



MFA graduate catalog 2015. 2015

University of Wisconsin-Madison Art Department
Madison, Wisconsin: University of Wisconsin-Madison, 2015

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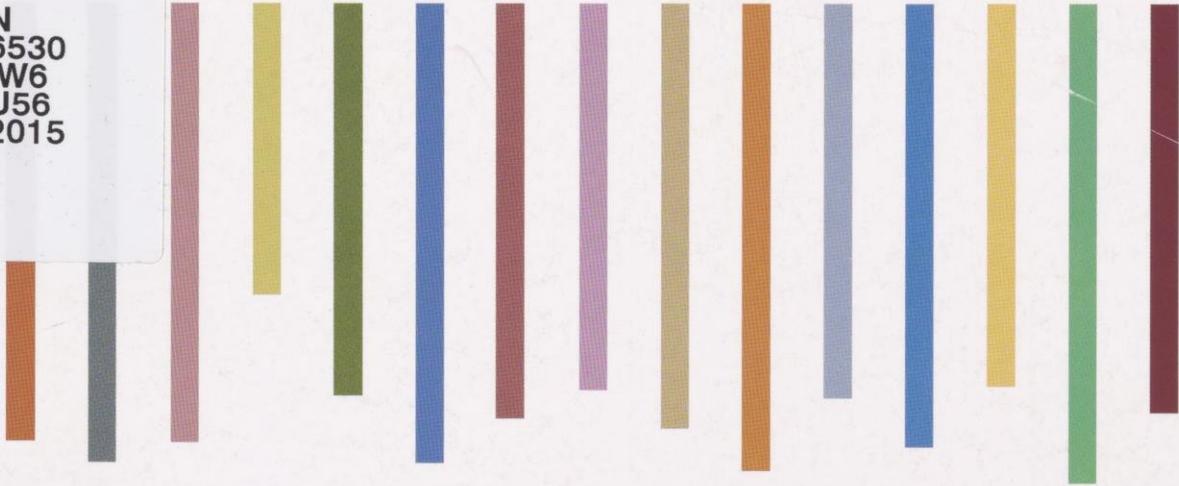
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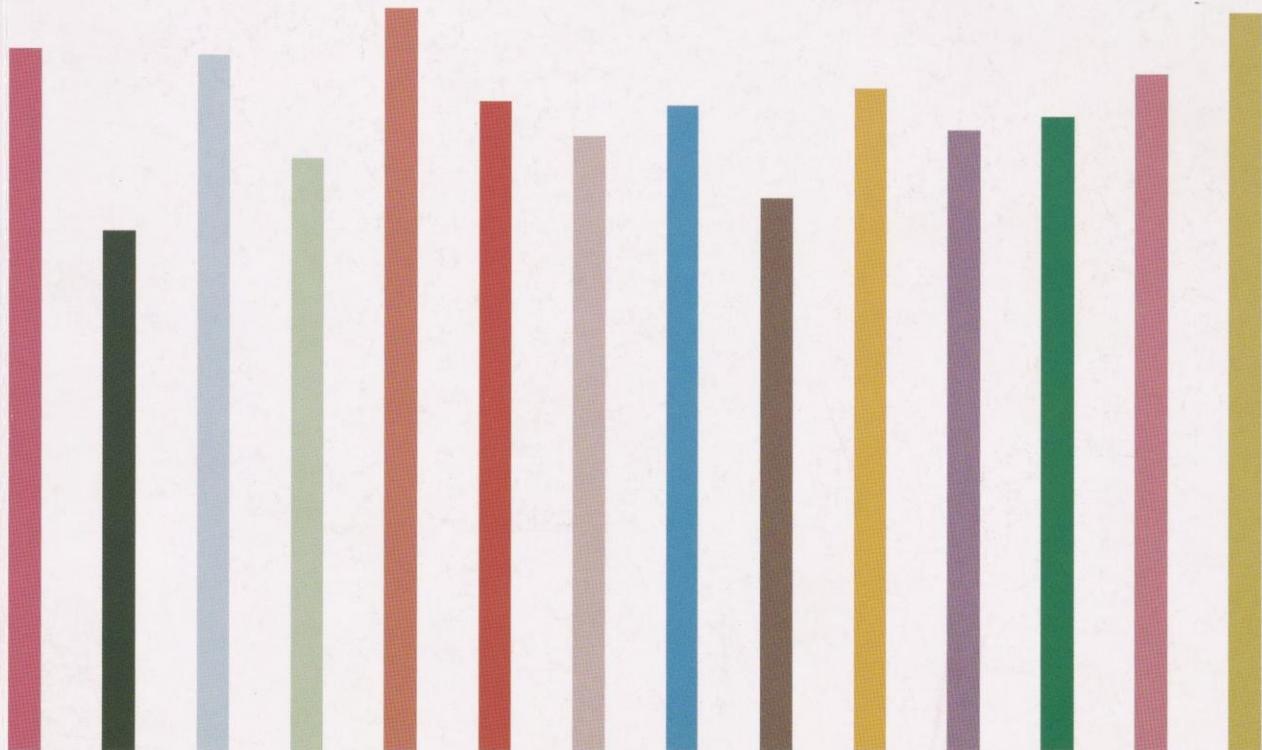
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UNIVERSITY OF WISCONSIN - MADISON 2015 MASTER OF FINE ARTS GRAD CATALOG





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2015

University of Wisconsin - Madison
6241 Mosse Humanities Building
455 North Park Street
Madison, Wisconsin 53706

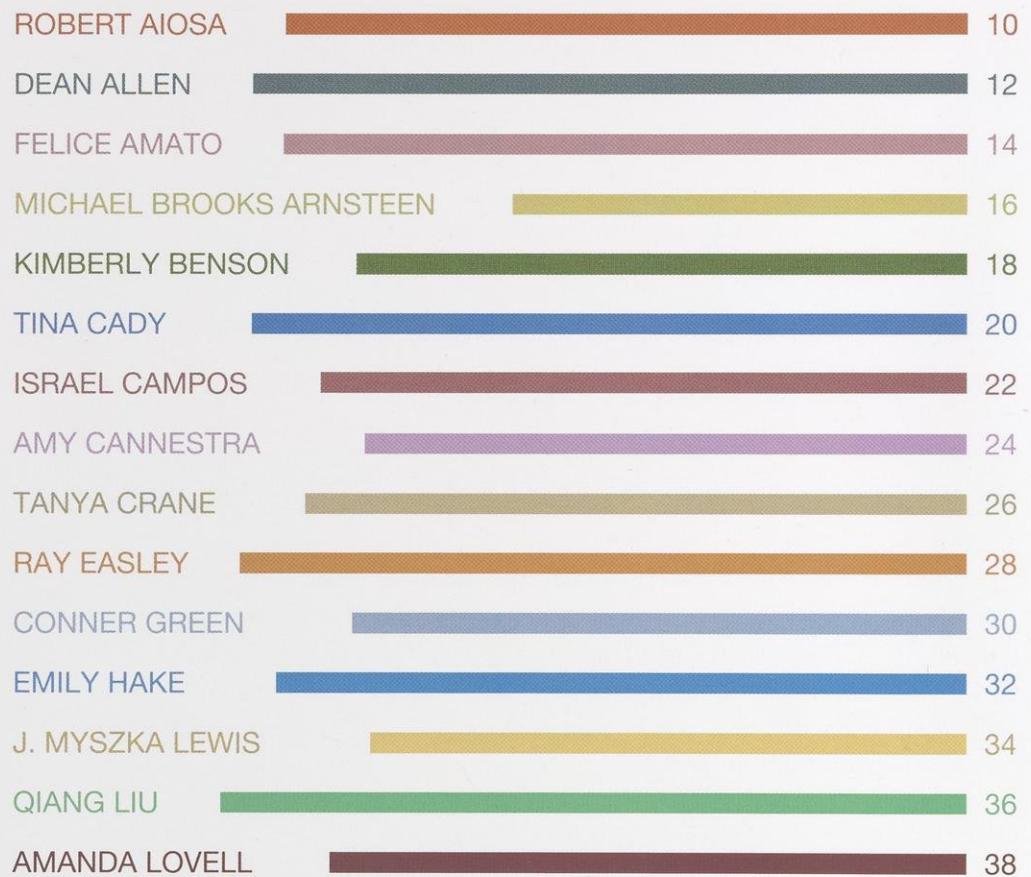
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artinfo@education.wisc.edu

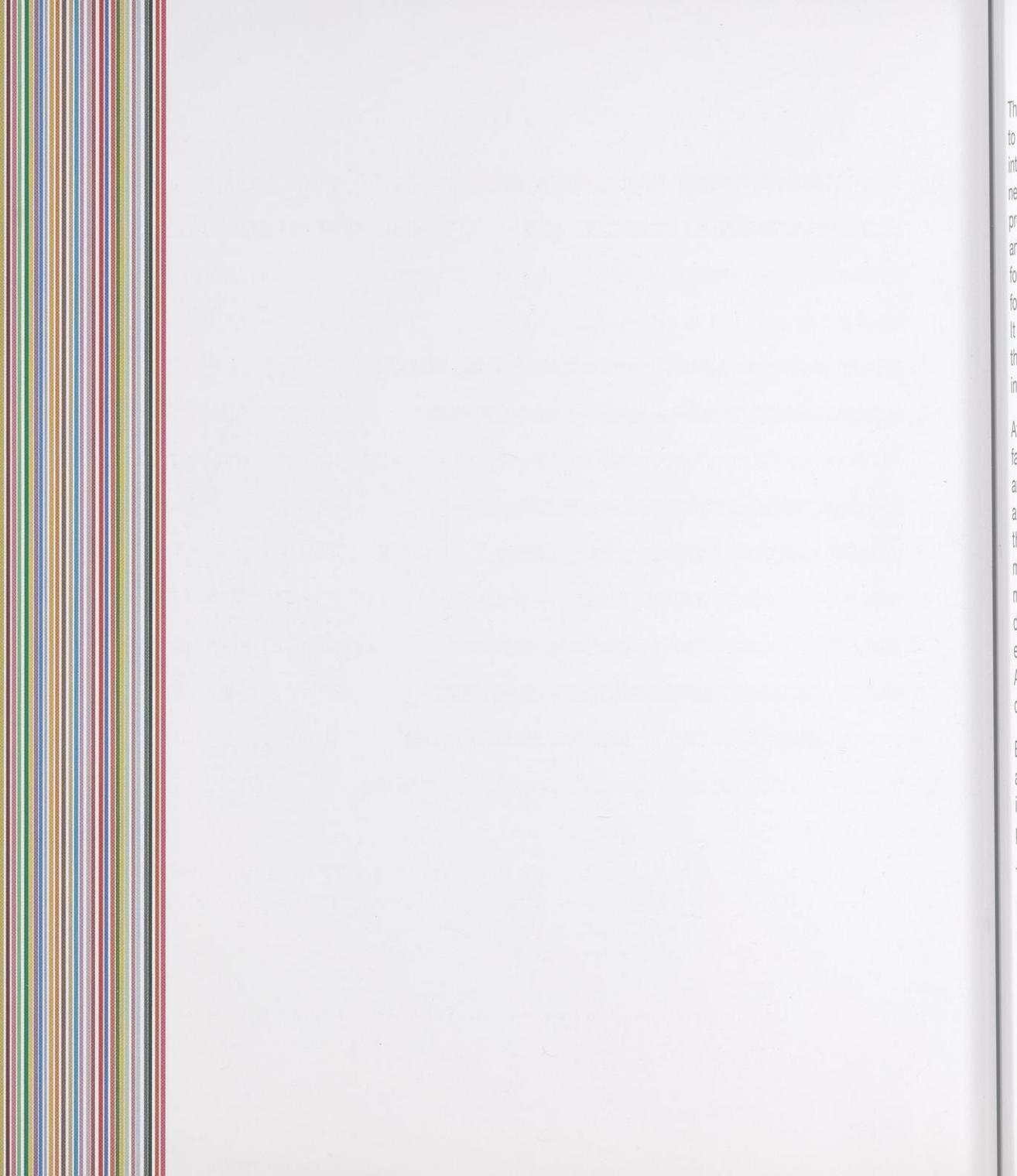
art.wisc.edu

Catalog design by Amy Cannestra

ART DEPARTMENT







The Art Department at the University of Wisconsin-Madison is committed to teaching art in the context of a major research university and a vibrant intellectual community. Its mission is based on the premise that art is the nexus of all the humanities and that creative expression in the visual arts has provided some of the most enduring contributions to society and culture. The art department strives to provide both a fertile and challenging environment for aesthetic and critical engagement, and the technical skills necessary for the practice of art in the changing landscape of the twenty-first century. It encourages innovation and cross-disciplinary activity, and believes that students should utilize the vast academic resources of the university to inform and deepen their artistic vision.

At UW-Madison, education in the visual arts is provided by an outstanding faculty of accomplished practicing visual artists supplemented by an ongoing and active visiting artist series that presents both emerging and established artists. Disciplines are taught in well-equipped studio facilities that include the areas of painting, printmaking, graphic design, sculpture, ceramics, metalsmithing, glass, furniture-making, papermaking, photography, digital media, video, and performance. Both students and faculty cross these disciplinary boundaries easily and without hesitation, and students are encouraged to find their creative voice either within or outside of these boundaries. Artistic practice is defined by attitude, modes of inquiry, and processes of conceptualization—material and media are seen as a means to this end.

Expanding the parameters of art-making in a continued effort to remain current and relevant is part of the Department's mission. However, the Department is equally committed to maintaining the more traditional art forms that have proven their ability to remain relevant throughout centuries of change.

The Department has a distinguished history of providing exceptional education in the visual arts in a stimulating, nurturing and diverse community. We, as a department, believe that the arts can make a difference on the local, national, and international level, and that the arts play a vital role in the future of the global community.

MISSION STATEMENT

We are pleased to showcase the work of this year's graduating Master of Fine Arts students from the University of Wisconsin-Madison. The Department of Art is extremely proud of the class of 2015 and the thirty one students who completed their degrees and presented outstanding solo exhibitions this year. As faculty we have been challenged by the work of these students and it has been a privilege to serve as mentors at this critical moment in their artistic development. The past three years have provided an intense immersion into their studios, asking the most pressing questions about what drives their work while establishing meaningful relationships with their peers. The pages that follow are intended to give you a taste of the dynamic work being made by this group who, collectively, will define the next generation of artists. While we are sad to see them go, we are equally excited for this group to establish their lives as practicing artists.

To the individuals highlighted on the pages that follow, congratulations!
We can't wait to see what follows.

NANCY MLADENOFF

Associate/Graduate Chair



ROBERT AIOSA

robertmaiosa.com



ARTIST IN STUDIO · PHOTO BY AMY CANNESTRA

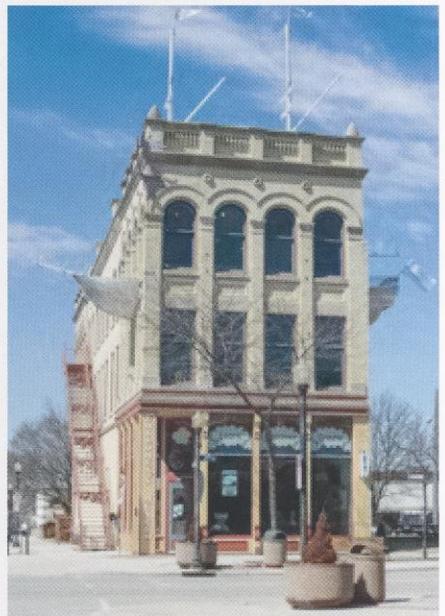
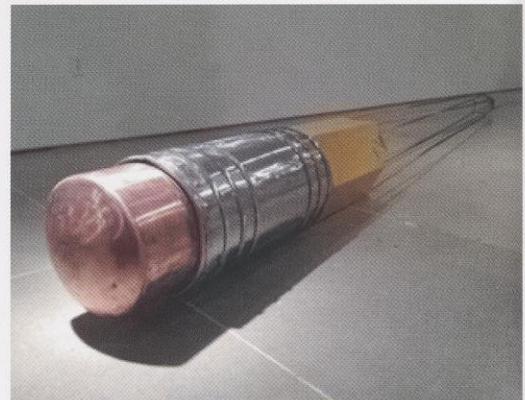
FALSE PROGRESS
2015 · Dimensions Vary
pine 2 x 4s, screws, work lights

UNTITLED
2014 · Dimensions Vary
concrete & red oak

CLASSIC COLUMN
2014 · Dimensions Vary
various woods



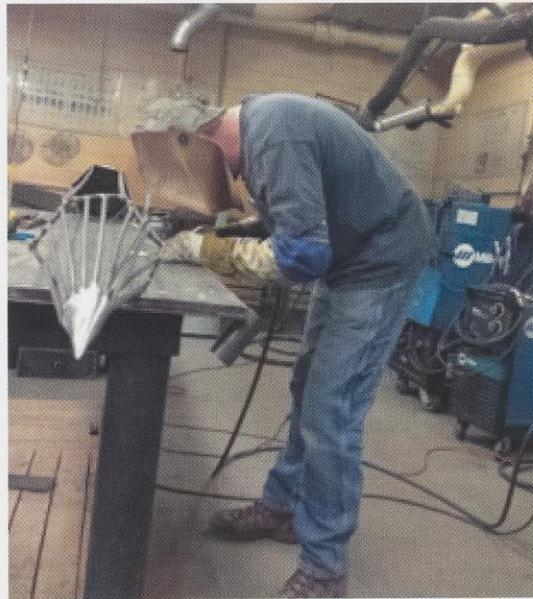
I fabricate geometric hybrid structures similar to forms found at construction sites and within existing architecture to show the physicality of materials and manual labor used by the working class industry and the artistic individual. My work is an effort to start a dialogue that reveals issues of class division within the economic structure in our environments.



I approach each creative opportunity giving consideration to context, materials and audience leaving the manifestation of the object to reveal itself at the intersection.

DEAN ALLEN

deanallenstudios.com



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

WROTE
2014
steel

ABOVE & BEYOND
2012
aluminum & stainless steel

MESHED
2013
steel

FELICE AMATO

feliceamato.com

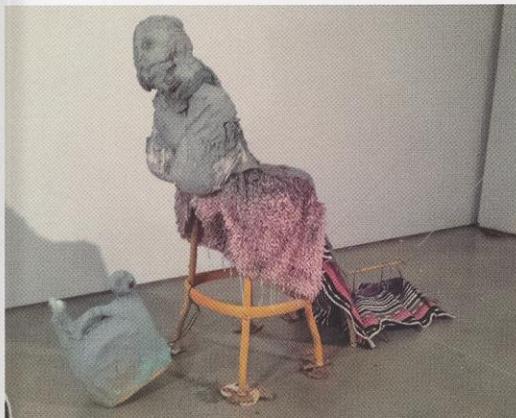


ARTIST IN STUDIO - PHOTO COURTESY OF THE ARTIST

14
DETAIL FROM
AN INSTALLATION
2014
mixed media

DETAIL FROM
AN INSTALLATION
2015
mixed media

DETAIL FROM
AN INSTALLATION
2014
mixed media



My practice is a never-ending search for something beautiful and magical in the wreckage and nonsense of life. I find both the buoyancy of delight and the weight of meaning in the almost futile attempts to contain, arrange, adorn, jettison, salvage and re-contextualize prized detritus--both found and made. Materiality and narrative potential have always been foregrounded in my work. These works emerge as framed moments from a larger practice that includes object making and installation, performance and puppetry.

For the past few years I have used, as a pushing off place, the goddess Demeter and her wanderings, her loss, her lostness and her rage—but also her strength, her power and her mystery. There are many versions and fragments of her story, each implying a very different truth and together implying no single, simple truth. I “test the mythology” through fictitious and re-imagined elements that are strung together in a meta-narrative about the retelling itself--a magical-real, semi-autobiographical exploration that addresses initiation, mothering, gender roles, homelessness and queerness. I flip the underworld and give the mother the journey into the unknown. I merge mother and daughter into the same. I make fanciful lace out of the threads life offers.

In the studio I combine and transform imagery reminiscent of maps and natural landscapes. I perceive the space of a particular region through the lens of my own memory hiking across that terrain, or the anticipation of future explorations. When I study topographic lines indicating a canyon or peak I am transported into another mental space, a vibrant memory or expectation of that landscape. Perhaps a flash of light, bend of a trail, or a jagged rock outcropping evokes a sense of time that can only be recorded by means of color and texture.

Through the lithographic process I focus on building up the surface of the print in the same way a memory of a place solidifies or dissolves into parcels of imagery. The color reductive method allows me to be physically involved with the creation and deletion of an image -or a memory- and eventually reach a tactile surface quality unique to the print process. The meditative practice of building up and taking away serves as a central theme for the work.



MICHAEL BROOKS ARNSTEEN

michaelbrooksarnsteen.com



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

SENSE OF WHERE II
2015
lithograph

SYSTEMIC TERRAIN IV
2015
lithograph

GHOST STONE
2014
lithograph, monoprint

KIMBERLY BENSON

kimberlybenson.net



ARTIST IN STUDIO · PHOTO BY STEPHANIE LIFSHUTZ

NOCTURNAL SHIFT
(AFTER STILL LIFE WITH MONKEY)
2014 · 42" x 42"
oil on canvas

NOCTURNAL SHIFT
(LOST AT SEA)
2014 · 11.75" x 10.75"
oil & mixed media on panel

NOCTURNAL SHIFT
(BEYOND MANETS ROSES, TULIPS,
& LILACS IN CRYSTAL VASE)
2014 · 23" x 20"
oil on panel



Her paintings are built through both additive and subtractive means embracing the physicality and the alchemic qualities of oil paint. The process is a type of chaos management, where she harnesses a visual image that is simultaneously mysterious, grotesque, and powerful. Guttural like combinations of mark-making and passages of intersecting lines create a diversity of rhythms. By managing a relatively limited group of signifiers, taken from the 16th and 17th century Dutch Still Life genre, and delving deeply into the possibilities of process, she creates a visual system that is simultaneously unfamiliar and romantic. Metaphors of decay, sublime beauty, desire, and violence are all contained within this system. These metaphors rely on the tension that is created by the, often harmonious, often disparate, combinations of space, shape, material, and form that exist in her work.

Although I am a visual artist, I believe, above all things, I am a storyteller. The tales I tell are about the 'in-between,' the spaces that lie between the multiple dualities of our humanity and live in the half-light of the landscapes of our interior.

These 'in-between' spaces reveal what we truly value and the things of which we are the most fearful. They are the soft tugs that ground us to the present and the physical world. Often, people try to fool themselves with the lie that humans fall somewhere outside of the physical, that our intellect pulls us out of the animal we truly are, placing us in a category above what we believe is the 'other.' I hope, through my art, to investigate the idea of the self-domesticated human and the possibilities we could uncover if only left alone, to reintegrate with our physical and intellectual parts.

These are the stories I wish to record and explore. I am fascinated with the aspects of life that cannot be explained through science or reason - that messy darkness each of us carries in our chest.

My current work focuses on human animal relationships and the deconstruction of the species hierarchy using video, installation, performance, fiction writing, and the intimate working relationship I have developed with my horse, Avalon.



TINA CADY

tinacady.com



ARTIST WITH HER HORSE · PHOTO COURTESY OF THE ARTIST

RESIDUAL HOME
2014 · 36" x 48" x 92"
wood, glass,
video projection, sound

BEFORE THE EYE
2013 72" x 80" x 45"
raw unwashed llama
fur with deer antlers

A SAFE DISTANCE
2013 · 108" x 92" x 108"
durational performance in the artist's
bedroom using skype and touch

ISRAEL CAMPOS

israel-campos.com

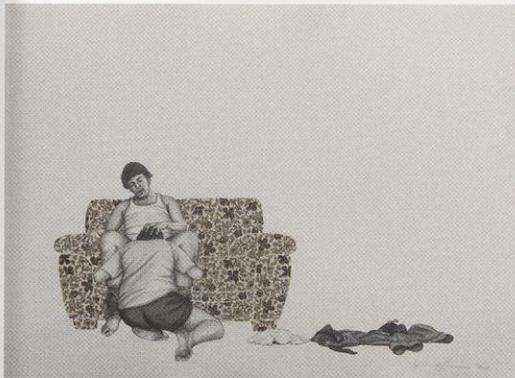
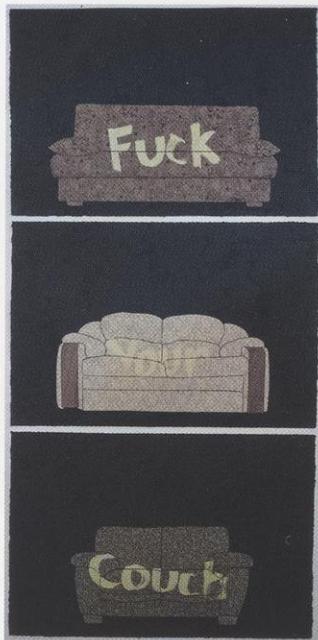


ARTIST IN STUDIO - PHOTO COURTESY OF THE ARTIST

GLORIA
2015 · 11" x 132"
digital on amante paper

FUCK YOUR COUCH
2015 · 22" x 15" each panel
silkscreen & collage

CON UNA ESPERANZA
ME PUSE A REZAR
2014 · 22" x 30"
digital & collage



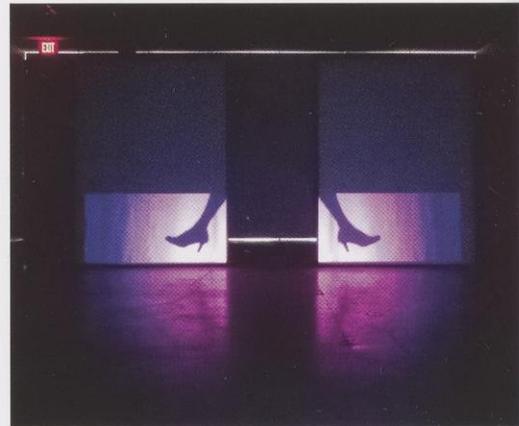
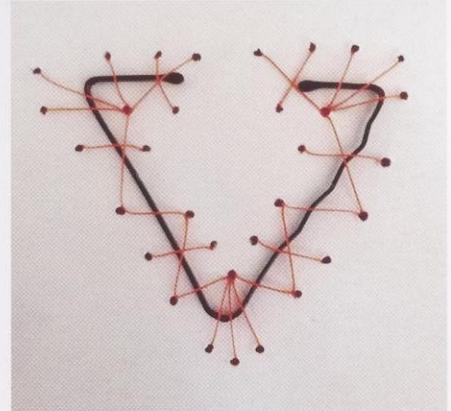
I was born and raised in the heart of Los Angeles within a community of first generation Mexican immigrants.

The majority in my community are the first to be completely immersed within a western culture. For all the advancements the West claims itself to possess there is an unmistakable emptiness that it carries around as well. I am currently interested in exploring the baggage “progress” created.

I remember being 17 years old and breaking up with my first boyfriend. It was so awkward that I couldn't help but laugh. I wasn't laughing at him, but laughing to avoid feeling the uncomfortable tension and sadness that filled the Burger King. To this day, I use humor and laughter to hide/cover tense, uneasy, and awkward situations.

This work creates uncomfortable situations by combining sexuality and gore then adds a layer of humor to mask the underlying issues of power & control, body issues, and gender.

Using common household objects (chocolate syrup, nails, motor oil, bobby pins, broken TVs, toothpicks, and Elmer's glue) I combine them with body movements and basic technology, to create minimalistic video and installations. Each piece has a sense of surrealism that asks the viewer to linger long enough to absorb the subtleties that hide behind the laughter.



AMY CANNESTRA

amycannestra.com



ARTIST IN STUDIO · PHOTO BY JEANNINE SHINODA

ANOTHER LITTLE PIECE
2015 · 1.5" x 1.5"
bobby pin & thread

LAUGHING WITH YOU
2015 · 5' x 20'
looping projection installation

30 of 120LBS
2015 · Dimensions Vary
bobby pins

TANYA CRANE

tanyamoniquejewelry.com



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

CANOPICA

2014 · 30" x 6"

nu gold, silver, sea grass

BIG PIMPIN'

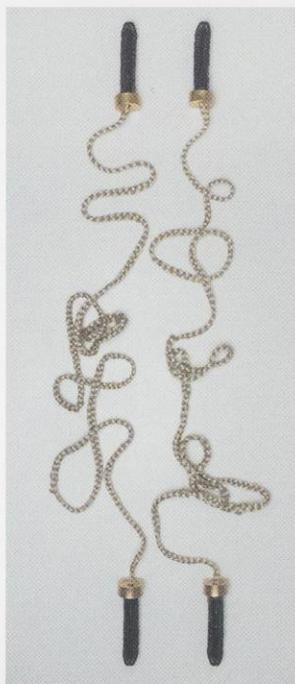
2014 · 25" x 8"

gold plated brass, copper, enamel

DOUBLE DUTCH

2015 · 14' x 3"

rubber, synthetic hair, gold plated brass

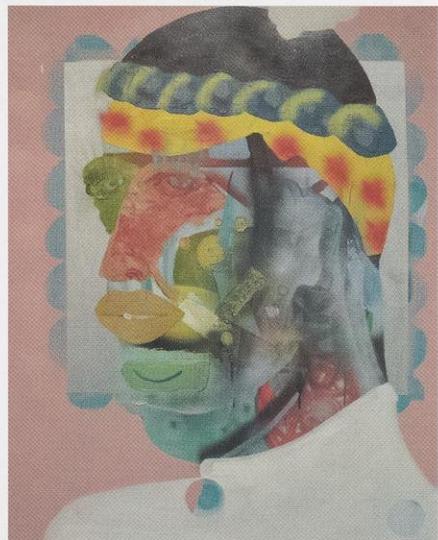


Cultural imprints position me in a liminal existence between prejudice and privilege. I am half Black and half White. Reared by my mother in a predominately white middle class suburb, my experience with Blackness was limited to visiting my father in South Central Los Angeles. These disparate worlds forged my identity and development. I learned early that while each sphere had its own vernacular and expectations, it was a personal and conscious choice to decide which world to inhabit and when.

The cultural artifacts I create are meant to capture the viewer's prejudices and preferences towards Blackness as a fetishized and popularized manifestation of sexual power. My materials are not limited by expectation of form or use, but are often chosen for their texture, pattern and cultural relevance. Hair weaving and styling is a major component in Black culture and in my work. Hair acts as a signifier of socio-economic status as well as commitment to Blackness or conformity to Whiteness. This paradox of the appropriation of Black culture by a mainstream white culture in which race is still socially stigmatized is fundamental to my work. By inverting their roles, I am polarizing programmed ideas of cultural stereotypes into an aesthetic that challenges the pitfalls of categorization.

My recent work is grounded in the exaggeration of the human form. Application, texture and layering of material are paramount to my work. The uses of discarded material found on my studio floor; dried paint, paper, markers, gesso and other materials influence me. This physicality of the process plays a large role in my studio practice, specifically due to the attentiveness to the metaphysical aspects of the human psyche. I am interested in a response to the experimentation of multiple mediums that construct playful portraiture of ambiguous characters. The result to my studio process of using obscure materials to create form fluctuate the viewer from shapeless to representational to gain significance between suggestive and indecipherable.

I was raised in N.W. Arkansas, received my B.A. from the University of Houston, and in Fall of 2014 graduated from the University of Wisconsin-Madison with a M.F.A in painting.



RAY EASLEY

rayeasleyart.org



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

THE MAN IN THE ALLEY
2014 · 15.5" x 21"
oil on canvas

GHOST PARTY
(INSTALLATION SHOT)
2014
mixed media

ME, ME, ME, ME
2014 · 32" x 40"
oil, acrylic spray paint on canvas

CONNER GREEN

connergreen.net



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

NAVE

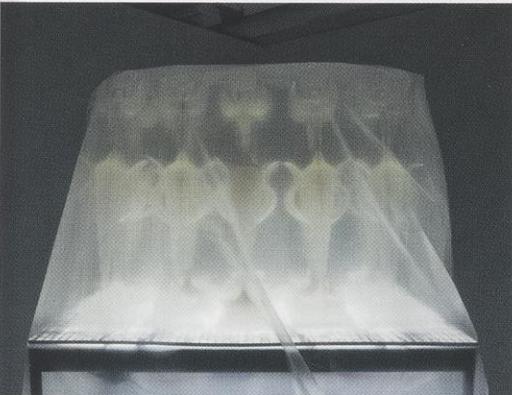
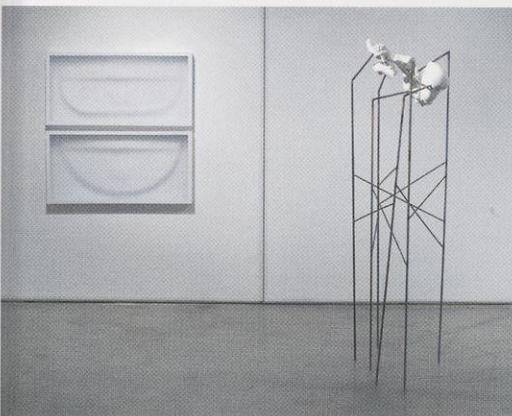
2014 · 8' x 8' x 9"
found rail road ties,
florescent light

THERE BUT FOR THE GRACE OF HIMSELF GOES HIMSELF

2014 · 7' x 3' x 3' x 6"
paster, steel

CRYSTALLINE CRIMES

2015 · 6'6" x 30" x24"
cast glycerine, steel, plastic,
florescent light



In a phrase, his work is comprised of found and re-presented elements which might lay bare of threads of desire, cultural hegemony, and master narratives that he finds latent in both objects and the built environment. His process allows for a certain degree of chance or disorder to come into play—which he believes—allows the phenomenal world to speak for itself in the work.

Translation is central to my studio practice. Beyond the retention of meaning across mediums, this work approaches translation as an alchemic experience. How does meaning expand and mutate as something is rendered in a new form or context? Through the alteration of material conventions, a reinvigoration of meaning is possible.

Nail polish exists exclusively for a body. It is intended to adorn and beautify. What happens when the body is withheld? In these works, the promise and ideal of beauty, without the requisite body, becomes the object of the gaze, the figure, the subject. Undulating figures brimming with liquid vitality are suspended within sterile planes of color.

These decadent specimens are pulled down by their own weight, writhing out of space, and collapsing back in on themselves. The organicism and sensuality of the figures' anatomy is contrasted by the industrial color fields they inhabit. In this hybrid space, the grotesque melds with the enticing, visceral coexists with the optical, and lyrical challenges the impervious. The reflectivity of the plexiglass incorporates the viewer into the painted world.

Just as the figures confront the viewer, so too does the viewer's own reflection, inviting them to consider the act of looking. The subtle transparency of the plexiglass affords each painting a luminosity and creates a color cast, allowing the work to impact its environment.

The cast shadow and the reflective properties together create a dualism in which the painting is both refractive and yielding, aloof and absorbent.

By constructing idiosyncratic images and enigmatic surfaces with cosmetic lacquers, beauty is explored within the vernacular of contemporary consumer culture while remaining firmly rooted in the teleology of painting. These works reference contemporary reality and explore the perennial infatuation with beauty by questioning notions of consumerism, decadence, and femininity.



EMILY HAKE

emilyhake.com



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

SUGAR VOYAGE

2015 · 24" x 36"
nail polish on semi-opaque
colored plexiglass

GO GO PEACHES CAL YPSO

2015 · 36" x 24"
nail polish on semi-opaque
colored plexiglass

NEW MONEY SOUL MATE

2015 · 24" x 36"
nail polish on semi-opaque
colored plexiglass

MYSZKA LEWIS

myszkalewis.com



ARTIST IN STUDIO · PHOTO BY MAGGIE SNYDER

SPLIT

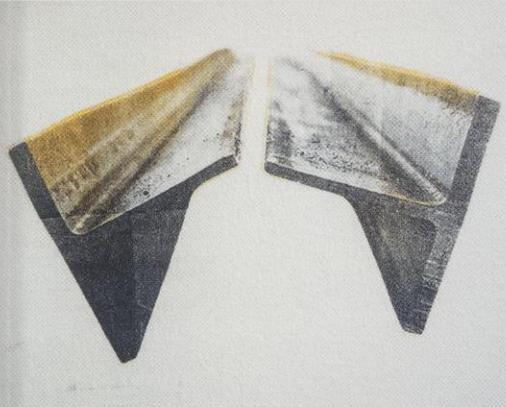
2015 · 56" x 72"
screen print with fiber
reactive dye on terry cloth

WRECK DON'T WRECK

2015 · 55" x 105"
screen print with discharge
paste on velvet

A BRICK (1)

2015 · 12" x 18"
screen print with fiber reactive
dye on linen



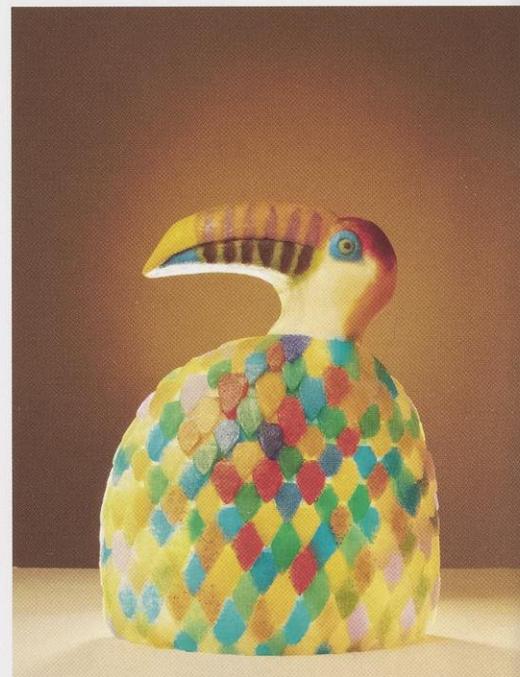
a pile of rubble is a tell
a tell is a twitch
a twitch is a glitch
a glitch is a mistake
a mistake is a slip
a slip is a dress
a dress is a cover
a cover is a façade
a façade is a lie
a lie is a choice
a choice is a departure
a departure is a dance
a dance is a pitch
a pitch is a throw
a throw is a toss
a toss is a trial
a trial is a judgment
a judgment is a tell
a tell is a pile of rubble

Languages are an extension of thought and reflect our mind. They are like the veils of thought. We need to see through these veils in order to understand others' thoughts. However, sometimes we find that there are many barriers to our communication. I am interested in revealing these barriers in my works.

We send and receive huge amounts of information, but sometimes we encounter language barriers, such as translation problems among different languages, semantic obscurity issues and understanding issues, etc. There are many reasons for this, such as, using commas improperly, ambiguity in languages and translations, understanding dialects and understanding a thing in different ways, like a Rashomon Effect, and so on.

The inspiration for my creations comes from my experience. "Chinese" consists of four language families and ten dialect areas, which means there are tons of dialects in Chinese and they can sound very different. For example, there are two villages set on two sides of a small hill in Hunan province, but because of two different dialects, it is hard for people in each village to understand the other. This phenomenon is common in China. That is why standard Chinese has to be promoted. However, with the promotion of Mandarin, many young people can understand their local dialects but do not or cannot speak those dialects. This causes another problem, where many dialects and the cultures behind these dialects are declining. This conflict is a big issue between universal communication and diversity of languages and cultures.

Our thoughts have many layers and each layer is like a veil. Languages are media, which sometimes can help us see clearly through veils, but sometimes set barriers to understanding.



QIANG LIU



ARTIST IN STUDIO - PHOTO BY AMY CANNESTRA

FANTASTIC ORCHESTRA
2013
glass, bronze, wood

POLLUTION
2014
performance

A BEAUTIFUL LEGENDARY
2013
glass

AMANDA LOVELL



ARTIST IN STUDIO · PHOTO BY STEPHANIE LIFSHUTZ

GLITTER GUTS
2014
graphite & glitter

TAKE THE RED FOR
WHAT ITS WORTH
2015
graphite & glitter

CANT WAIT TO MEAT YOU
2015
graphite & nail polish

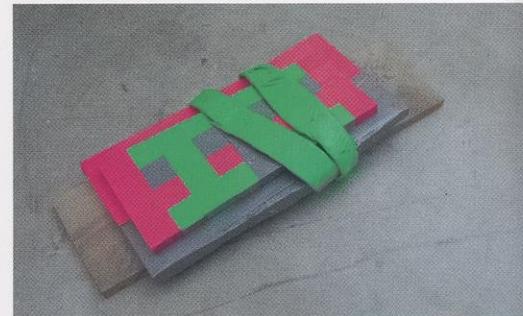


I have been deer hunting, yet I have never experienced the weight of a kill, the feeling of taking a life, or the ritual of preparing the animal, but I can see the beauty in the respect for the land, the deer, and the process that led to the harvest. There is a beauty in the gore that fascinates and frightens me.

This work is an investigation of continuing to function after being disembodied. While it is easy to look and only see what is missing, the real beauty lies in what is left. After being ripped apart, the loss of one single part of the whole brings more focus to the parts and pieces that remain. These life size drawings manipulate and control the form, resulting in abstracted or distorted deer. The drawings are composed of isolated remnants of deer that continue to exist without the body parts that would normally be attached to them; shedding and losing pieces of the self to be recreated into a new complete form. Craft materials, glitter, sequins, googly eyes, are used to domesticate this ritual of the wild. By adding a "girly" element to something that can be gruesome, I hope to show my appreciation for a ritual that I have grown up with.

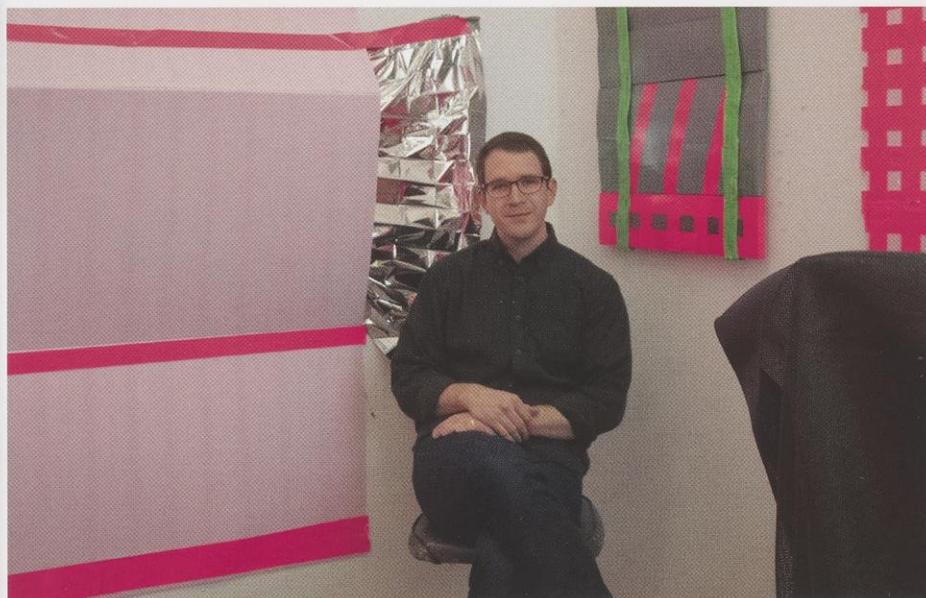
I am thinking about these drawings as armor. Hides are meant to keep an animal warm and work as camouflage. What would happen if the only kill shot on a deer was its spine? They have a strip of darker fur down the spine and in my drawings I am treating this darker strip as the area that needs the hardest exterior in order to protect a vital part of this animal that is clearly already dead and skinned. The glitter could serve as a blinding distraction from this narrow strip that is this animal's undoing. Colors, patterns and textures serve a function in nature. In these drawings I am revising these elements in an effort to protect what has already lost life. This will not save the animal but maybe it will bring beauty to this lost life.

I focus on romanticized objects and psychological responses to circumstances that are not otherwise romantic; confusing, challenging, or ineffably momentous events in the human experience are a catalyst for pursuing abstraction. My thesis work was made with the conceptual framework of a wake. There are metaphorical and illustrative forms that demonstrate the complicated tendencies of how we respond to tragedy. The materials I used speak into the entropic nature of the human condition, yet it is aestheticized in a formalistic language that exacerbates the paradoxical beauty of commemorating loss.



MARCUS MIERS

marcusmiers.com



ARTIST IN STUDIO PHOTO BY AMY CANNESTRA

DUMBSTRUCK AND NUMB

2015 · 2' x 4' x 1'
duct tape on styrofoam

WAILER

2015 · 2' x 4' x 2'
duct tape on styrofoam

ALL OF ME THINKS LESS OF YOU

2015 · 1' x 4' x 2'
duct tape on oak and styrofoam

WANESIA SPRY MISQUUDACE

wanesiamisquudace.com



ARTIST IN STUDIO - PHOTO COURTESY OF THE ARTIST

TOBACCO TYES
2014

NIZHONIFUL
TO WALK IN BEAUTY
2015

SACRED SEEDS AND ROOTS
2013



“Nizhoniful” To Walk in Beauty

The birchbark will tell you what it wants to be...

Through materials, I move among multiple realities and cultural exchange; I am creating authenticity. Indigenous identity is shaped through experience. From the past we persist to the present. The obstacles and struggles in life build you as a person.

The “Nizhoniful” dress represents beauty, healing, power, and knowledge. In the unlikeliest and most unexpected of forms, old ways and principles are honored, upheld, and move forward. When designing the dress, I am metaphorically and physically using the connection of discs, metal and birchbark as a way of teaching indigenous traditions such as beadwork, canoe design, birchbark baskets, and metalwork.

Each of the material connections whether made of jump rings or discs, represent the matriarchal society an embodiment of deep strength, perseverance, and backbones of the family. The woman is a super hero, a culture keeper, and a giver of life. She teaches love in light of pain and to be humble, while balanced with integrity and humility. There is no person in the dress, but the physical shell of empowerment, something that I admire and want to be.

I have been questioning the meaning of beauty and what it is that makes something beautiful.

To me, it's the thing that makes me contemplate my life and the people who occupy it. I always grapple over how I can recreate this moment through my work, the moment of true empathy; sharing the feeling of compassion and appreciation, beyond words, and through the heart. We all have different histories and memories in life, but I believe when they are shared with true emotion, they will always arouse empathy in others, and this fascinates me as both an artist, and as a human being.

Using second hand jewelry from estate sales and vintage shops, "Memori Ephemera" investigates the lost value of the seemingly disregarded and neglected—not just their physical, aesthetic value, but also their emotional qualities, which once made them precious—and express the burden and weight that we carry on, but at the same time, the poignancy of the idea that things cannot last forever and must one day be passed on, or forgotten and left to fade into obscurity, much like the relationship between life and death.

I hope my work awakens these beautiful moments and causes viewers to contemplate over their own memories in life.



SOOHYE PARK

soohyepark.com



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

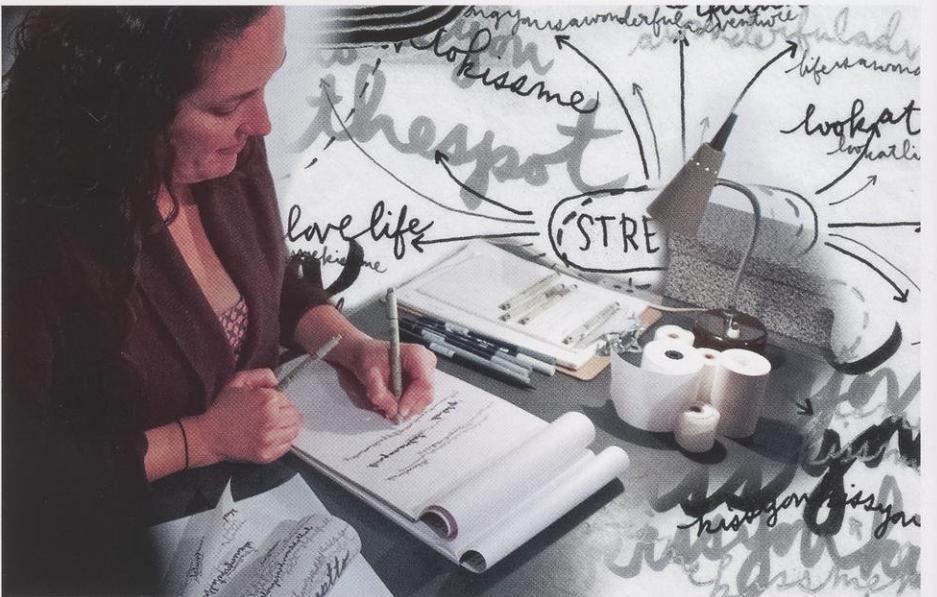
MEMORI EPHEMERA
2015
second hand silver rings

MEMORI EPHEMERA
2015
second hand silver rings

MEMORI EPHEMERA
2015 · Necklace Detail
second hand silver rings

ANGELA RICHARDSON

angela-richardson.com

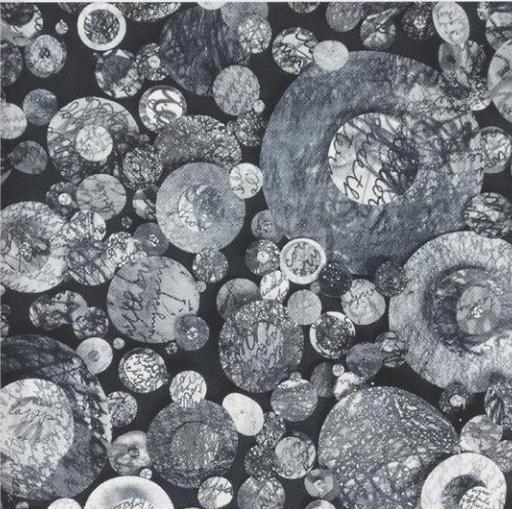
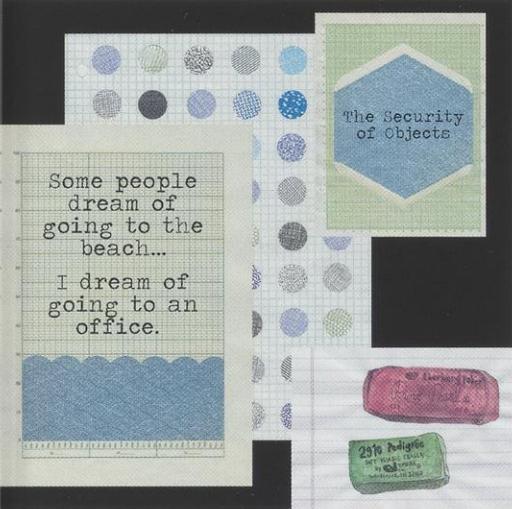


ARTIST DURING PERFORMANCE · PHOTO COURTESY OF THE ARTIST

THE SECURITY OF OBJECTS
2015
artist's book

CURING
2012
performance

SPECIMENS OF MEMORY
2013
works on paper



Richardson was born in Brooklyn, New York. As a kid, she searched for treasures under the Coney Island boardwalk. After moving to the Midwest, her hunt for beauty continued in the backyard garden. Richardson is still a passionate collector. Selective accumulation is central to her practice as a visual artist and performer.

For her work, Richardson creates elaborate, artful procedures that allow interaction and collaboration with audiences. Conversational gleanings get reshaped into cryptic, cursive text drawings. Strangers' secret stories are reworked into artifacts of connectedness. Drawing, installation, and dialogue form the foundation from which her interdisciplinary work emerges.

"Most recently, I'm examining our physical and emotional relationships to the things we keep and discard. What's behind the impulse to accumulate? What drives our compulsion to collect and categorize? We save objects, make notes, and take photographs in order to remember and preserve. So then, is it through neglect and abandonment that we choose to forget?

As a culture we tend to celebrate collectors, question keepers, and pathologize hoarders. I'm curious about the lines drawn between connoisseur and packrat, visionary and madman. I wonder: where on the continuum do I sit? What makes my own dance of holding on and letting go so charged?"

In her most recent body of work, Jesse's practice has transformed to inhabit a tiny space between painting and sculpture, using the remnants of the material consumption. Engaging abandoned everyday objects, trash and traditional painting materials, her art provokes aesthetics of decay and childhood. She plays with suspicious objects to discover their spirits and energies. These objects are sneaky and hidden, fast and humorous. Her goals as an artist are to be present with the remains of the world and to excavate the hidden visual aspects of this intersubjective, decaying world.



JESSE JINNA RUIZ

jesseruiz.tumblr.com



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

GORILLA PROFILE
ON SEAT CUSHION
2015 · 19" x 16"
fabric, ink, chalk

LIONS ROAR
ON SEAT CUSHION
2013 · 16" x 19.5"
oil & acrylic, fabric, tape

FOAM PAINTING-SPOTS,
FORM, SIENNA
2015 · 24" x 21" x 5"
acrylic, spray paint, foam, cotton

COLGATE SEARLE

colgatesearle.com



ARTIST IN STUDIO · PHOTO BY AMY CANNESTRA

PRECISION
2015 · 18"
cork & steel

ROAR
2014 · 16"
8mm neon

2 x 2
2014 · 32 sq
pine



Accuracy in its simplest definition means a correctness or trueness. Accuracy is the culmination of precision, resolution, and human error. Accuracy is measured both forward and backwards from intention. A degree of accuracy is half a unit each direction from the measurement.

Precision is the amount to which something is repeatable. Precision is subject to error.

Resolution is the fineness as to which something can be read or the smallest step or difference that can be reliably observed. High resolution means being able to resolve small differences. The accuracy of a system can never exceed its resolution.

There is a human element in the production and operation of machines. It takes a $1/10$ of a second for a human to press the button of a stopwatch; however, the resolution of a stopwatch goes to the $1/100$ of a second. The human element is better understood as human error.

There is no end to perfection, just as close as possible within the limitations of the instruments. There are three components that make up accuracy, as well as three forms of error.

Precision, resolution, and human element each with their distinct category of error are what comprise accuracy.

Within any exchange of goods or services, is an unspoken social contract. It is the presence of the ego in the offering and the posturing involved in this give/take relationship. It is through this acceptance of generosity, a perhaps unconscious or impulsive decision that a viewer shifts: from spectator of the work to participant within the work. In effect, by this sharing, we become a dyad: a group of two. And when I begin to think about how my work relates to greater systems within our society, and how the individual becomes part of a collective, I think about this simple exchange: of food, language and information. This punctuation: Where I become we, or he/she becomes they.



PHOTO COURTESY OF JIM ESCALANTE



JEANNINE SHINODA

jeannineshinoda.com



ARTIST IN STUDIO · PHOTO BY AMY CANNESTRA

ULLABY A4103
2015 · 14" x 24" x 3"
hampshire ram & plastic
identification tag

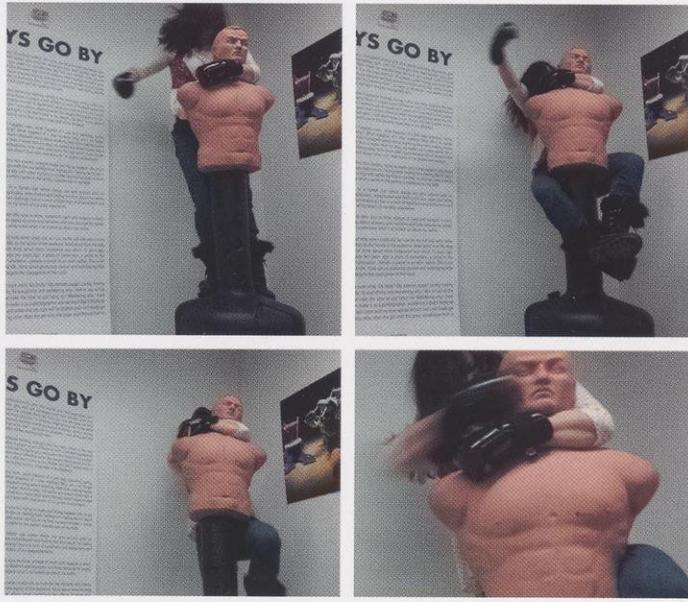
(m)eat
2014
performance

PUREE

2014 · 4" x 12"
beef, pork, turkey, water, salt, sugar, ground white
pepper, nutmeg, ginger, coriander, cardamom,
sodium phosphates, sodium erythorbates, curing salt

MAGGIE SNYDER

maehymn.com



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

SORT

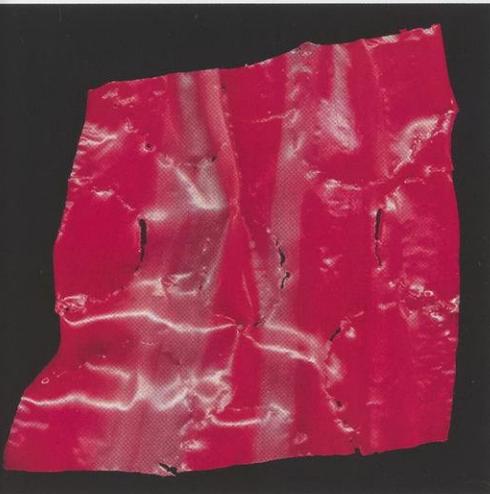
2014 - 2015 · Durational
multi-colored sprinkles,
tweezers, conversation

BITE (AFTER ACCONCI)

2015
fruit roll-ups & teeth -

THIS IS HOW WORLDS ARE MADE AND UNMADE

2015
starbursts, saliva, water, birds, tongs



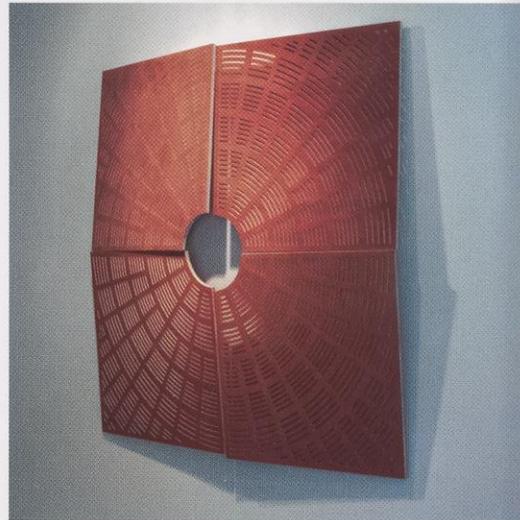
My work is situated between play and violence, the sublime and the chaotic. I am interested in the human experience of power, connection, abjection, the monstrous feminine and domestic and national identities. My work is immediate, feminist and political. It is always rooted in performance, even when no one is watching, even when the camera is off.

I enjoy using materials found in every day life. These materials are familiar, universal and are ripe for subversion and new meaning. I use video and photography to frame the process as a critical and necessary discourse for discovery. The immediacy of performance is where the bulk of my meaning is imparted; video and photography are convenient means of circulating the ephemera of the experiences that I create.

My previous and current sculptural works often portray reconstructions of generic and vernacular forms, design, and imagery that are recognized in different urban settings. These sculptures, which range from being constructed out of welded steel, forged metal, carved wood, or cast materials are objects or images whose abundance and lasting presence make them memorable and iconic. I see these objects as inexplicably ingrained in our minds, and I try to assess why they are so familiar by analyzing the shapes and forms of the subject matter.

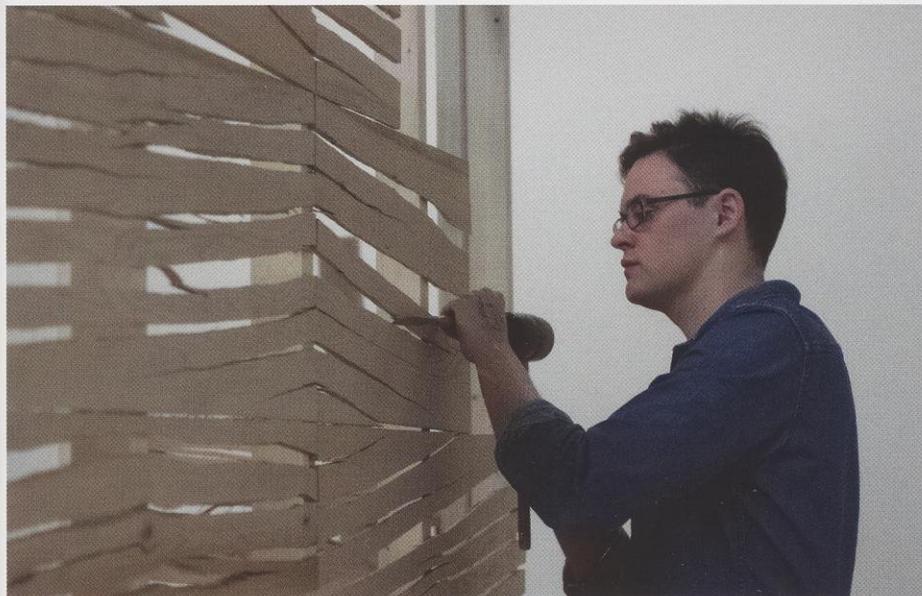
Utilitarian objects, such as a postbox or fire hydrant, seem endemic to an urban environment's anatomy, and people have a natural comfort and romanticized attraction to these items' form and aesthetic. My reconstructed objects tend to show alterations in their form and material, and an emphasis on the qualities of their shape and visual presentation.

Similarly, I am drawn to the reasoning behind these fixtures' conception and construction. These objects have intentional design qualities that only get partial recognition due to their application to functions of necessity and practicality. Their originating aesthetics entwine function with decorative sentimentality directed at particular societies. I would like to accentuate these designs by re-appropriating them in an exhibitory or alternative manner. The objects serve as representations of visual culture and movements of design that directly reference ideological goals. My objective is to explore facets of my urban culture by continuing to reconstruct urban and domestic archetypes and elevating them to a degree of appreciated display.



GABE STRADER-BROWN

gabrielstrader-brown.squarespace.com



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

CAPITOL
2013
CNC carved plywood

FRUIT OF MY LABOR
2014
ash boards, walnut

AUTO CANYON PARAMETER
2014
welded steel rod,
black enamel spray paint

SUZANNE TORRES

suzannetorres.com



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

STACKED

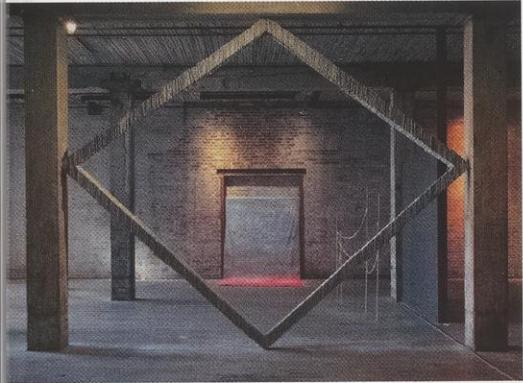
2012 · 56" x 72"
clay slip, fiber insulation,
cement, metal rods

GRAY FRAME

2014 · 150" x 184" x 7"
clay, ink, wood

UNTITLED

2014 · 35" x 45" x 4.5"
clay, ink, steel, paper



My work borrows elements from our physical and natural surroundings and reinterprets them through scale and abstraction. It brings to mind natural phenomenon, unearthed relics, built environments, and the act of transformation. I create large-scale sculpture and installation that have an evocative presence - suspended from the ceiling, traversing wall and floor, or enveloping the viewer - they appear to exist in a realm of time somewhere between birth and collapse, both degrading and emerging before our eyes.

Constructed from common materials such as clay, fiber, wood, and steel, my work responds to natural and manmade landscapes, breeding both familiarity and instability. Often exceeding human scale, the work has a physical presence that translates as a spatial experience - it elicits an emotive response from the viewer and explores the body's interaction with space.

Channeling opposing forces of structure and collapse, my work exists in a state of flux, conjuring notions of transformation and evolution. In utilizing unfired clay there exists a tension between solidity and fragility. The potential for breakdown and ultimate recycling of much of my work signifies its temporal existence.

My work examines site-specific painting in conjunction with light installation. I explore the intersection of the awe-inspiring and the subtle, the impressive and the intimate. Light carries paintings into the space of the room, while paint texture, color and distribution ground the work in imagery and its associations. The interaction between the universality and ever shifting nature of light and the composed stillness of painting allow me to create environments that incorporate puzzling and striking visual phenomena.

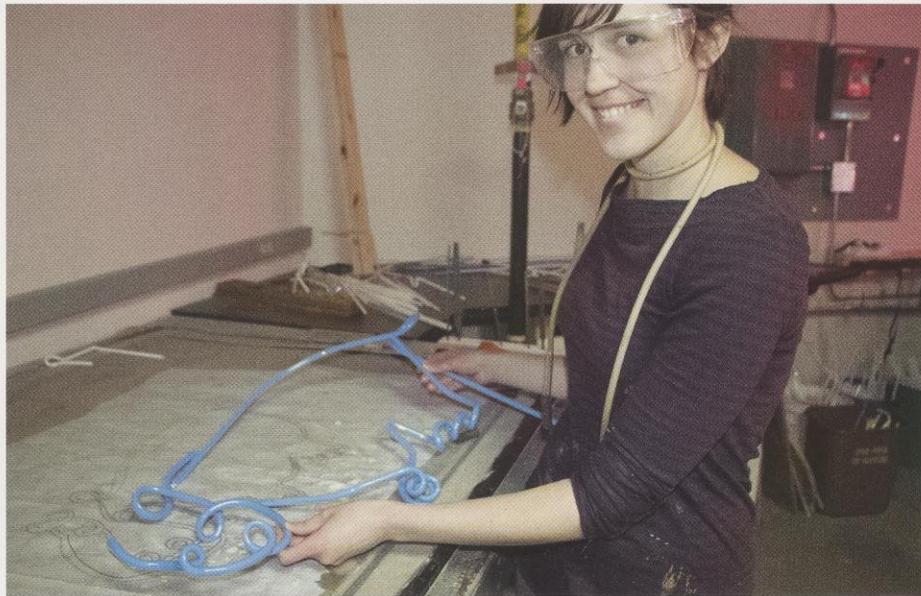
Drawn to the investigation and subversion of materials that make up everyday environments; I examine the potential of paper, paint, graphite, shellac, glue, and light to function with each other in diverse ways. I manage the often unanticipated behavior of substances and their illumination to activate surfaces. In my installations, the exploration of materials derives inspiration from the surfaces found in space.

I am interested in the process of layering paint and light in such a way that initial layers remain essential to the final image. Individual gestures culminate, intensifying and fortifying each other, but it is unclear where one ends and the other starts. Exemplary of this idea, "Subdue Blue" condenses layers into an entity composed of different nevertheless inseparable parts. The painting retains the shadow of an energetic paint application, but has been covered with opaque washes and layers of graphite. Projected onto it is a digital photo of itself, exactly the same size. The painting glows as if it were backlit. The projection illuminates the painting so that it can be seen in two different forms simultaneously. Inseparable layers speak to the relativity of our experiences, and act as my response to the excess and inaccessibility of information that paralyzes progress in our contemporary experience.



MELANIE TREUHAFT

melanietreuhaft.com



ARTIST IN NEON LAB · PHOTO BY AMY CANNESTRA

WE ARE WHEN WE MEET

2014 · 8' x 21'

shellac on backdrop paper,
neon & argon lights

SUBDUE BLUE

2014 · 65" x 59"

acrylic & graphite on paper,
projected photo

NON-LINEAR FALLOUT

2015 · 10' x 15'

neon/argon tubes,
overhead projector, acetate

RORY WAKEMUP

facebook.com/rory.wakemup

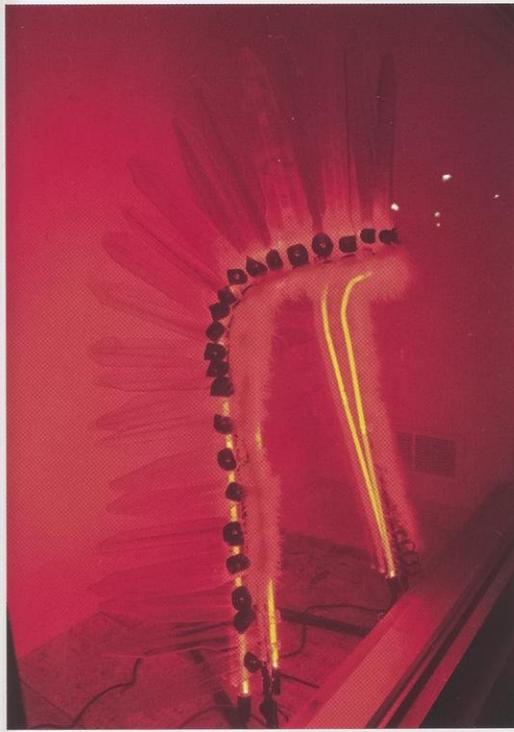


ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

REFLECTIONS
2015
neon & mirrors

NEON CHIEF
2015
neon, glass, feathers

DARTH'S DISCO BALL
2015
neon, glass, steel



Chaos is inevitable.



My work is dress-up. I play pretend that I am Mary who had a Little Lamb in a world ruled by unwanted responsibility, or that I am a crazy cat lady, or that I am a circus freak forced to choose between one life and another. I work out elaborate narratives for my characters in poetry and paint in an attempt to discover more about what scares me, or what drives my choices in the real world. Themes of consumption, sexual awakening, and dependency span my work as well as an interest in the predator and how it can be tamed.

JONI WILDMAN

joniwildman.com



ARTIST IN STUDIO · PHOTO BY AMY CANNESTRA

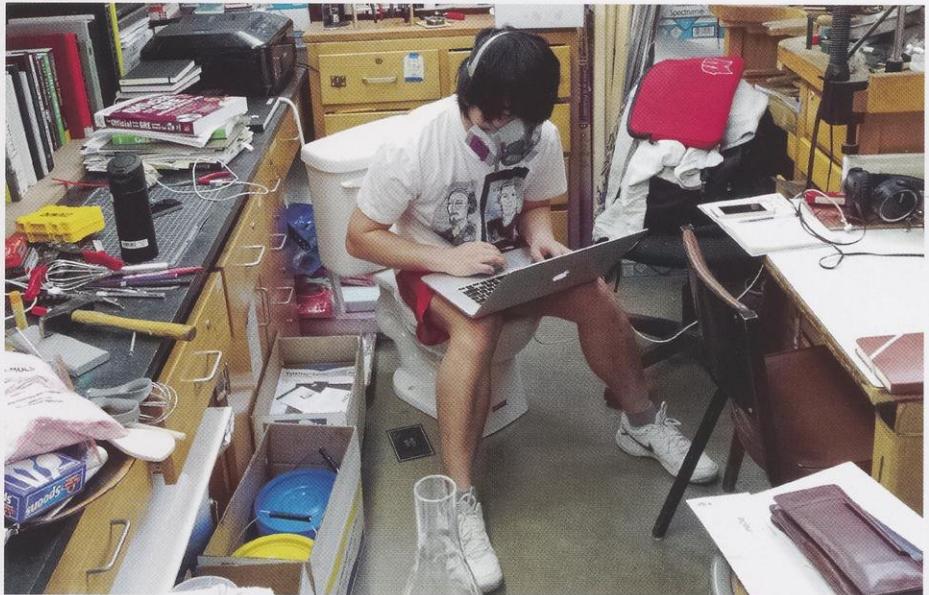
NESTING
2015 · SIZE
oil on canvas

THERE ARE OTHER WAYS
TO KEEP WARM
2013 · SIZE
gouache on paper

BEEKEEPER
2015 · SIZE
oil on canvas

XILUN WU

snagspace.org/was-xilun-wu



ARTIST IN STUDIO · PHOTO COURTESY OF THE ARTIST

STAPROOCH #3

2014

copper, steel,
plexiglass, readymade

STAPROOCH #1

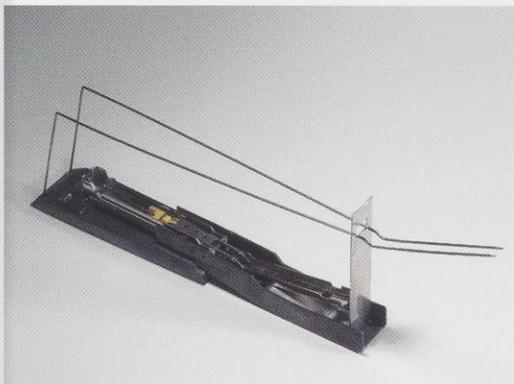
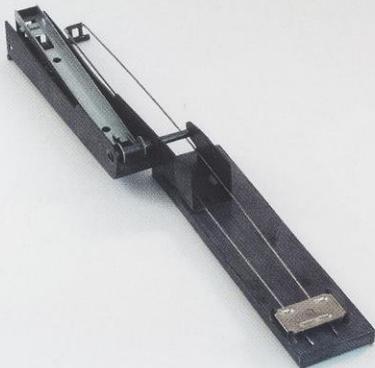
2013

copper, silver, aluminum,
steel, readymade

TRANS-OBJECTS; POST-HUMAN BEINGS

2015

human hair, silicone rubber, surgical tools, peeler



Having proper names for things are always a question to me. Language keeps absorbing meanings, within the relationship between human and things.

Language has different forms—poetic literature, texts, invisible sounds, etc. My interests in language here are about providing an occasion to think about speculation of body and objects through language. And rethink about all the phenomena that how human's body encounter this physical world.

My current work is devoted to making objects by thinking about the triad among language, body and objects. By understanding the nature of thought and nomenclature in language systems, I make body-related objects to rethink our surroundings and speculate how human beings are influenced by things.

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