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MFA graduate catalog 2014. 2014

University of Wisconsin-Madison Art Department
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UW-MADISON
MFA 2014



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UW-MADISON
MFA 2014

This catalogue marks the fifth in a series of publications that showcase the work of our graduating MFA students. This year, 20 students received degrees and presented solo exhibitions in one of our two galleries on campus. The exhibitions this spring were outstanding, and we hope that this catalogue will give you an idea of the quality of artistic work being produced in the Art Department at the University of Wisconsin-Madison. Our program offers a three-year experience for art students at the graduate level to expand their artistic visions and work closely with faculty and their peers in helping to create the next generation of artists. As faculty, we consider ourselves fortunate to be able to mentor these talented students and spend time getting to know them. We are extremely proud of their accomplishments, culminating in their thesis exhibitions every spring. Although we are sad to see them leave, we are excited for them to move on to their life as practicing artists. It is a life about which we as faculty are most passionate, and we hope that passion is shared by this graduating class. Congratulations and good luck.

Nancy Mladenoff
Graduate Chair

And a special thanks to Brad Siskin for a year of excellent graphic design work for our department, including this catalog.

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UW-Madison Art Department Mission

The Department of Art 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 the University of Wisconsin-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, paper-making, 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 Art Department offers both undergraduate (BFA, BS) and graduate degrees (MFA, MA) in studio art and art education. 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 levels, and that the arts play a vital role in the future of the global community.

JORDAN ADAMS

JordanAdamsArt.com

Jordan Adams is an artist living and working in Madison, Wisconsin. He constructs large scale oil paintings which explore themes related to existentialism and the psychology of personality. Recent imagery has focused on architecture within haunted/sacred landscape. Jordan received his BFA in painting and drawing from the Milwaukee Institute of Art of Design before receiving his MA and MFA from the University of Wisconsin-Madison. Additionally, Jordan has been a resident artist at the New York Studio Residency Program and the Vermont Studio Center.



Eulogy
oil and resin on panel
96 x 48 inches
2013



Genie Hiding Behind Two Rocks
oil and resin on panel
96 x 48 inches
2013



Gallows (portal)
Sumi ink on paper
10 x 6 inches
2013

JEFF BROEKHOVEN

JeffBroekhoven.com

Jeff Broekhoven (b. 1981) received his BArch and a BA in drawing and photography from Drury University in 2004, and practiced architecture between 2005-2011. In 2013 he received his MA and MFA in painting from the University of Wisconsin-Madison. His work was selected to be published in the upcoming MFA annual issue no.111 of *New American Paintings*, scheduled for release in April of 2014. His recent paintings might be described by the term Comfort Calamity. They experiment with flattened space occupied by characters who appear to be assembling and disassembling, or barely held together, reinforcing their presence and absence in the scenes. The works engage a handful of binary themes including comfort and security, helpless desire and humor, abstraction and figuration, presence and absence, and all the identifiers used to depict space (shadow, light, and color).



Blanket Painting 2: Figures

acrylic and oil on canvas

66 x 96 inches

2013



Big Wigs
acrylic, oil, oil enamel on canvas
114 x 66 inches
2013



Blanket Painting 6: Still Life
acrylic and oil on canvas
65 x 110 inches
2013

SANDRA ERBACHER

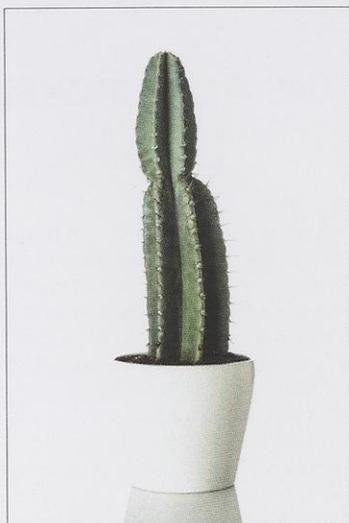
SandraErbacher.com

Erbacher's work investigates ideological systems and their inevitable breakdown. In her most recent body of work she reflects on the micro-level of the institution, particularly, the museum. Erbacher selects and alters certain elements of the architectural infrastructure of the museum—such as vents, plaques and carpeting. These objects are activated through subtle interventions such as shifts in scale and, thus, become central to the exhibition rather than acting as mere support. By inverting a spatial relationship, Erbacher seeks to reveal how the literal structure of the museum might stand as metaphor for the ideological systems hidden beneath the neutral veneer of any gallery.

Sandra Erbacher graduated from Camberwell College of Arts, London, with a BFA in painting in 2009 and from Goldsmiths College with an MA in Sociology (2003). She is the recipient of the Chazen Museum Prize (2014), the University of Wisconsin Fellowship, and the city of Madison Blink Grant (2013).



Hardware
white gold, diamond
1.25 inches
2014



Monument
archival inkjet print
70 x 50 inches
2014

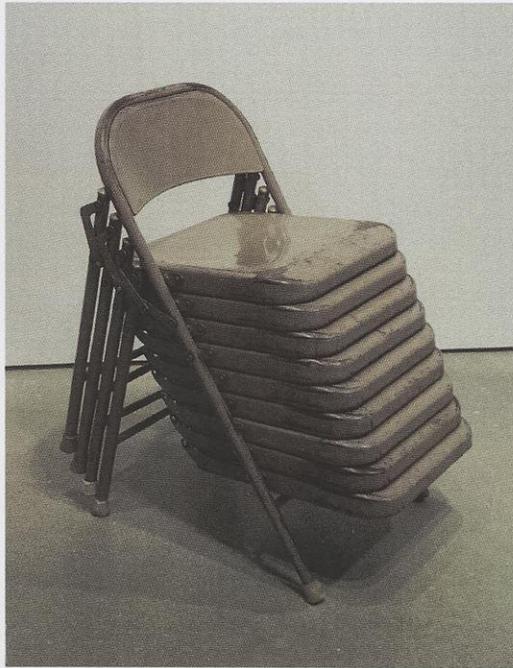


Resistance Weave (Marconi Action Back Sparkle), Detail
carpet, wooden frame
7 x 17 feet
2014

HANS GOTTSACKER

HansGottsacker.com

Hans Gottsacker manipulates physical and social standards to become humorous, extraordinary, and relevant. As a maker with a background in furniture design, he seeks out the cultural importance of everyday objects and gives them an exaggerated life sculpturally and, at times, in ways in which the audience is encouraged to engage the work socially. There is a technical formality to his work that he uses to explore cultural concerns, frequently relating to his roots as a Midwestern male. Gottsacker's work seeks to reach fruition not in the studio but in the social environment it is placed. His current work breaks from the domestic and into recreational activity, exploring adventure, myth, brotherhood, and the culture of sporting. Among his influences are Siberian Shamanism, epic Finnish heroes, living in a German fencing fraternity, and Don Quixote, to name a few.



One Bread, One Body
metal folding chairs
18 x 24 x 30 inches
2013



Soft Ball
softball core, woodchuck fur, stitching
3.5 inches round
2013



Doubles
tennis racquets and string
16 x 14 inches
2014

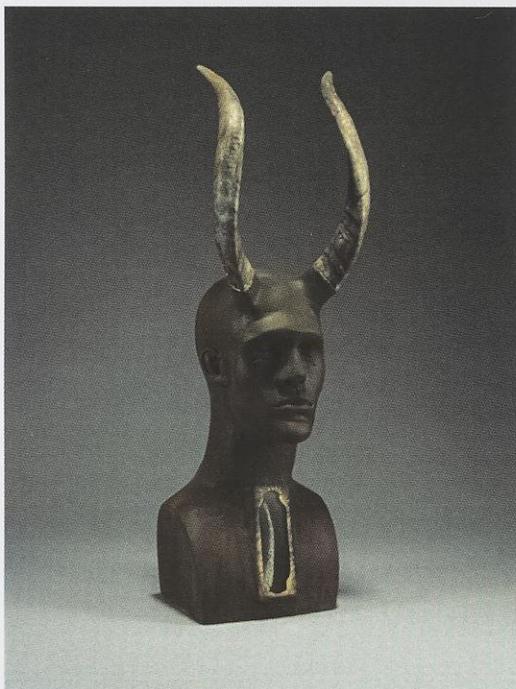
JASON PETER GRAY

JasonPeterGray.com

Jason Peter Gray is a furniture maker and sculptor working in Madison, Wisconsin. His undergraduate career began at Purdue University in Engineering; after some twists and turns he finished at Herron School of Art in Indianapolis, with a Bachelor of Fine Arts in Furniture Design. Now finishing his Masters of Fine Arts at the University of Wisconsin, Jason's current body of work looks back to his youth, drawing from the stories and monsters that kept him company.



Br'yer Dek'r
walnut, aluminum, radius bone fragment of the Br'yer Dek'r
4 x 15 x 4 inches
2012



Ularabus
fiberglass, Bondo, goat horns, Ularabus horn fragment
9 x 27 x 8 inches
2013



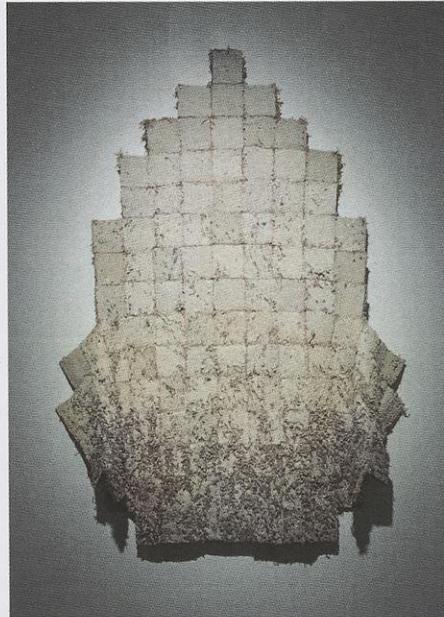
Tenebrosum
wax, mahogany, found crucible, blood of a Cor Tenebrosum
14 x 6 x 4 inches
2013

DOMINIQUE HALLER

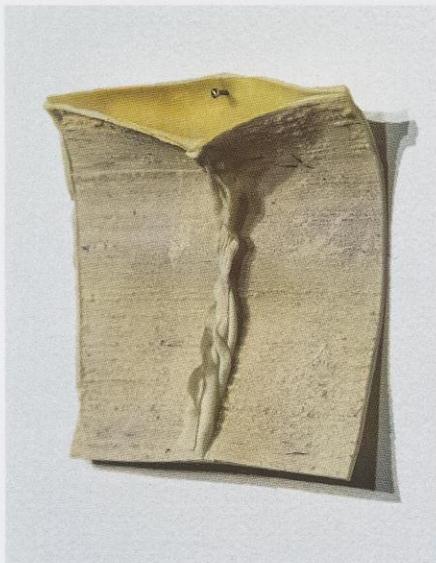
DominiqueHaller.com

Dominique Haller was born and raised in Switzerland. She holds an MA in Cultural Anthropology from the University of Basel, Switzerland, and worked as a documentary filmmaker across Europe and the United States for several years before turning to video art, sculpture, and installation.

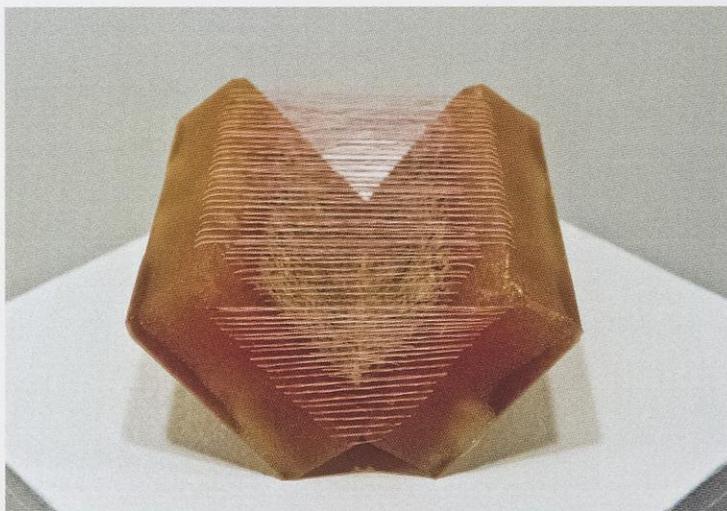
The domestic space and its symbiotic relationship with the gendered body act as the main catalyst for Haller's work. As an extension of our bodies, domestic spaces form and inform who we are. They are alive with subliminal forces that range from affection and love to aggression and hurt. The material make-up of the domestic space consists of intimately familiar yet often sullied surfaces that comfort and, at times, disgust us. Haller uses discardable domestic materials to render forms that are reminiscent of the human body. Her pieces encapsulate the ambivalent affects that are produced daily within the domestic space through physical and emotional gestures.



Motherfolds
shag carpet, thread
60 x 72 inches
2013



Fold
latex, foam residue
3.5 x 3.5 inches
2013



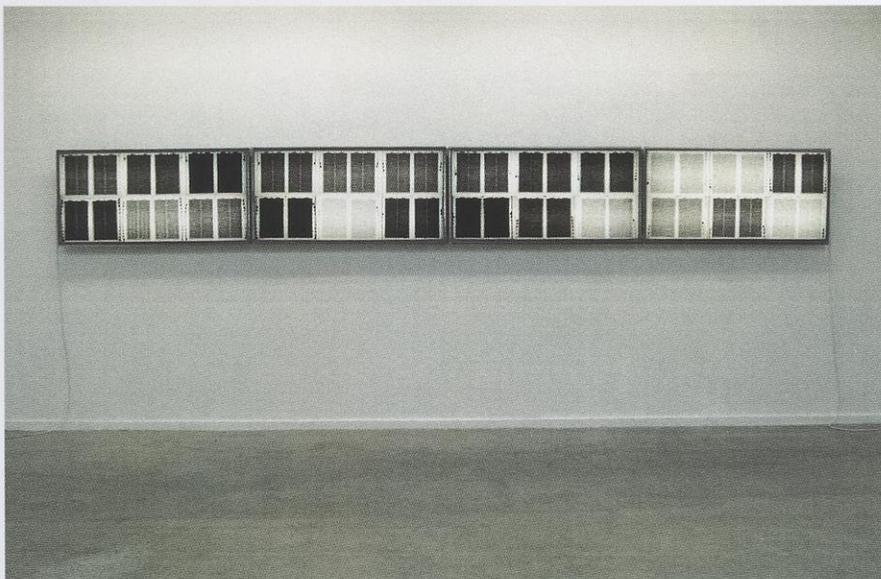
Untitled (conversation)
polyurethane rubber, shag carpet, thread
5.5 x 5 x 3 inches
2013

HELEN HAWLEY

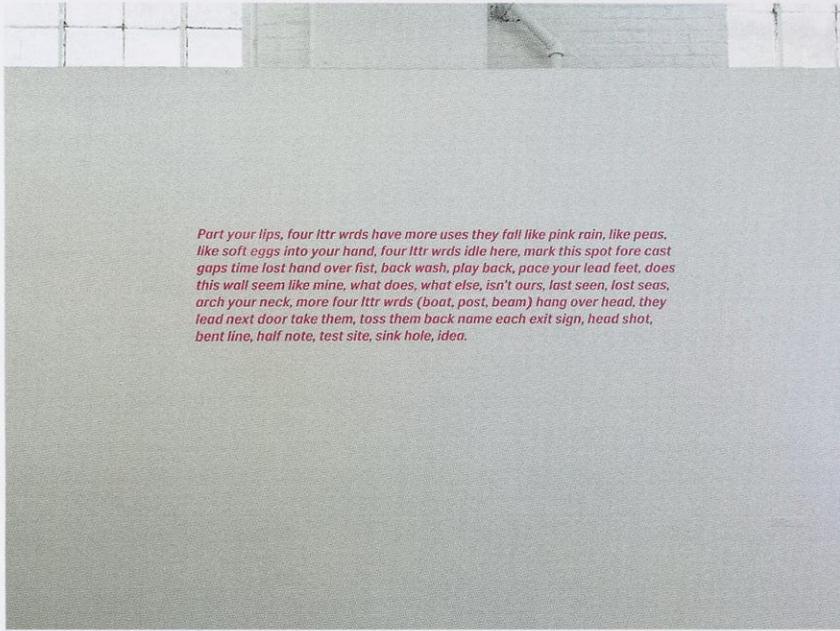
HelenHawley.com

Helen Hawley was born in Missouri. She attended Simon's Rock College of Bard in Massachusetts and received her BFA from the Rhode Island School of Design. She is currently an MFA candidate at the University of Wisconsin-Madison where she is the recipient of a University-Wide Fellowship. In 2014 she will attend the Vermont Studio Workshop as an artist-in-residence.

Helen's work includes prints, paintings and installations that explore potentialities and limits of articulation and legibility. Language is used to amplify possible meaning rather than resolve ambiguity. Her work emphasizes text as object or visual information. She presents text en masse and uses manual processes to suppress legibility in order to explore a complex relationship between the ideological and the concrete that is present within a language system. Gaps, hole punches, screens and plugs are other manipulations on the surfaces of her work. These indicate a porous barrier between surfaces and interior spaces that are mediated by language and other sensory modalities.

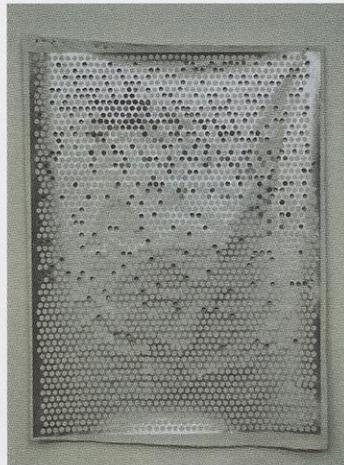


Idle Words, Le Mot Juste
Xerox on film, light fixtures, primer, ink
16 x 2 feet
2014



Part Your Lips

vinyl
8 x 3 feet
2014



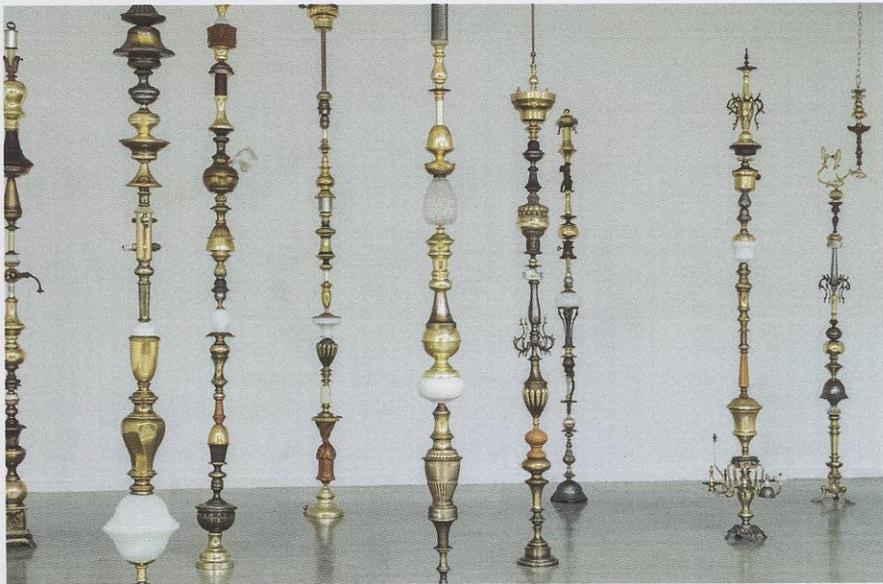
tj, ts
vinyl on canvas, earplugs, paint
25 x 34 inches
2013

LIZ HELLER

LizHeller.com

Liz Heller earned her BA in Business Administration from Rhodes College in Memphis, TN, her Post-Baccalaureate Certificate in Fine Art from Columbia College Chicago and her MFA in Sculpture from UW Madison.

"My business background and my personification synesthesia fuels my interest in the intersection of art and industry. My interdisciplinary practice revolves around the artist's compulsory need to make. I temporarily immerse myself in one material or technique at a time and learn everything I can about its history, technical language and material properties in order to change the object's cultural connotations. In the past I have investigated ceramic figurines and their place in the art world, the culture of the natural fiber industry and their farmers and currently the illuminating world of lamps, lighting and chandelier parts. Each individual investigation provides a framework to explore larger, more universal ideas like the human condition, artifice, class and identity."



The British Butler and The Prostitute
collected lamp parts
12 x 20 x 40 feet
2014



The British Butler and The Prostitute
collected chandelier parts
3 x 3 x 3 feet
2014



The British Butler and The Prostitute
collected chandelier parts
2 x 2 feet x 5 inches
2014

NATASHA HOVEY

NatashaHovey.com

Natasha Hovey was born and raised in New Hampton, Iowa. In 2011 she received her Bachelor of Fine Arts from the University of Iowa in Iowa City, and will receive her Master of Fine Arts at the University of Wisconsin-Madison in 2014. As an emerging sculptor working in ceramics, Hovey is driven to explore the body's internal systems at a microscopic level utilizing the concept of the multiple. Hovey has recently exhibited work at the Glassell School of Art within the Museum of Fine Arts in Houston, Texas, and the MANA Contemporary in Chicago, IL. Hovey has also been awarded a project residency at the European Work Center in the Netherlands, the University Wide Fellowship at the University of Wisconsin, Iowa Center for the Arts Council, and the University of Iowa Emerging Artist Scholarship.



Units joined by glycosidic bonds
ceramic, glaze, cement, acrylic paint
72 x 60 x 22 inches
2013

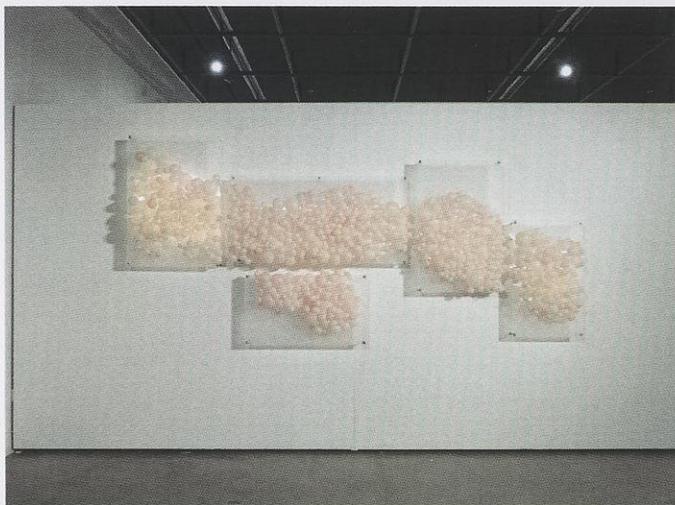


Figure 7 (detail)
wax, acrylic plexiglass, LED lights, hardware
96 x 10 x 48 inches
2013



Micro-vascular Corrosion
ceramic, monofilament, hardware, steel
60 x 60 x 144 inches
2013

KATHLEEN W. KENNEDY

KathleenWKennedy.com

Kathleen W. Kennedy (b. 1985 Richmond, VA) is a visual artist trained in material based processes. She received a BFA in Craft/Material Studies from Virginia Commonwealth University in 2008, and is a 2014 MFA candidate at UW-Madison.

"My work aims to make the unseen SEEN, with current investigations focusing on the routine and the ordinary, like unlocking your front door, placing your keys in a bowl, removing your wedding band before doing the dishes. It is these simple, mundane things that make our lives 'make sense'... things which make life livable...understandable. We often pay little to no attention to these acts and objects, until something goes wrong, and we realize that these small acts are actually at the center of things. Everything stops when you lose your keys. I attempt to bring awareness to these overlooked objects and routines not through invoking an absence, but by abstracting their presence."



Key-kerchief: a study
found/discarded house keys and steel chainmaille
12 x 12 x 2 inches
2013



Inside Out (detail)
slip cast porcelain, cotton rope, and hardware
30 x 96 x 5 inches
2014



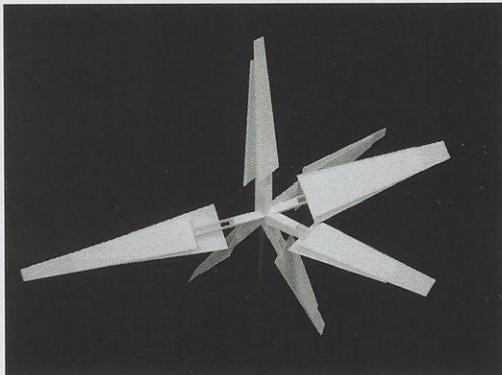
Inside Out (detail)
slip cast porcelain, cotton rope, and hardware
30 x 96 x 5 inches
2014

PAUL J LORENZ

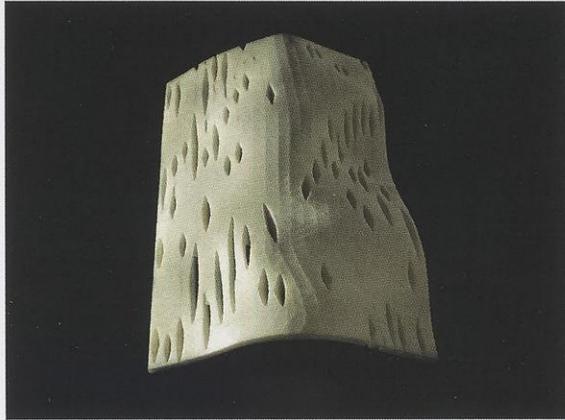
Paul J Lorenz is a Master of Fine Arts candidate at the University of Wisconsin-Madison. He received his Bachelor of Science in Architectural Studies from the University of Wisconsin-Milwaukee in 2006. Architectural works he has been involved with have won several awards at the state-wide level. Lorenz's sculptural works have recently been exhibited at Mana Contemporary and at the Center for Paper and Book arts at Columbia College. His current sculptural work consists primarily of digitally fabricated landscapes.

Lorenz's work is an investigation into the cartography of synthetic space. Rationally based principles of mapping are typically applied to extant forms to produce reductive representations. These same principles are used generatively to create an emergent form. This generative system imparts the work with a nebulous sense of a type of place, without representing any real place. It is this fecund vagueness that attracts Lorenz to the modeling of a simulation.

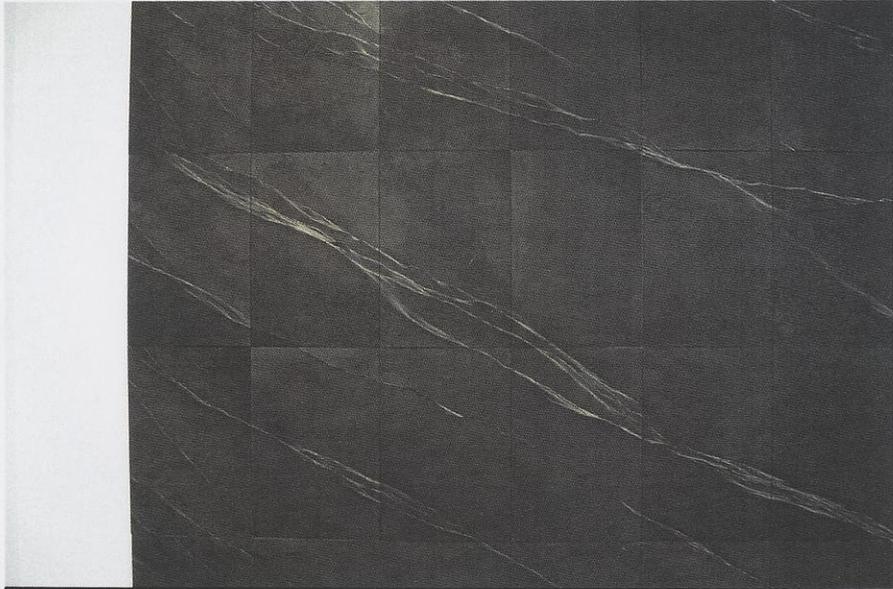
By highlighting the emptiness and the absence of inhabitation in this series, Lorenz attempts to qualify the limitations of abstract digital simulations. He believes that this kind of emptiness can occur whenever any type of experience is simulated through generative use of generalized algorithmic rules. This digital practice denies the complexities of real-places, instead simulating and exhibiting only those aspects of reality for which rules can be numerically deduced.



information study #6 (emails from laurel)
acrylic
2011



Stochastic Topophilia
acrylonitrile butadiene styrene
5 x 8 inches
2011



non-place (detail)
aluminum, paint
24 x 8 feet
2013

MACKENZIE REYNOLDS

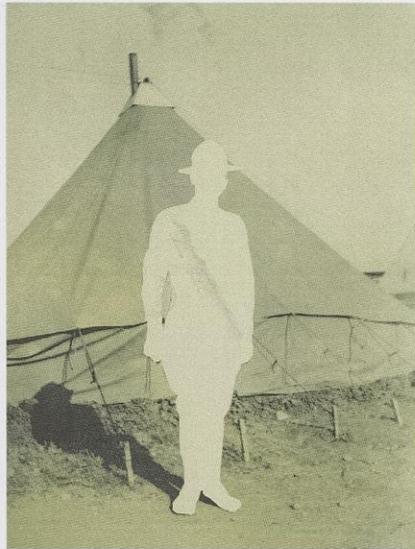
MNReynolds.com

Mackenzie Reynolds is a digital artist born and raised in Northern, New York. Her knowledge of traditional photography and interests in digital processing have lead her to challenge and explore the boundaries of photographic relationships. You can find Mackenzie Reynolds living in Madison, Wisconsin.

"In front of the photograph of my mother as a child, I tell myself: she is going to die: I shudder . . . over a catastrophe which has already occurred . . . Whether or not the subject is already dead, every photograph is this catastrophe."

-Roland Barthes, Camera Lucida, 1980

For What It's Worth is a series that takes a deeper look into the catastrophe that lies between a memory and a photograph. There is a deterioration that inherently occurs to pictorial memories throughout generations. My body of work studies this deterioration and rejection of unfamiliar faces that once adorned family albums and personal collections.



From Bill
digital
8 x 10 inches
2014



Yellowstone Park
digital
15 x 15 inches
2014



Sunday
digital
12 x 12 inches
2013

SYLVIE ROSENTHAL

SylvieRosenthal.com

Dürer never saw the Lisbon Rhinoceros. He made his famous print from a written description a year after the animal drowned at sea, chained to a ship en route to the menagerie of Pope Leo X. How do you portray and understand the unknown and unknowable as it is translated over time, what is lost, and what adheres itself to it? Department of Weights and Measures is a body of work, a constellation of associations between history, vision, blindness, natural history, and technology. The works have precarious points of balance and inexplicable internal relationships, building and collapsing the circuitry between them conceptually and formally.



Scope
mahogany, steel, paint, bass wood, paint, salt clay
85 x 66 x 26 inches
2014



I Should Settle Down And Marry The Wind
wood, paint, salt clay, plastic, date palm, ceramic
55 x 36 x 24 inches
2014



Ganda 1514
bass wood, plywood, paint, rice
72 x 21 x 43 inches
2014

NICHOLAS STAWINSKI

NicholasStawinski.com

Nicholas Stawinski--a native of Detroit--is an artist, furniture designer, and fourth-generation upholsterer. He makes sofas, chairs, and ottomans that take their shape from the post-industrial landscape of Detroit. His work draws on the material and processes of upholstery, which he has learned from working at his family's 80-year old business. He was a resident artist at Anderson Ranch Art Center in Snowmass Village, Colorado, in the fall of 2010. His work was featured in the July, 2012 issue of *American Craft Magazine* in an article titled "Industrial Strength." He earned his BFA from the College for Creative Studies in Detroit, Michigan, in 2010.

"My work pays homage to the ottoman and footstool forms that I helped my father create in the back of our upholstery shop. Through recognizable shapes and motifs of furniture, my ottomans contort and connect in ways that make the forms new and unfamiliar. Some of the fabrics I use reference specific interiors--such as my grandmother's living room in Michigan, where I would spend time while my father and grandfather worked in the shop downstairs--while others recall the endless parade of floral armchairs that marched through our door. In this way, my ottomans are a celebration of the work ethic and skilled trade of upholstery, taught to me by my father and grandfather, as well as the way interior spaces shape our memories."



Connect
upholstery
18 x 18 x 64 inches
2013



Grandmother's Living Room (Michigan)

upholstery
20 x 18 x 34 inches
2013



Bent

upholstery
34 x 18 x 74 inches
2013

GRACE SULLIVAN

Grace Sullivan (b. 1986, Woodstock, IL) is a visual artist who makes paintings, collages, and objects. Currently a Master of Fine Arts candidate at the University of Wisconsin-Madison, she received her Bachelor of Fine Arts from the University of Iowa in 2010. She grew up outside of Chicago where the suburban landscape and its unique combination of the natural and the constructed offered a great deal of influence. Her work combines the familiar with the strange while pairing abstraction with representation. She is currently creating objects and environments that reflect autobiographical themes as well as greater cultural concerns. These works are evocative of the behavioral patterns and carefully constructed environments concerned with feelings of comfort and ease.



Patio 9
collage and acrylic on paper
5.5 x 7.5 inches
2013



Statue
wood, collage, felt, and acrylic
24 x 7 x 5 inches
2012



Mountain 2
collage and acrylic on paper
7.5 x 8 inches
2012

MAGGIE WILLSEY

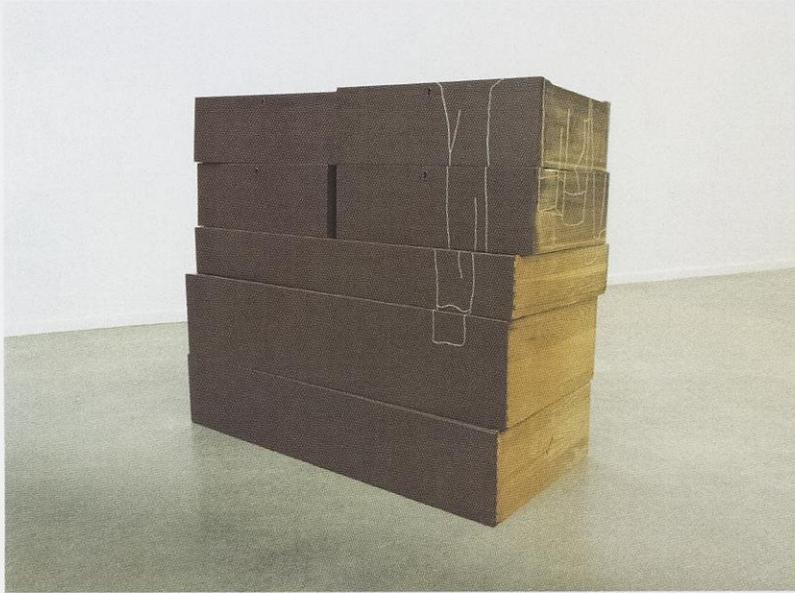
MaggieWillsey.com

Maggie Willsey received her BFA in Metalsmithing from SUNY New Paltz, 2007, and an MFA in Metalsmithing from the University of Wisconsin-Madison, 2014. Maggie has assisted in numerous workshops and classes, and has shown her work at Mesa Contemporary Arts Center, Arizona, and Quirk Gallery, Virginia, among others.

"Home is a space that has profound physical and emotional effect on us; memory and emotion become tangled together. Negotiating this space, we know exactly where to turn for each surface, light switch, or coat hook. We have a specific viewpoint of our own space: a collection of family pictures from our favorite seat or a console table by the front door, passed by quickly as we arrive home and toss our keys. With the passing of time, memories become distorted as they filter through our mind; some details fade and others are solidified -- vivid and unbreakable. These memories become abstractions."



my dresser with sterling silver inlay
artist's dresser, sterling silver
40 x 39 x 18 inches



The Missing Twin
found dresser drawers, sterling silver
40 x 40 x 18 inches



The Missing Twin (detail)



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