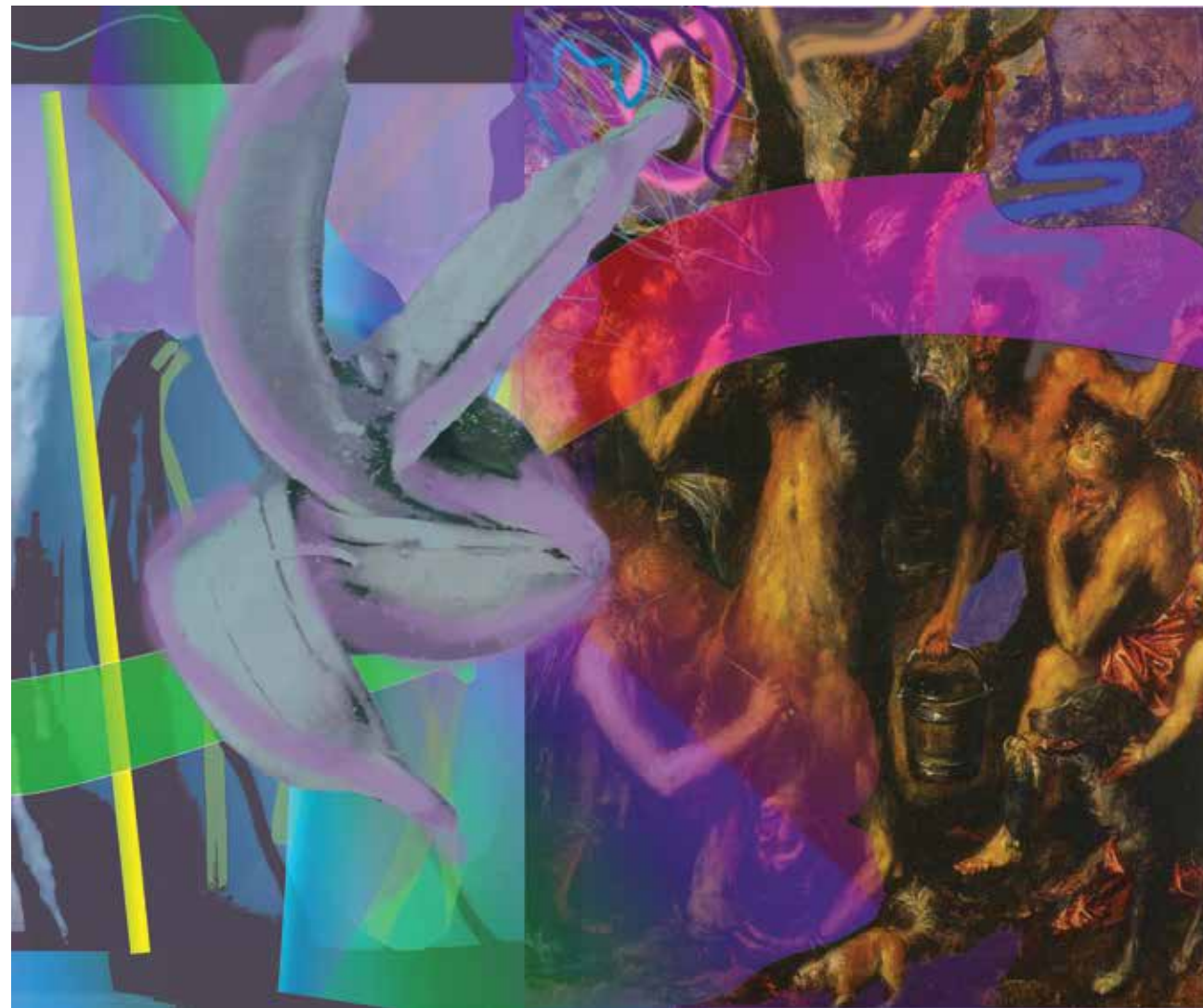
Martin Blake's work—acrylic, digital, or written—meets at the crossroads of the personal and the universal. His most recent works combine California-inspired colors with digital images that range from surfing to Renaissance paintings to commonplace plants and animals. The pictures come together to form a collaged unity, living side-by-side in conceptual spaces that Blake envisions as rooms unto themselves. Although the images at first may seem discordant, Blake finds universality in them through the mix of the everyday and the iconic. As pictures on the same canvas, they represent basic human matters, like our desires, our aspirations, and our routine activities. However, as much as these democratic images are central in Blake's work, they also reveal a much more personal connection for the artist. The collaged imagery offers viewers a chance to explore their

particular world, while simultaneously allowing the artist to express his own individual truths.

In tandem with his collaged and digital paintings, Blake creates poems that mimic and reinforce the structure of his work. Merging writings as diverse as professional surfing interviews and passages from the Bible, Blake erases the combined texts until they are distilled to only the words or phrases that resonate with him. When combined, these seemingly random pieces of prose form a collage poem, similar to the process he engages with in his paintings. While Blake's work is at times a process of deconstruction, it ultimately presents the combinative and universal power of color, image, brushstroke, and text.



Quintessence
2015; paint on canvas
65" x 52"



Cutback for Curren
2014; silkscreen, acrylic,
and mixed media on canvas
38" x 52"
(left bottom)

Where Do We Come From...?
2014; mixed media and collage on paper
49" x 75"
(right top)

Young Marsyas Banana
2015; digital painting
dimensions variable
(right bottom)

MOIRA CONNELLY

Nicole Restaino

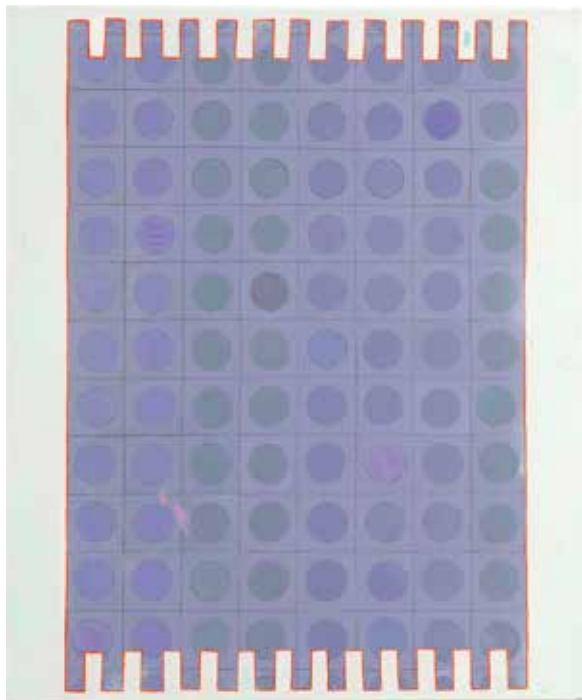
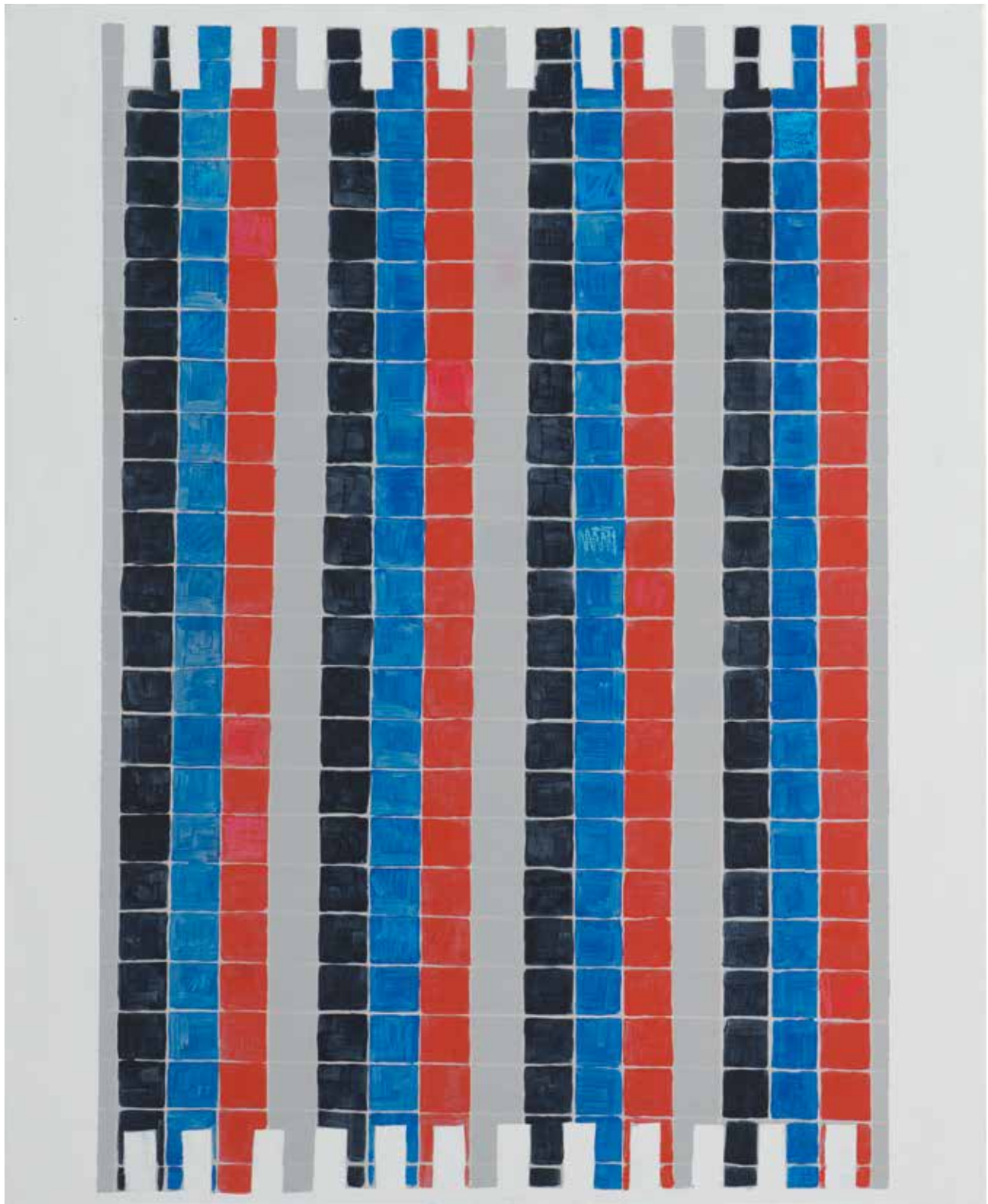
Moira Connelly's practice has, over the years, encompassed performance, sculpture and, of course, painting, the medium on which she is currently focused. And though she now works primarily through that two-dimensional form, her work is still often inspired by objects, makers, and materiality. As Connelly explained to me during a studio visit, her recent inspirations include both the philosophies and material culture of cults, the counter-culture, and collectivity. In her studio, Connelly and I flipped through issues of the seminal 1960s hippie culture publication, *The Whole Earth Catalog*, and perused Joel Sternfeld's photography in *Sweet Earth: Experimental*

Utopias in America. She explained to me that the arts and crafts movement, feminist making, and the back-to-the-land movement provide a place from which to meander toward her current practice, which consists of paintings that trade in geometry and color. This led me to ask her, "Why use painting to think about such physical, three-dimensional movements, particularly when you have used media, performance, and objects in your work in the past?" Connelly responded that translating these ideas through two-dimensional practice was precisely the problematic inherent in her current work.



Untitled

2014; acrylic and pastel on canvas
36"x30"



Rug 1
2014; acrylic and pastel
on canvas
36"x30"
(left)

Rug 2
2015; acrylic and pencil
on canvas
36"x30"
(right top)

Rocks
2014; acrylic, oil,
and enamel on canvas
44"x 52"
(right bottom)

SENECA WEINTRAUT

Joshua McGarvey

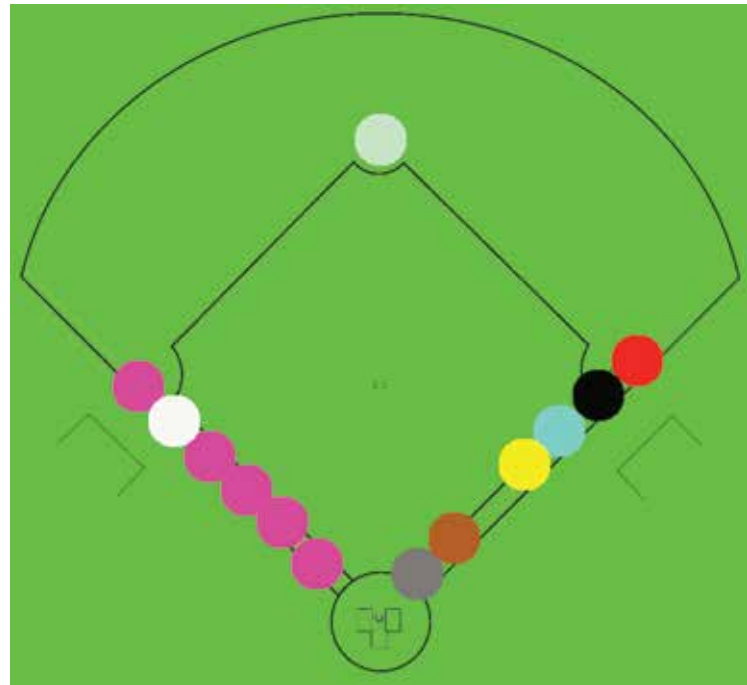
I was there! In the pick-up truck, in Lancaster county, searching and waiting for what could be found. We were all so calm and having a good time. It started when the truck was on it's last drop of gas as we were speeding through hilly, winding, country roads where gas stations were scarce, but we made it seemingly just in the nick of time. Seneca walks out with a shit eating grin and a Tijuana mama. We began to search for food and beer. An electronic mirage, the GPS led us to an imaginary liquor store across the street from a convenience store selling what seemed like nothing but toothpaste, pickled eggs, and loads of ice cream. There was fog on the pavement as the recent rain evaporated and two boys working in the store. They seemed rather startled or confused at our presence. It wasn't until later, we realized how strange it was that the peculiar looking boy working in the store wished us to "have fun" on our camping trip. Next thing I remember clearly is a man walking over to our campfire. Our neighbor for the evening,

he began a drunken ramble about lost love, cliff diving, and Elvis. I woke up feeling ill as we made our way to the next destination. I slept in the pick-up truck as the others trolled the antique malls. When I awoke for the second time that day, I wandered into the large cube of a building and began searching for the others. I found one of them and joined the search. It seems we never know what we are searching for when we go out, but we have often found something. This time was the doll with the diamond-shaped head. The calm dissipated. Everything began to come into focus. The strange interactions and near failures challenging our progress were connecting with uncomfortable clarity, and we all felt it. We needed to leave. But we still reminisce about what would have happened if we stayed. I think Seneca is exploring that notion deeply; then again, he would have the best idea because the doll came to him or him to the doll. Either way, he seems to have never left.



The Evolution of Merle Haggard

oil on canvas
(L to R) 20" x 20" and 7' x 7'



Dream Language
animation still
(left top)

We Are Diamondhead
digital collage
(left bottom)

The Enlightenment
oil on canvas
8'1" x 11"
(right)

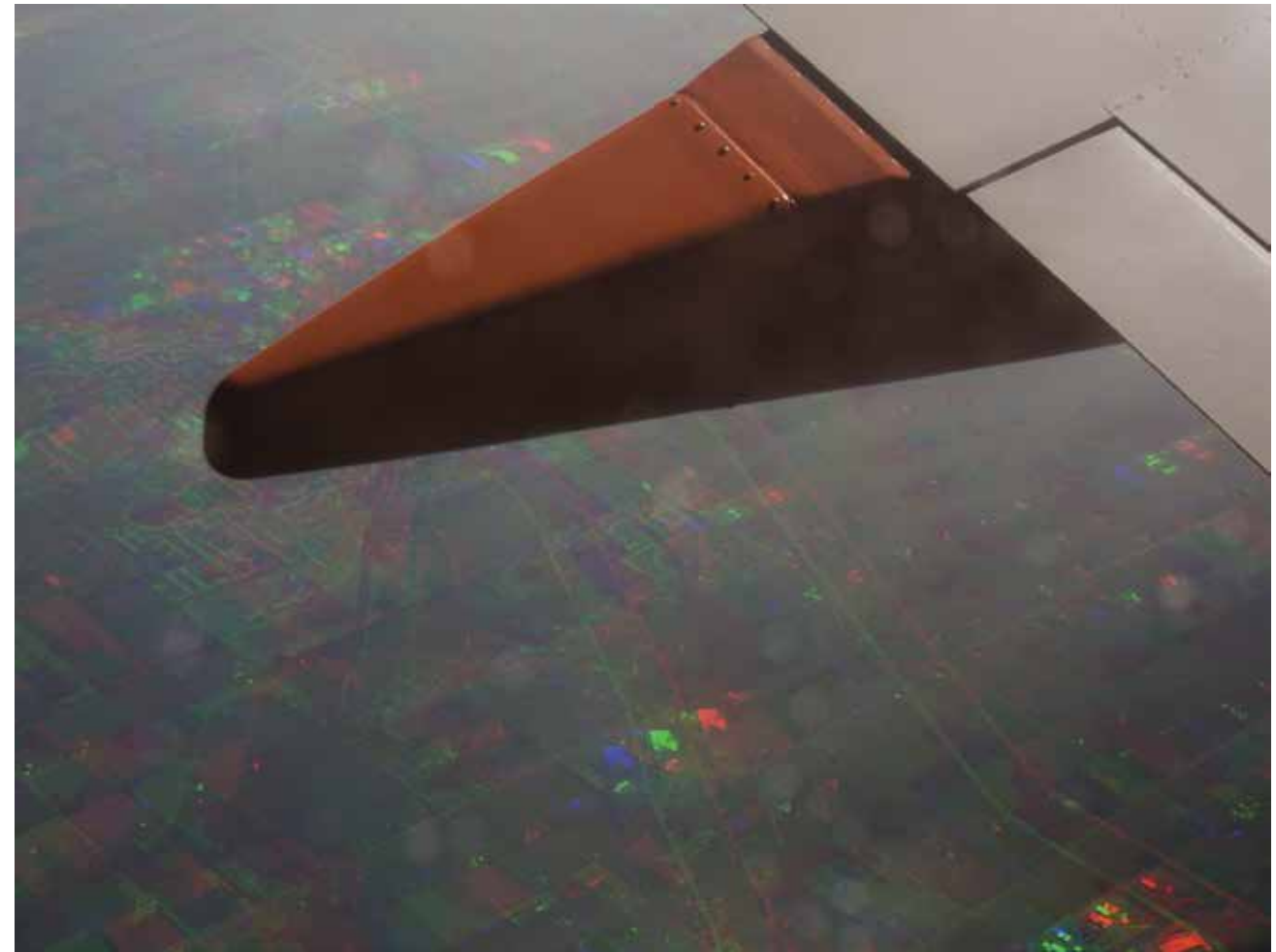
ANTONY ANDERSON

Abigail Johnson

Societal roles and the Information Age often play a part of the contemporary art world; one can look to the Harlem Renaissance and the beginnings of Informatism. It is easy to rely on these themes and be left with a feeling of indifference. However, Anderson's work approaches these themes in an intriguing way. Media is at the forefront of the information stream and promotes the pressures of consumption. Anderson strips away the blatant affront of the data stream and instead creates a pull to search for this information.

Through Anderson's own words his work "stresses the importance of considering the information one consumes; investigating the source of information, the actual ideas presented, and their far-reaching implications, whether social, political or otherwise." He accomplishes by promoting

interaction with the pieces he creates. Each work begs the viewer to enter into it by enveloping the limitations of the medium and creating a speculative examination of the work presented. His video pieces are scenes of repetitious actions or imagery; yet small changes occur allowing the viewer to contemplate the implications of the action. His two-dimensional works further this contemplation by extracting structural color in sections of an image, or shifting the view point in the movement of lenticular prints. This interaction of pieces that forces the viewer to stand at different ranges and angles to observe the entirety of the work leaves one with begging questions. Anderson's work epitomizes the critical content of deconstructionism and in turn creates a discourse on individual perspectives.

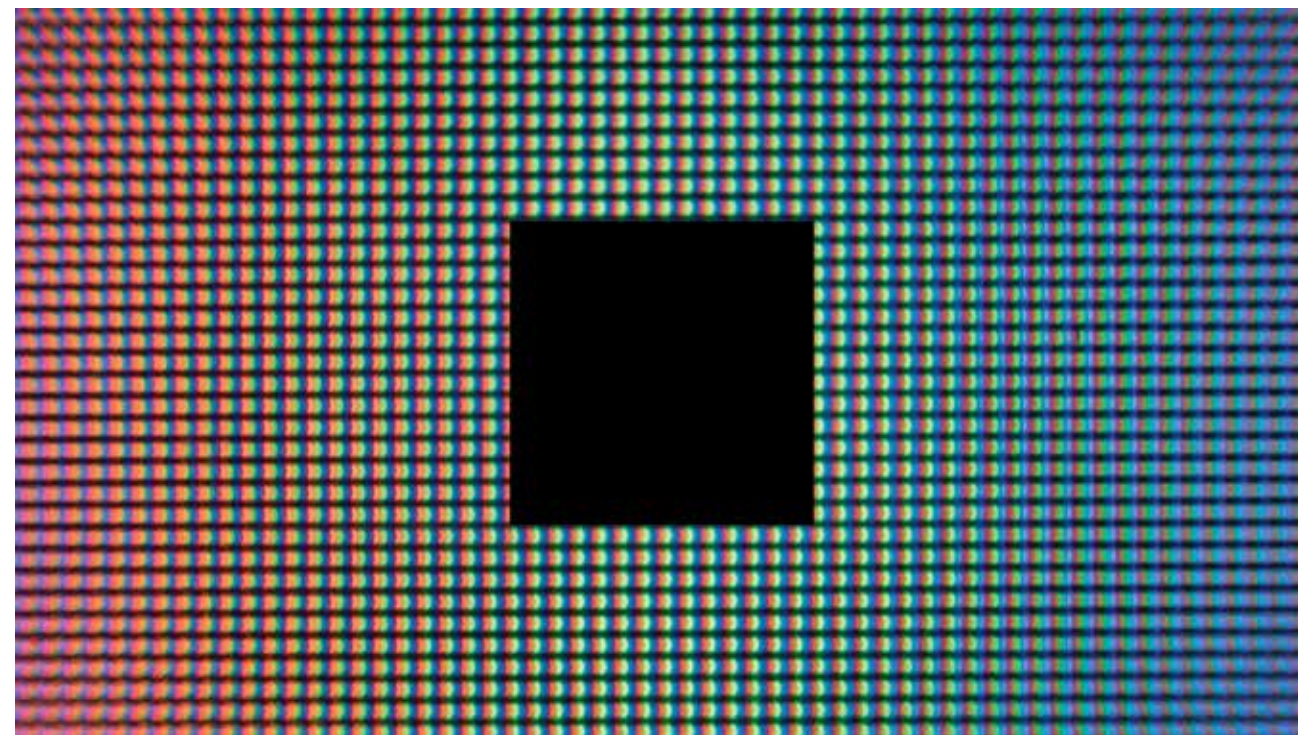


Seperation 4 (View from Plane)

2014; digital pigment print
16" x 21"



Lenticular 2 (Falling Bags)
2014; lenticular photograph
28" x 22"



LCD Study 3
2015; "digital video"
Dimensions Variable

HAIGEN PEARSON

Lauren Graves

Haigen traveled to Tyler from Salt Lake City, Utah by way of Rome. Haigen explains that his year abroad resulted in, “an examination of culture as a construct; specifically the way objects in our environment work to not-so-subtly reaffirm cultural norms from a young age.”

Haigen describes his experience in Rome as a welcomed discomfort - the feeling of alienation or “otherness” informing the exploration present in his current work. Rome’s ever-presence of religious imagery allowed Haigen to photograph and explore these icons as objects separate from any intrinsic religious value thereby removing them from their original intent. Upon return to Philadelphia, the artist’s interest in culture and iconography continued. Haigen wonders if pop culture (through celebrity, film, music) is the American equivalent of Rome’s religious icons.

By appropriating known images—Michael Jackson’s glove, Rocky’s championship belt, war trading cards—Haigen provides the viewer with an immediate sense of familiarity, but the beauty of his pieces is in the layering and manipulation of these easily identifiable images. By taking these objects out of context and presenting them as a multi layered screen print on a photograph or a photograph of an installed screen print, he allows the viewer to disconnect these objects from their cultural connotation giving the viewer the option and the agency to contemplate these objects in a more personal way.



The Glittering "Magic" Glove
2014; digital pigment print
32" x 40"



The Heavyweight Champion of the World Belt & Gloves
 2014, screenprint on digital pigment print
 20" x 14"



F-117A Stealth Trading Card
 2014, screenprint
 20" x 16"



Popes, Rome
 2013, digital pigment Print
 32" x 40"



Gods of Basketball, Studio
 2014, digital pigment print
 20" x 14"

JULIA MEAD

Aurielle Pimley

Julia Mead describes a lifelong love affair with art and photography. The experience of freedom and individuality that the camera offers allows her to use it to mediate the world and relationships formed within it. Viewing her collection as a whole has been appropriately described as “dream skipping,” as her work takes an aspect of reality and turns it into a memory or thought that exists within a bigger picture or conversation. Mead has been able to accomplish this through the two key elements of light and tension. A photograph of a person about to feed a frozen mouse to a fox highlights in a single action the subliminal tension of the moment. A photograph of the artist’s arm emitting a rainbow describes the unified but separate quality of light.

Ultimately, Mead wants to portray a practicing expanded perception grounded in the supposed reality of photography. She provides the viewer with a narrative in visual poetics that describes many aspects of life. Mounting the images on acrylic materials helps to achieve this idea. The material accentuates optical qualities of lenses and the artist’s connection with light in an open context where images are allowed to form relationships with one another and are open to interpretation.



We have only just opened our eyes
Observation from the glass mountain
 2015; 32" x 48"



The hand that feeds
2015; photograph
32" x 48"



A sign with light on it
2014; photograph
6 1/2" x 10"

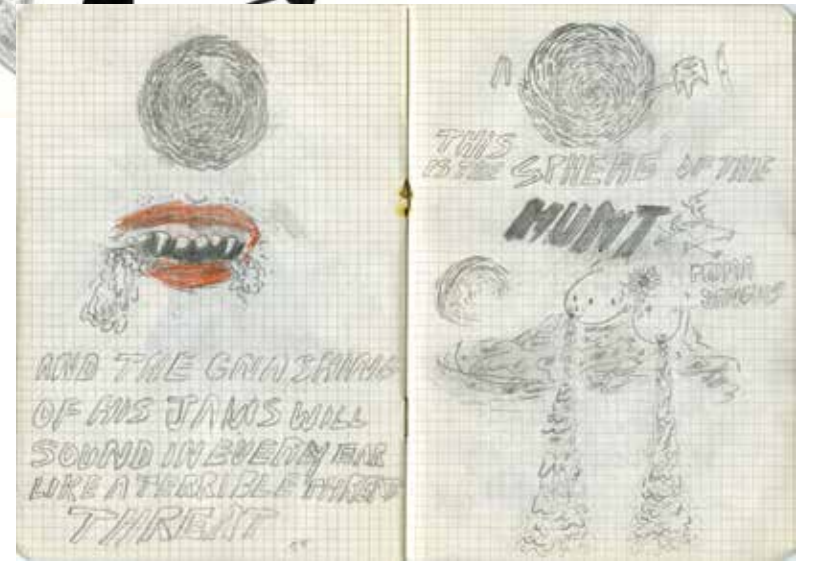
GRIMALDI BAEZ

Maeve Coudrelle

For Grimaldi Baez, the key outcome of his time at Tyler is the creation of an overarching methodology. The objects generated throughout his ongoing creative investigation are peripheral, rather than central, to his practice. Three fundamental questions underlie Grimaldi's thought process, informing his understanding of the role of the artist as cultural producer: How do artists relate to technology? How do they define what they make? What roles do artists and their work play within systems of exchange? Within this framework of inquiry, printmaking operates as a subversive force, countering the alienating effect of highly-coded technology by returning to the use of obsolete tools. A theater in which the intertwined phenomena of technology, social relations and authorship are acted out, printmaking has its roots in a pre-industrial and pre-capitalist realm.

Today, printmaking operates "under the radar," as greater attention is afforded to the disciplines of painting and sculpture. For Grimaldi, this marginalized position allows for an escape from the trap of commodifiable artwork. In his words, printmaking's strength is that, "it can shed its skin and change its spots." An ever-evolving field, it is defined by its ability to transcend objecthood and foster exploration. This chameleon-like quality, combined with a historical connection to a mode of production with close ties to the craftsman, makes printmaking an ideal space in which to explore Grimaldi's central concern: the multivalent relationship between artists and the materials that they produce.





LINDSAY DEIFIK

Jennifer Murphy

Lindsay Deifik is a former co-director and resident of Front/Space, a 2013 Rauschenberg Seed Grant recipient. Her intriguing use of textured fabric along with drawing, digital and traditional print technologies, function between conventional print and sculptural methods. "I am concerned with the lenses with which we view our external lived environment as well as the lenses of introspection."

Rather than jutting wildly into three-dimensional space, Lindsay's pieces flow organically from the wall and subtly invite the viewer into their world. The gentle folds and natural ripples in the fabric seamlessly knit together the realms of nature and human constructs. Her combination of precise, geometric shapes along with abstract forms is an active commentary on

the potential harmony between our exterior and interior lenses.

Lindsay's brilliant inclusion of burned out velvet and satin panels add a subtle texture to her trademark diamond pattern and allows each piece to act as both a window and an obstruction. "My basic questions are: What social and political apparatuses are at work inside of us that separate the natural from the cultivated— and in what ways do they make themselves known in our behaviors? What perceptual truths do we keep hidden from others? From ourselves?" Rather than aggressively demanding answers, Lindsay's work becomes instead a conduit for quiet introspection, allowing the viewer to search inward and discover these answers for themselves.



Vee
2013; cut paper, acrylic, spray paint
27" x 39"



Burn Field, KS
2014; digital print on satin,
silk-screened devore burn-out, steel
11" x 15.5" x 6"
(left top)

Burn Field, KS (reverse detail)
2014; digital print on satin,
silk-screened devore burn-out, steel
11" x 15.5" x 6"
(left top)

Steel Grate in the Shallows,
2015; digital print on velvet,
silk-screened devore burnout
30" x 47"

Slunk
2014; digital print on velvet, silk-screened
devore burn-out, glass, spray paint
47" x 59"

MEGAN NOLDE

Joseph Kopta

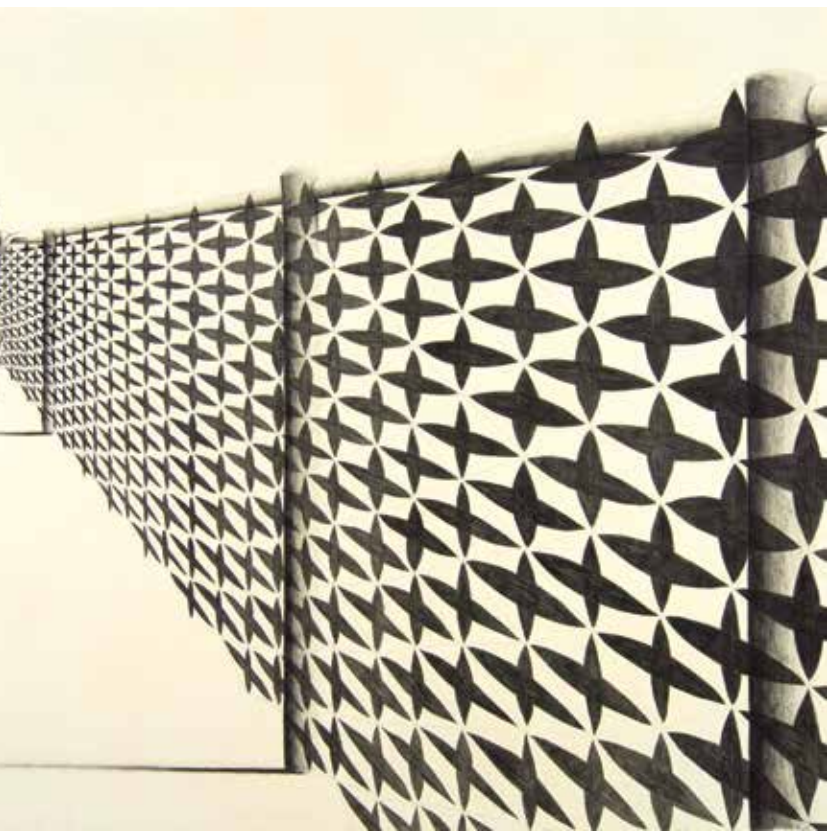
Medieval pilgrims traveling to holy sites recounted their travels as mental maps. Recorded both as written lists and drawings emphasizing key landmarks along the way, these itineraries collapsed or ignored features considered unimportant by the wayfarer. Megan Nolde's installations, prints, and drawings participate in this tradition of mental mapping, exploring autobiographical memories that invite viewers into personalized narratives. In *Plea For A Guide For The Journey*, Nolde has arranged a series of lithographs on strings, hung like laundry out to dry, extending from found objects including a produce box, apple basket, and mannequin. While these objects allude to the artist's upbringing in rural Virginia, the lithographs themselves are a collaboration with her father. Images of line drawings representing birds-eye-view maps of bike rides in the Shenandoah Valley

are juxtaposed with written directions of the same journeys. Rendered onto plates, these text-and-image lithographs form superimposed mental maps of a shared experience and concretize an ephemeral memory between Nolde, her father, and the viewer. Personal memories are further explored in the *Lamentation* series, in which Nolde appropriates images of her grandmothers in their youth from vintage photographs in labor-intensive graphic drawings. The meditative concentration required to render these works is germane to a ritual journey through a created, shared memory between Nolde and the grandmothers, one in which the artist could not conceivably participate but which becomes real through the act of drawing. In this way, Nolde's work derives its power from its ability to connect viewers to personal memory experiences.



Trust Him

2015; blind embossment, rives BFK, embroidery
15" x 22"



Stay
2014; graphite, rives BFK
22" x 30"
(left bottom)

Evidence of Love and Care
2014; etching, spit bite, aquatint,
open bite, found objects
dimensions variable
(left top)

Plea For A Guide For the Journey
2014; lithography and found objects
dimensions variable
(right)



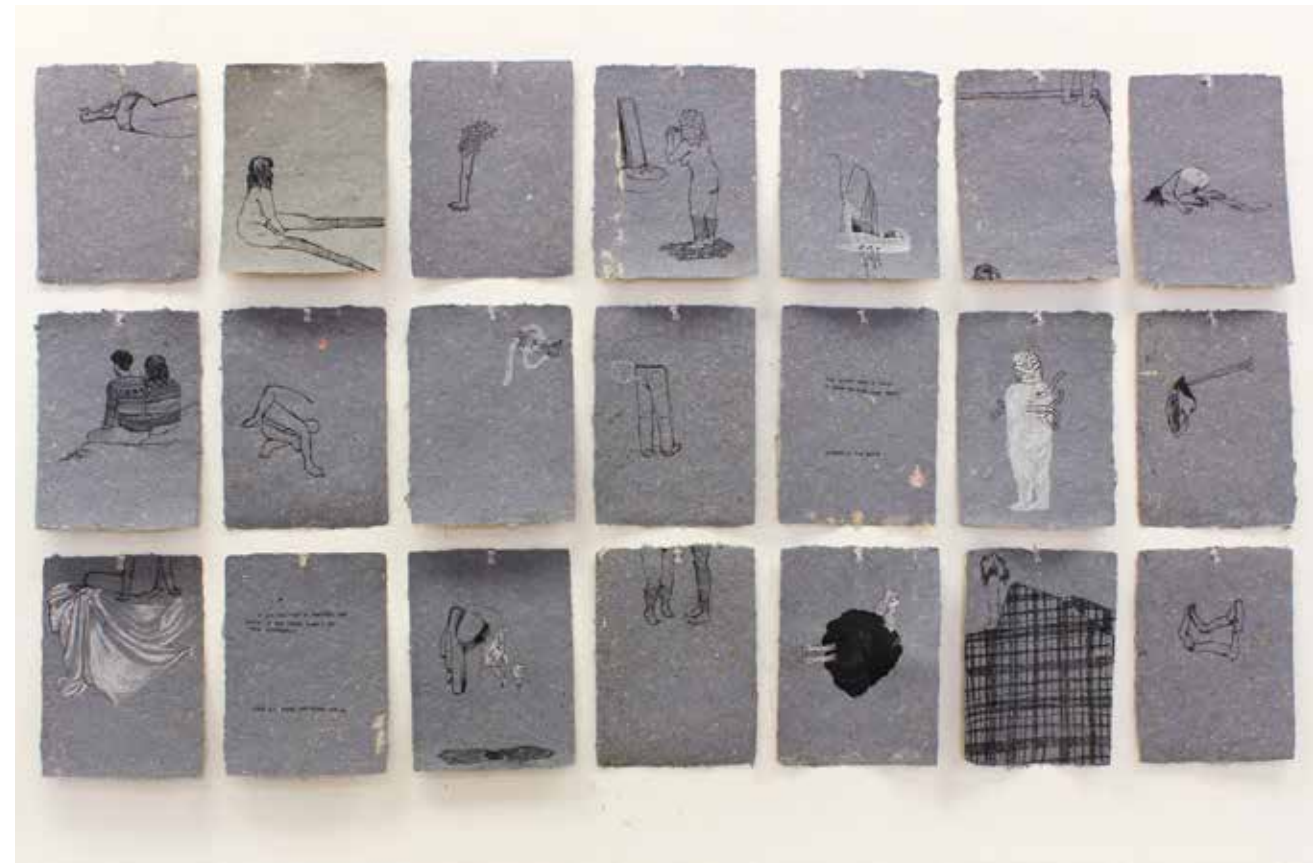
TAYLOR LYNCH

Maeve Coudrelle

Taylor Lynch's work toys with the concept of self-portraiture, revealing the duality and contingency central to enacting identity. The figures she portrays are the result of an additive, rather than purely intentional, process. These people don't start out as bodies, Taylor asserts, but rather as marks. She then steps back, explores their animate qualities and potential human features, and transforms them into contorted figures. This ambiguous existence is symptomatic of the conditional and fluctuating narrative that Taylor associates with her own persona. Rather than expressing an autobiographical tale, she seeks to capture a feeling. Social anxiety, for example, is an underlying thread in her work, which she depicts through figures with shielded faces and extremities, cut off from their surroundings. In an experiment with wax, Taylor gave three-dimensional life to this

deprivation, creating a shroud which imparts the dual feelings of protection and claustrophobia on its wearer. This work toes the line between comfort, comedy and horror, fulfilling Taylor's objective to represent multiple perspectives within a single piece.

In addition to drawing upon non-linear, equivocal narratives and wielding sensory experience to reflect her own fluctuating and relational identity, Taylor is fascinated by the physicality of the artistic process. Her mixed media practice, which includes drypoint, etching, mezzotint and wax sculpture, demands intensive labor on the part of the artist. Notably, these mediums ask to be "excavated," their surfaces carved into to reveal the possibilities inherent within their mutable materiality.



Together, Weirdly

2015; charcoal, chalk, india ink, handmade paper
29" x 51.5"



Cradle
2014; charcoal, India ink, and chalk
55" x 55"
(bottom)

Up In Knots
2015; India ink, charcoal, chalk on paper
55" x 55"
(top)



Chrysalis
2014; drypoint
22" x 30"

JACOB C. HAMMES

William Schwaller

Working across media, Jacob C. Hammes surprises me with the facility with which he creates artworks utilizing an impressive variety of technologies. Like many artists of our generation working within an artistic context filled with so many “post” prefixes, Hammes does not attempt to ascribe his practice to any one style or definition of art. Instead he freely draws from and critically explores the increasing ways in which we socialize with one another through new technologies and various media platforms.

In Hammes’ most recent video work, he unites his sculptural and two-dimensional practices in a kind of *gesamkunstwerk*. Here, performance, text, kinetic sculpture, and audio recordings further his interest in appropriating aspects of popular and online culture and forms of mass spectatorship.

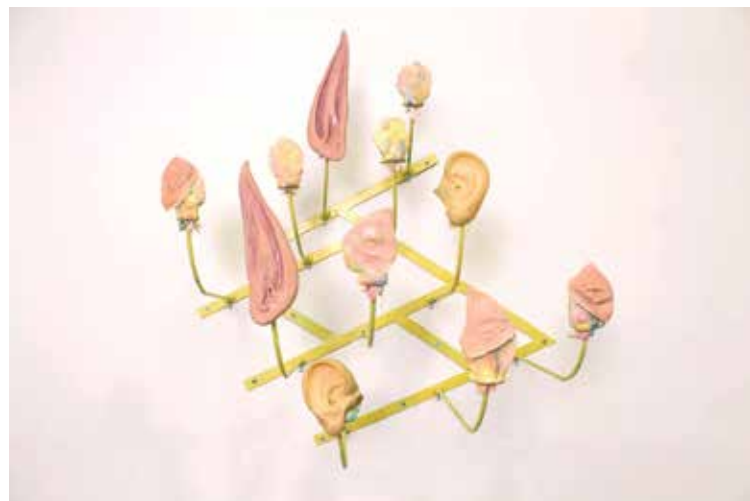
Concerned with inequalities of gender, race, and labor, his work aspires

to critically parody the visible and invisible forces at work in our lives, using the power of satire to encourage productive criticality. Hammes has even considered reintegrating his lengthy and varied video footage within sculptural installations that drive home issues such as interpersonal and human-technological intimacy. Hammes is intrigued by the variety of human relationships (with people and things, alike), their unequal distributions of power, and how these things shape our social, political, and economic communities. He appropriates and satirizes ways in which we and society interpolate ourselves as unique individuals, be they what we hang on our walls, put on our t-shirts, buy online, or post to the public/private sphere of the internet.



Alarm

2015; lefty guitar, guitar pedals, practice amplifier, welded steel, motor, timer switch



Become/Beware
2015; framed posters
(top)

White People Problems
2015; latex elf ears, welded steel,
ink stained ceramics, canvas
(bottom)



Velo
2014-2015; stills from digital video Four channel
digital video, eight hour duration

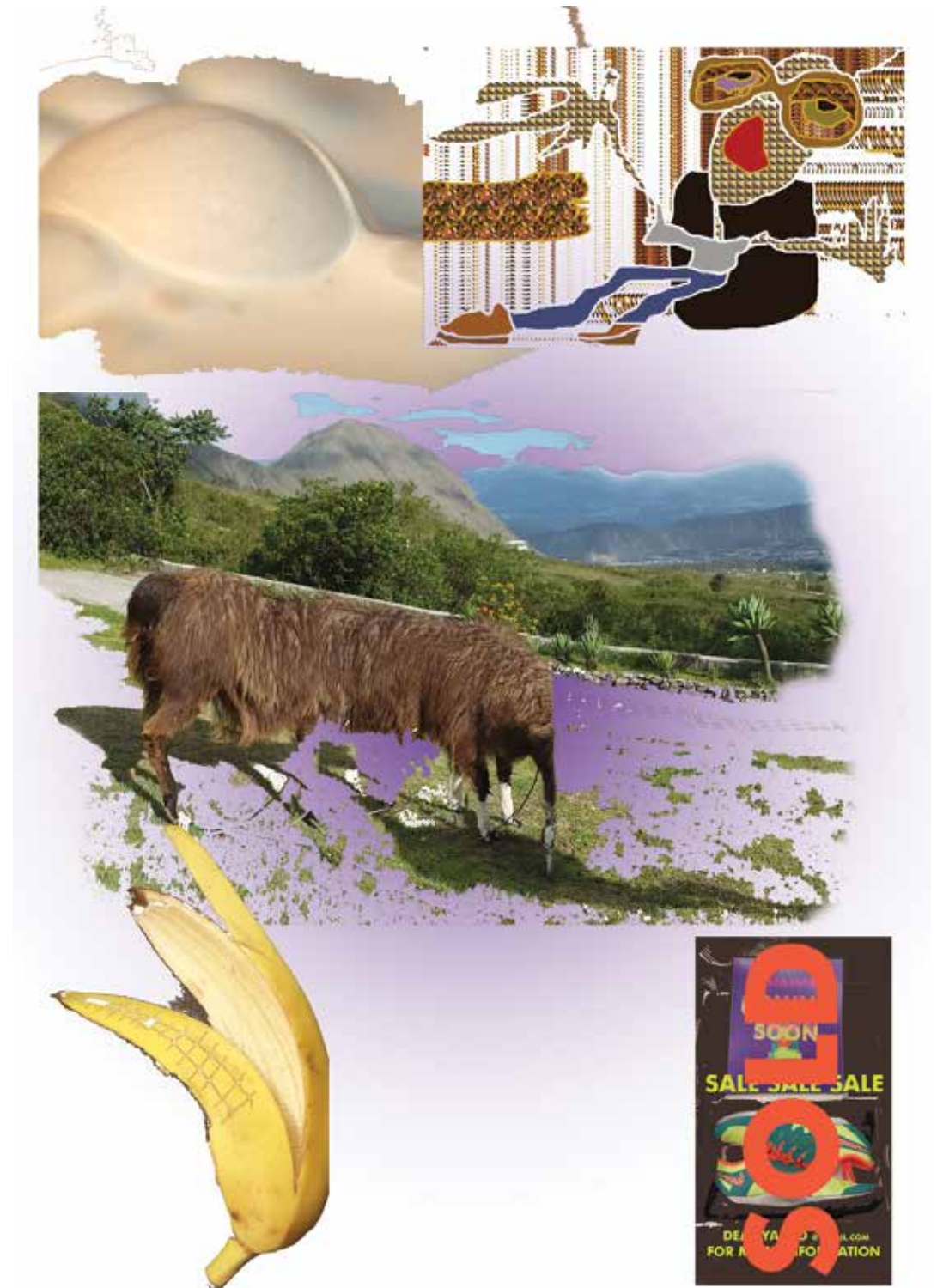
DEAN YASKO

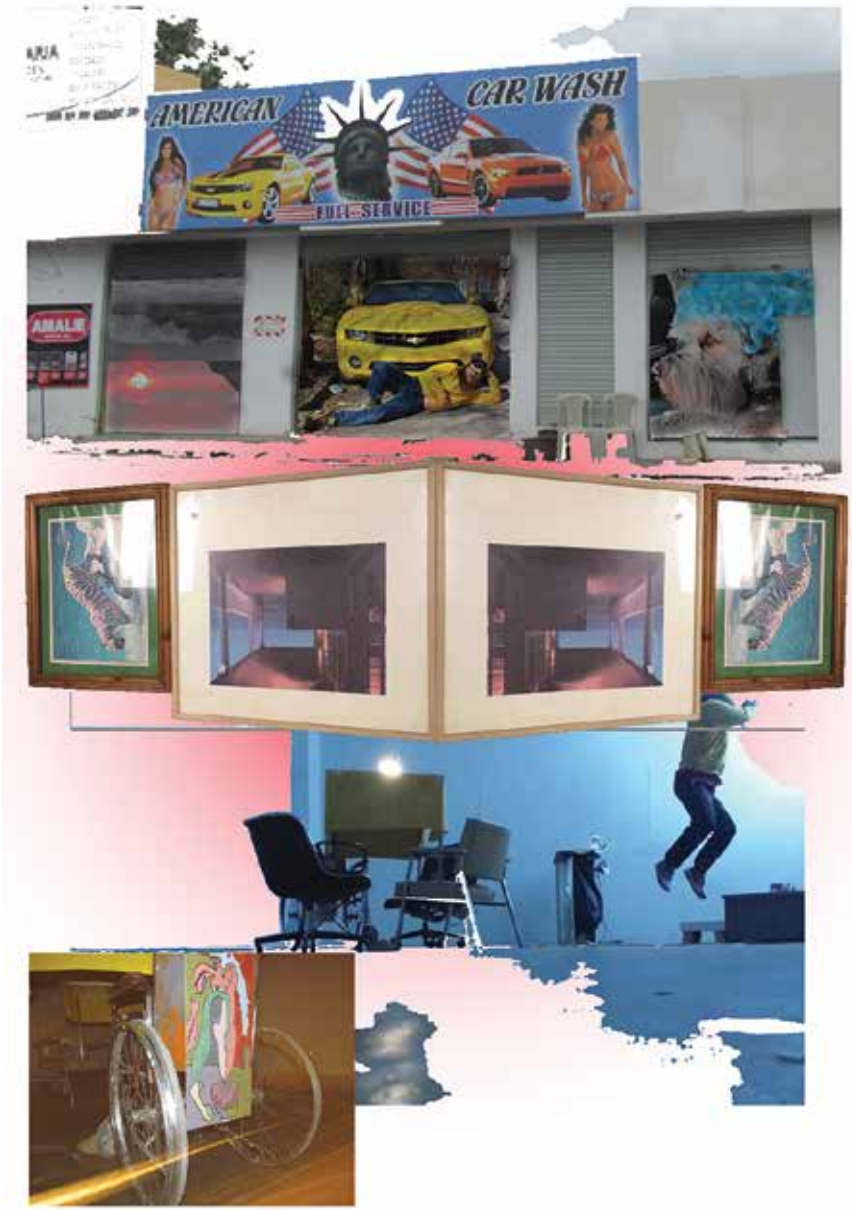
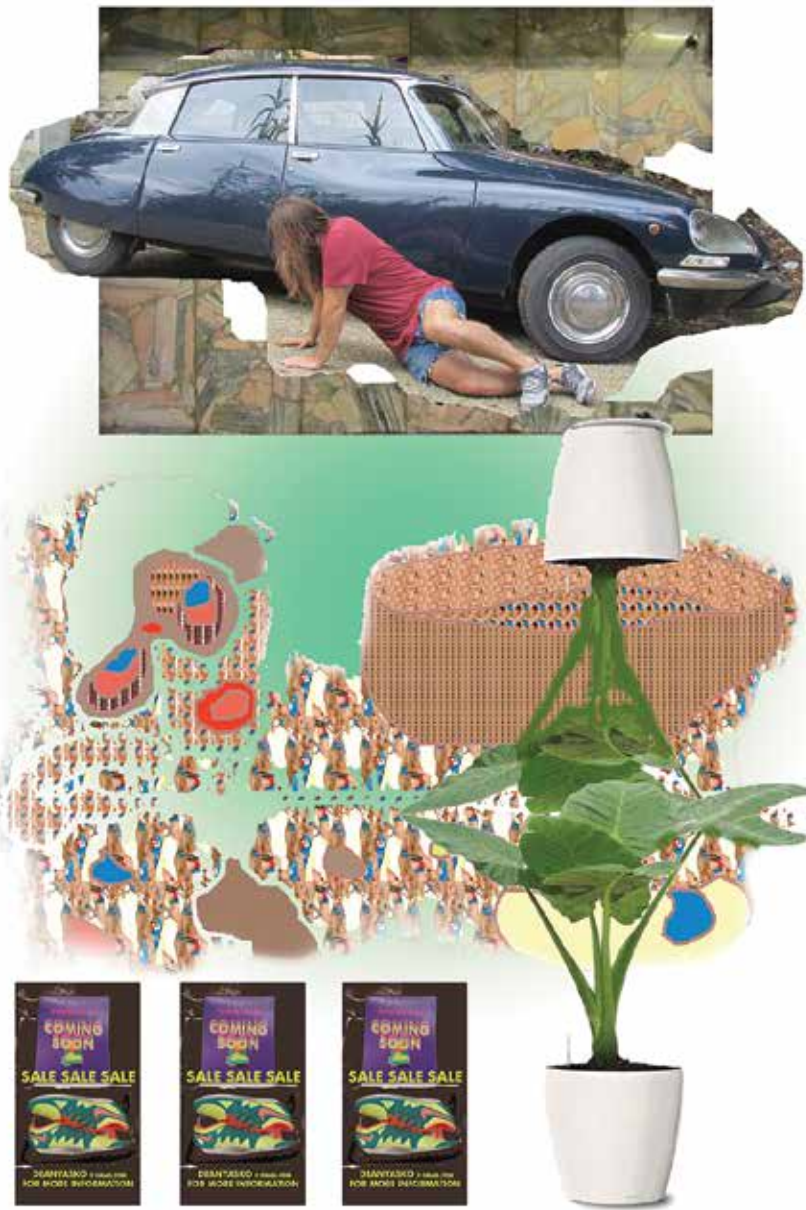
William Schwaller

Dean Yasko is not an internet artist, but like his other material choices, his website is designed and manipulated not to conform to convention; instead it is a digital space in which the viewer must navigate and uncover the artist's work. Purposefully difficult to experience, this website is an exciting study on how an artist in the 21st century can embrace current technologies and forms of communication and representation in order to imagine their possible alternatives, potentials, and faults. Here, one finds the breadth of his two-dimensional and time-based work ranging from short films with analog editing effects, digital drawings, photo series, and online scavenger hunts.

Outside of this digital space, Yasko's work draws on the legacy and evolution of modern art's historical avant-garde. His working process draws on the automatic processes of the Surrealists, incorporating found objects

in assemblages and gallery installations that create enigmatic, mysterious, and surrealist "objects" and synesthetic environments. Yasko is drawn to the possibilities of things to carry unconventional meaning and to incite hidden and unexpected responses in his viewers through the objects' juxtaposition and animation. Works are animated kinetically and psychologically, such as a vibrant red fan perilously activating the physical and emotional space of teal mannequin. Beyond the uncanny, Yasko's interests span a range of issues from human perception of light, color, and even smell, to cosmology and high-end sports car culture. Interestingly, what unites this range of issues resonates with the Italian Futurists' enthusiastic embrace of modern science and technological advancements in human perception and locomotion.





JEN NUGENT

Brittany Strupp

Jen Nugent's work, concerned with the power of images and stories of mass appeal, contrasts the everyday against the epic through fragmented personal narratives and shared histories. Experimenting with different media, she explores how imagery can direct a story. The artist recognizes that each story has different, sometimes conflicting perspectives, but these interpretations do not necessarily change the subjective account. The shared history stays the same regardless who is telling it, but the emphasis shifts.

For her book, *Nobody*, Nugent assembled and modified texts by Donald Rumsfeld, Walter Benjamin, President Jimmy Carter, and others, alongside her own original images and writing. Through text and image, Nugent searches for the ways that people leave their mark on history and how that history resonates over time. In exploring these fragments of history, the

book becomes a statement about progress akin to Benjamin's crisis of confidence in *On the Concept of History*.

In her book, Nugent is shown holding a commemorative blanket printed with the front page of the British newspaper, *The Independent*, which published an advertisement remembering Alan Henning's public execution by ISIS terrorists. The advertisement attempts to honor the reporter while refusing to show the propagandized video of his death. In refusing to show the video, however, the advertisement offers a new image of the event, one that is itself propagandized. A complex collage, Nugent's blanket forces the viewer/owner to contemplate how individuals relate with ideological structures, authorities, and politics through images.



Blanket

2014; custom printed fleece blanket with the front page of the *Independent* newspaper from October 5th, 2014



Crime Scene
2012/2015; photograph
4" x 6"
(top)



Sleeping Protest
2014; collage
(bottom)

One Day At A Time
2014; glycerin soap, peppermint, ginger
(right)



JORGE GALVAN

Nicole Restaino

To call Jorge Galvan's practice simply sculptural would be both disingenuous and limiting. Just one of the artist's recent installations encompassed no less than painting (by way of fresco), sculpture (by way of architecture), a twitchily-lit dance floor/coffee table (which begged for performance) and several ready-mades, including a sputtering, running, water fountain, continuously streaming thanks to an unadorned, gerry-rigged pencil jutting from its side. The wall painting that anchored the installation alone was rich and contradictory, at once flat, bright and

graphic, yet equally referential of the bulk and three-dimensionality of the sculptural arch he aligned catty-corner to it. The whole of the installation also presents questions of site-specificity, performativity, and transition. Could these objects stand alone? Or do they live as an installation? What happens when performers, or an audience, act within and even on the objects therein? These disparate mediums and forms may point toward a common problematic, encompassing questions of the self, form, space, and power. They do not, however, propose a unified solution.



Arch

2014; latex paint, acoustic texture, ceiling glitter
10' x 15'



Coffee Table Dance Floor
2014; linoleum tile, LED lights, wood,
found objects
7' x 4.5' x 1.5'



Pork Rinds
2014; pork rinds, lights, found objects
4' x 3' x 3'

CONTRIBUTING AUTHORS

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Abigail Johnson is a Masters student of Art History at Temple University. She received her BA in Art History and BFA from Old Dominion University. She was awarded the Charles K. Sibley Art History and Jaffe Memorial Scholarships, and presented at the ODU Undergraduate Research Symposium and the National Conference for Undergraduate Research. She previously held positions at the Hofheimer Art Library, ODU Special Collections, and Hermitage Museum and Gardens, and now works at Temple Digital Libraries.

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Alyssa A. Stuble is a Masters student in Fine Arts Administration. She graduated cum laude from Temple University with a BA in Art History in 2011. Her interests include the marketing and management of modern and contemporary art galleries.

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Aurielle Pimley is an MA student at Temple University, focusing on Fine Arts Administration. She received her BA in Art History from Penn State University in 2011, through which she was able to live and study in London and Rome. She has worked with several different arts organizations including an auction house, an art museum and an art gallery.

Brittany Strupp

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Brittany Strupp is a PhD student specializing in issues of illusion, optics and perception in late nineteenth and early twentieth century American art. She holds a BA in art and art history from Colgate University and an MA in art and architectural history from the University of Virginia. She has also worked in numerous museums, including the National Gallery of Art, the Philadelphia Museum of Art, the Baltimore Museum of Art, and the Smithsonian Institution.

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Eileen Owens is an MA student in Art History whose research interests include modernism and urban life in late nineteenth and early twentieth century European art. She has worked in various Philadelphia museums and nonprofits, including Fleisher Art Memorial, the Free Library of Philadelphia Foundation, and the Woodmere Art Museum. Currently, she is a Gallery Guide at the Barnes Foundation. Eileen holds a BA in English and Art History from Temple University.

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Elizabeth Duntemann is a PhD student in Art History at the Tyler School of Art, and recipient of a University Fellowship. Her area of focus is sixteenth century Italian art, concerning themes of intercession, penitence, mortality and disease. She earned a BA in Art History, with a minor in Studio Art, from Old Dominion University in 2012. Her fine arts coursework in oil painting, glass, and metal work inform a parallel interest in material studies.

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Genevieve Arnone is an Art History graduate student interested in the modern and contemporary realm, and particularly concerned with the interaction and dialogue created between artwork and audience. Having received her BFA in sculpture from Kutztown University, Genevieve was afforded the opportunity to assist Onishi Yasauki with his site-specific installation at Kutztown's own Miller Gallery. Her experience and interpretation of the installation was later published as a component of the university's catalogue.

Jennifer Murphy

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Jennifer Murphy is a first year Masters student interested in the Northern Renaissance. She graduated from the University of Pittsburgh at Johnstown with a BA in Theatrical Arts before deciding to pursue her current degree at Tyler. Jennifer plans to continue on to the PhD in order to focus her studies on the subject of books as art objects.

Joseph R Kopta

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Joseph R. Kopta, educated at Pratt, Harvard, and Columbia, is currently a PhD student in Art History at Temple. Specializing in the visual culture of the medieval Mediterranean, issues of cross-cultural interaction inform his work. Recent projects include contributions to Oxford's *Grove Encyclopedia of Medieval Art and Architecture* and UPenn's Beth Shean After Antiquity project, and a conference paper on the phenomenology of color. He has held professional roles at The Aldrich, MOBIA, and the Metropolitan Museum.

Lauren Graves

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Lauren Graves is a Masters student interested in the photographic medium, specifically in exploring the idea of photography's inherent "truth." Lauren received her BA from the University of Rochester, where she interned in the education department at the George Eastman house. More recently Lauren's interest has moved towards the curatorial side of arts spaces, leading her to work in various institutions in New York City, including Exit Art, Marc Straus Gallery, and Michael Rosenfeld Gallery.

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Maeve Coudrelle is a PhD student and University Fellow in the Art History department at the Tyler School of Art. She studies modern and contemporary art in the United States and Europe, with a focus on the expanded and intermedial field of printmaking. She holds a BA with Highest Honors in Art History and Political Science from the University of California, Santa Barbara, and has curated for several arts organizations in Delaware and California.

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Natalia Angeles Vieyra is a second year Masters student in the Art History department at Temple University. She received her BFA in Graphic Design from the University of the Arts with a minor in the History of Visual Art, completing a senior thesis on gender and sexuality in English Pre-Raphaelite painting. Her current research interests include themes of medicine, addiction, and disease in late nineteenth century European visual culture.

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Nicole Restaino is an art historian and arts administrator with experience in museums and non-profits up and down the east coast. She currently runs the Beyond the Page cultural programming series at Temple University Libraries. Her academic interests include art and intersections with its public(s): the ways that aesthetics are interpreted through criticism, exhibition, market transaction, theory and even popular culture. Her research around these ideas typically focuses on performative and/or feminist practices.

Shannon Stearns

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Shannon Stearns holds BAs in Anthropology and the History of Art and Visual Culture, with a concentration in Religious Visual Culture, from the University of California, Santa Cruz. While working on her undergraduate degrees she held an internship curating metadata for an art education app. She is now working on her Masters in Art History at Temple University. Her focus is on sixteenth century painting and the artist's role in shaping and reflecting religious practice.

William Schwaller

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William Schwaller is a PhD student in Art History studying modern and contemporary art of the United States and Latin America with a focus on artistic discourses about art, technology, and ecology. He received his BA with honors in Art History from Grinnell College. He has also worked in various capacities at the Philadelphia Museum of Art, Massachusetts Museum of Contemporary Art, Minneapolis Institute of Arts, and the Samek Art Gallery at Bucknell University.

