



## MFA graduate catalog 2013. 2013

University of Wisconsin-Madison Art Department  
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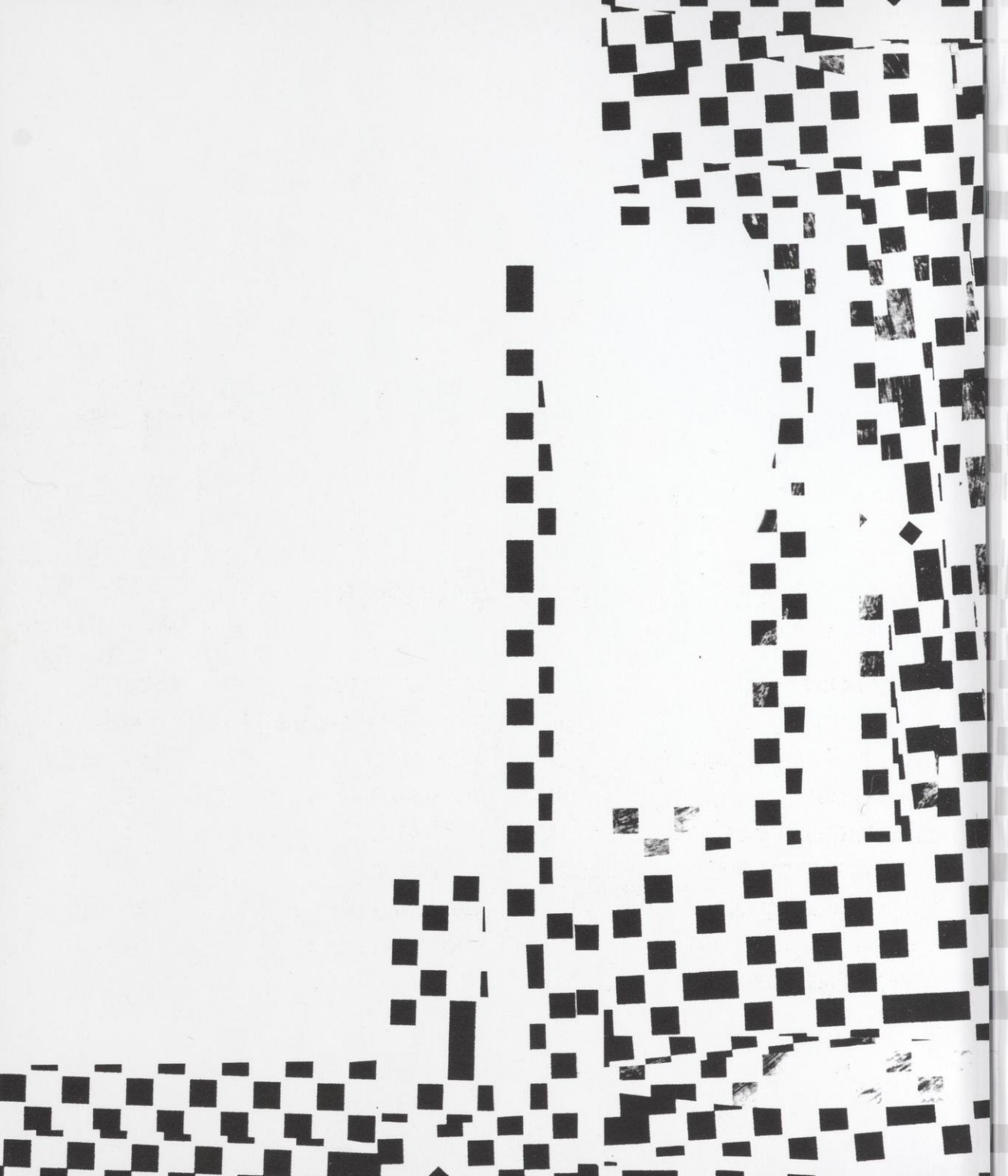
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2013



ART DEPARTMENT

*University of Wisconsin - Madison*

**MFA GRADUATE CATALOG 2013**



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2013

UNIVERSITY OF WISCONSIN – MADISON  
ART DEPARTMENT

## MFA GRADUATE CATALOG 2013

JUSTIN BITNER	04	JACK O'HEARN	22
BRAD CORSO	06	GABRIEL PIONKOWSKI	24
GALEN GIBSON-CORNELL	08	BRETT REES	26
BEN GRANT	10	CHAD SMITH	28
BARBARA LANDES	12	MATT STONE	30
GREG LUCKEROTH	14	NIC TISDALE	32
HEATHER McCALLA	16	LIZZIE WORTHAM	34
ERICA A. MEIER	18	NICHOLAS WYNIA	36
MAREN MUÑOZ	20		



# NANCY MLADENOFF

*Graduate Chair*


We are pleased to showcase the work of our class of 2013 graduating MFA students. This year 25 students received degrees and presented solo exhibitions in one of our two galleries on campus. The exhibitions were outstanding and we hope that this catalog will give you a taste of the exceptional degree of artistic work being made here at the University of Wisconsin-Madison. Our program offers a three year experience for young artists to expand their artistic visions and work closely with their peers in creating part of the next generation of artists. As faculty, we are fortunate to be able to mentor these talented students and spend time getting to know them. We are extremely proud of their accomplishments, culminating with their thesis exhibitions every spring. While we are sad to see them go we are excited for them to move on to their life as practicing artists. It is a life that we as faculty are passionate about and we hope we pass on some of that passion to them. Congratulations and good luck.

## MISSION STATEMENT

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 level, and that the arts play a vital role in the future of the global community.



Justin Bitner experiments with projected images, amplification, the placement of microphones, feedback, and the pairing of electronic and acoustic sounds. Through the manipulation of raw sounds into environments he pays homage to his antecedents composer John Cage and artist Christian Marclay. He is interested in the musicality of the everyday object. Using looped sound as a metaphor for the cyclical nature of existence, he creates environments that blend sound and objects, providing a space in which one can reflect on the temporal nature of the world they exist in.

He researches the crossover between memory and reality. Beginning with aural moments, he zeros in on a memory of sound from my past, using this as the cornerstone on which to build a tableau. Experiencing a sound can generate a haptic moment that has the ability to transport awareness into a past moment of time, recreating that moment within the mind in a very realistic way. During these occurrences one can often hear the sounds, smell the scents and exist within the memory that they are immersed in. Though the memories seem to paint a perfect picture of the past, they are actually a hybrid of the past memories and present ideas. If one were to write about a moment from the past twenty times, each version would be a little different.

Collecting found objects is a key component of his creation process and aesthetic. He is interested in objects that are cast off and useless in everyday contemporary society. He creates installations by placing discarded small parts and moments together. Meaning is created by their physical relationship, creating a metaphor for the way memories are organized in the brain. The old and the new combine to create hybrids, which allude to future possibilities. The constructed tableaus are meant to act as meditative cinematic stage-sets, allowing a viewer to contemplate the interconnectedness and Fluxus nature of time. There is a poetic nature in objects that reflects the sublime. The works he creates are a meditation on the fragility of time, memory and the meaning of objects.





## Temporal Distortion Machine

Chair, dresser, super  
eight millimeter film  
projector, looping  
eight millimeter  
film, microphone,  
microphone, mixing  
board, table, home  
stereo system, end  
table, book, fortune  
Dimensions variable  
2013

## Analogue Slot-car Drone Generator

Slot-car track, wood,  
tie-down straps, clamps,  
microphones, mixing  
boards, various cords,  
chairs  
Dimensions variable  
2013



## BRAD CORSO

Corso's work embraces nonsense and the absurd in order to reflect upon everyday happenings. Having a personal history and great admiration of cartoons and comics of the early 20th century he seeks to define his own mental space where anything is possible and the further things get from reality, the closer they begin to reveal a sense of himself as a human being. The characters that Corso creates are meant to communicate an appreciation for accepting and celebrating a grand confusion or any emotive quality embedded within the obstacles that life has to offer. In this space, as in real space, everything is vibrant and alive.

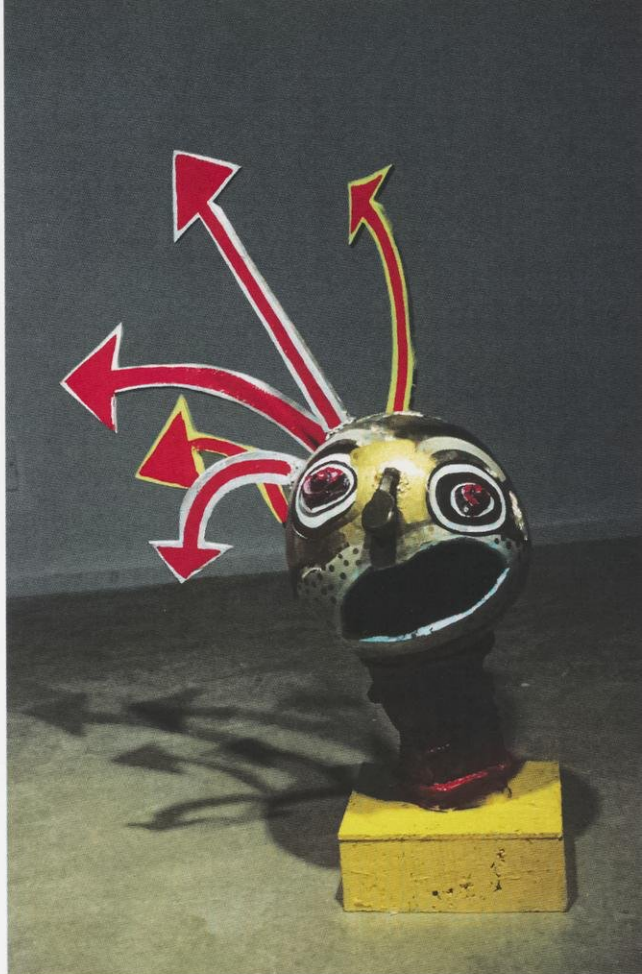


### Arrow Brain

Bronze, oil-based enamel

11" x 16" x 3.5"

2013



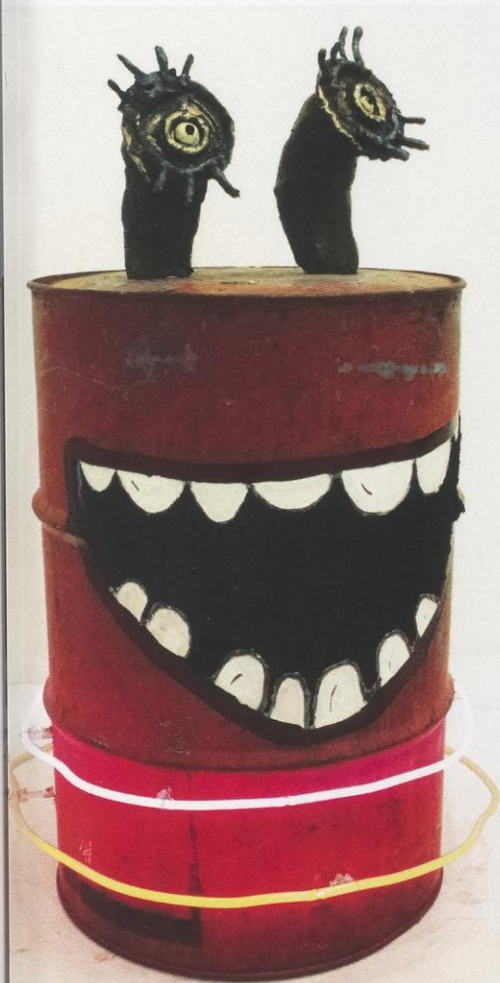
### Slug Barrel

Steel drum,

bronze, neon

23" x 23" x 4.5"

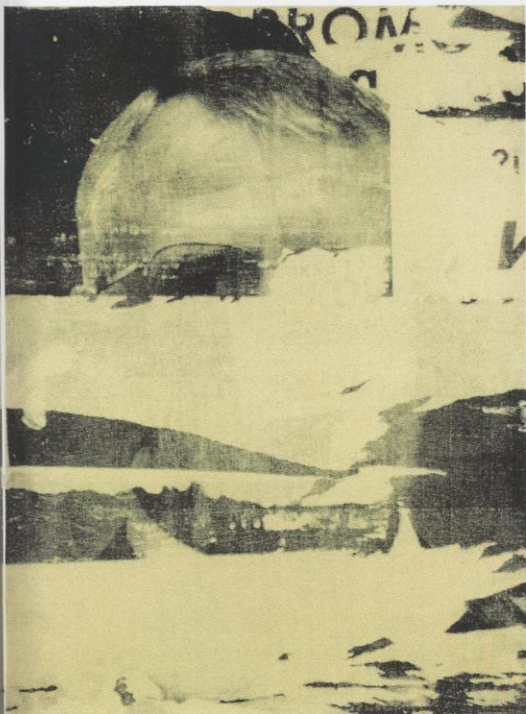
2013





## GALEN GIBSON-CORNELL *galengibsoncornell.com*

The exterior walls of many of the world's cities are covered with colorful printed posters, street artwork, advertisements, and other printed matter—in some places inches thick. This printed “skin” represents not only the activities, events, and emotions that make up a city's present, but also reflect the scars, weather, and markings of its past. In response to this unique urban aesthetic, Gibson-Cornell create suites of hand-printed photographs which depict posters on urban walls, stripped of their communicative function and repurposed to speak profoundly not only about the particular wall to which they belong, but also about how we communicate within urban communities, using walls and public spaces as our canvas. His daily practice involves making sketches, taking photographs, and collecting poster scraps from urban poster walls. Back in his studio he repurposes the images, information, and torn paper; He uses the traditional poster-printing processes of lithography and silkscreen to re-imagine a new function for the poster, one that hints at its aesthetic potential in the world's ever-changing cities.



Novi Sad Project,  
Panel 2

*Lithograph mounted  
on panel*  
32" x 24"  
2013



Hypatia  
*Lithograph*  
40" x 30"  
2013



My paintings explore the potential for meaning in simple, bold, and colorful combinations of shape and dimension. I look at my paintings as an evolving whole whose constituent components will continue to shift, drop out, or be added to as I explore the boundaries of my process. I paint the modular units that make up the pieces separately and then combine them in the studio to create strings of information that take on the form of a visual syntax. As I combine the elements of my pieces, I am building relationships that speak not only to the internal logic of the single piece, but also to the larger structure of the abstract language that is present in the whole body of work.

My painting practice is based upon a series of necessarily artificial restrictions; this artificiality is necessary because the constraints are not determined by probing the boundaries of painting, but are, rather, personally important and imposed only in order to guide the trajectory of my visual exploration. I have limited myself to the use of stripes in vertical, horizontal, and diagonal orientations in these works to reduce the variables within my painting system and to give myself a chance to engage in an in depth study of their possibilities.

For me, the stripe is a complex unit that functions in many different ways within my paintings. The stripe acts as a means to contain and juxtapose color, as a structural element, a way to create space, a direct reflection of a process, an element of language, and a way to refer to my feeling of kinship with those who have come to the use of the stripe in their own way. The colored bands in my paintings are applied using a myriad of different techniques including rolling, brushing, spraying, and tearing. Each application and its resultant visual counterpart carry echoes of every day materials such as fabrics, custom cars, game boards, and carnival rides. By manipulating the panels' surface qualities I am not only forming what I intend to be a stimulating visual experience, but am also managing a range of vernacular references that add up to a legible, but curious whole.

This group of paintings, for me, transcends the strictures of language and works within, rather than against, the ever-maligned boundaries of painting. I am not interested in conveying a one to one connection between symbols and objects, ideas, or emotions but rather a structure of relationships that have the ability to key into a multiplicity of possible interpretations. They act as individual expositions of an overarching visual and conceptual theme but, most importantly, I hope my paintings can speak for themselves.

**Untitled #44**

Acrylic,  
automotive paint,  
enamel, Flashe,  
metal flake, and  
spray paint on  
panel  
24" x 38" x 10"  
2013



**Untitled #42**

Acrylic, automotive paint,  
enamel, Flashe, metal flake,  
and spray paint on panel  
72" x 49" x 6"  
2013



For the past several years papermaking has become the dominant motivation for my work. Recently my fascination has fixed on overbeaten abaca's high shrinkage and great tear strength. I am using it to bind sticks together to create structures. The activity of binding is a kind of mending, a way to make something strong and sound. It creates a whole greater than the sum of its parts. The abaca seizes detail as it dries to a form-fitting tautness around the sticks. Between objects, by contrast, whether slack or taut, it dries as shriveled and tough looking as beef jerky. Using found objects like sticks give the sculptures a history, a feeling of something that's been discovered, rather than being newly made. The structures are stiff and brittle in places, in other places they yield and fold over and behind themselves to create gesture and movement. To me, the works express a feeling of the beauty and fragility of life.

(Front)

**Leaning on a Framework Towards  
Better Days**

*Found sticks, plywood, handmade paper,  
acrylic paint*

32" x 32" x 20"

2013

(Back)

**Desultory Footings and Uprighted  
Branches**

*Found sticks, plywood, handmade paper,  
acrylic paint*

71" x 27" x 26"

2013



**Zig Zag in 2 Parts**

*Found sticks, handmade paper, acrylic  
paint*

3' x 6' x 6'

2012

The American Northwest is a region with a great variety of natural habitats. Forests, deserts, mountains, marshlands, and the ocean can all be found there. Growing up in a region with such pronounced diversity has inspired me to investigate these distinct territories and utilize each as a stage for a recurring narrative to play out. Battles, detritus, and the aftermath of conflict between creatures litter each iconic locale. Complex relationship networks that exist in each ecosystem are responsible for the fluctuation in each species proliferation or death.

The landscapes are constructed with a disjointed unity. They are chaotic, fragmented, hallucinatory, and fantastic. Each terrain becomes personified and plays an active and domineering role in every creature's survival or death. A seemingly cosmic or alien force governs each territory, subjecting larger mammals to bad fortune while calling plant life and small creatures to proliferate in a new gardenesque environment. The maintenance of these gardens is made possible via the collection of each species self-serving and intrinsic actions. While these primitive dramas exist on a plane more fantastic than real, I utilize them to investigate the human condition. These uncanny environments reflect our insecurities regarding mortality, free will, and humanity's conflicted relationship with nature.

In the end, all life returns to the ground, completing the loop. The ever-present reality of decay and material transformation in nature serves as an analogy for the creative process. The constant feeding and digestion of ideas mimics the life cycle, forever tying my art making to this primal process.





## Marsh

Woodblock print,  
shellac, dye,  
acrylic, collage  
72" x 72"  
2013



## Rattlesnake II

Woodblock print,  
shellac, dye, acrylic,  
spray paint, contact  
paper, collage  
24" x 24"  
2013

## HEATHER McCALLA *heathermccallastudio.com*

My current body of work explores the complex feelings and relationships associated with home and family. By utilizing recognizable domestic objects, architectural forms, and outmoded construction techniques in my sculptures, I attempt to exploit the connection to the human body that is inherent in these systems. Our familiarity with these objects and their potential functionality creates a visceral connection. They surround us on a daily basis, supporting our bodies and shielding us from the outside world. Their purpose is to provide comfort, and because of this they have the ability to elicit certain associations and feelings. When the functionality of these structures has failed or been subverted, they then have the potential to elicit a wholly different response. The comfortable becomes the unsettling; the recognizable becomes the unfamiliar. This reversal challenges our perceptions and allows us the opportunity to reexamine the rituals, relationships, and meaning that occur within the domestic environment.





**Don't Slam the  
Trunk of the Fine  
German Car**

*Lath and Plaster*  
190" x 75" x 60"  
2013

Skill has become a term of exclusivity. The concept of skill confronts both the issues of cultural and bodily normalcy and the adaptation of skilled labor within our culture. The metamorphosis of our culture has come to normalize the definitions of skill and the way we think about the human body. My admiration for tools, machines, and other functional objects prompted a necessary redefinition of the concept of skill and its diverse habitats. The vernacular of function and adaptation is a catalyst for this work.

My recent body of work, *The Tool Series*, explores definitions of skill and the ways it can manifest through interpretations of tools, namely, a hammer. Using the simple vocabulary of a hammer- steel head and wooden handle- I approach various ways of exploring skill and its place in our society. Such as the social activity of skill as it is passed from one individual to another, and subsequently to the relationship between parent and child, master and apprentice, and so on. While in more subverted ways, I'm confronting the duality of ability and disability as it contributes to the broader concept of skill and its acquisition.

I have restricted all of the tools I create to a relationship with the hand, that of the potential user and that of the viewer. Locating the hand to the object emphasizes the definition of skill in reference to the body. By controlling evidence of use, such as a worn handle or a hammer face with dents and dings, I find that the function of these objects becomes a strange thing cradled and lamented by my fascination with their dysfunction, and skill becomes a story about the human body.



### Flowered Hammer

Steel, brass, hickory

13" x 3.5" x 2.5"

2011



### Multiple Blows

Steel, LVL,

enamel

35" x 28" x 5"

2012



I am interested in the subtleties and complexities of human emotion and the innumerable psychological and emotional influences that go into creating our personality and character. The persona is a mask that an individual presents to the public, which allows them to interface with the world and function in society. My work aims to examine these unique constructed personas—the experiences that led to their creation, the traits that define that particular persona—placing them in scenarios that reveal aspects of the true self while at the same time depicting the persona. The tension, interplay, and the permeable boundaries between the persona and the true self form the basis for the characters and narratives in my work.

**Preservation Instinct**  
**Installation view**

Mixed Media  
2013



(below)


**Corn Dog Mouse**

Mixed Media  
5.5' x 3' x 3.5'  
2013





# JACK O'HEARN *jackohearn.com*



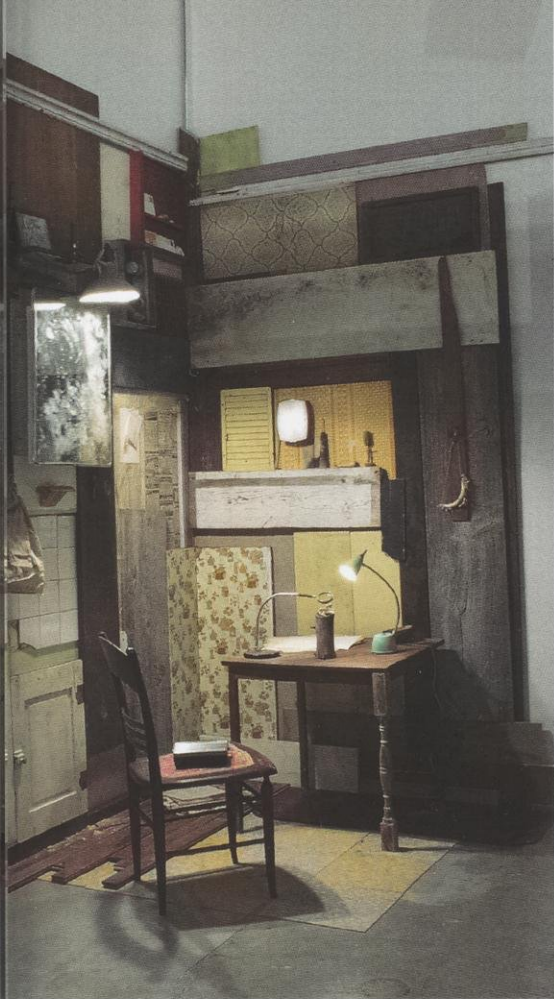
For the past few years my work has revolved around an interest in other cultures and their relationship to my own. The breadth of research has ranged from squatter life in the developing world and it's relation to contemporary design trends, to how indigenous cultures have come to be represented and thought about in the popular culture of the West. The primary discipline has always been painting, however, sculpture, installation and other mediums have come to play a role along side it.

Recently, after struggling with the dilemma of representing cultures that exist beyond the realm of familiarity, I decided to search for the core of my interests. What I found wasn't a desire for empathy, but like many Western artists, writers, & storytellers who've come before me, a desire to mentally escape into a world of "otherness." While once hiding from this truth, it has now become the thesis of my work. It is a world based on my own desires and fantasies that are in no way representative of reality, but are inspired by a lifetime of elusive and intangible depictions

My most recent body of work investigates the intrinsic nature of painting and installation as a means of developing a story. It focuses on imaginary places beyond modern civilization, inspired by popular stories of marooning, piracy, children's fantasy, urban poverty and indigenous peoples. However, the narrative, much like my own thought process, remains foggy and begins to collide with other escapist narratives referencing various historical periods or futuristic fables. I see each object, painting and installation as a small chapter in a vast, vague & perplexing epic. It is precisely the story I want to hear, read, or see but has yet to be told. It is an intuitive escape into everything but the present moment, and an entry into all the hypothetical lives never lived. Once the work is exhibited, the story belongs to the viewer as a type of "choose your own adventure" tale.

**Multi-Media Installation**

*Approximately 112 square feet  
2013*



**Untitled**

*Oil and silver leaf  
on MDF panel  
40" x 30"  
2013*



## GABRIEL PIONKOWSKI *[gabrielpionkowski.com](http://gabrielpionkowski.com)*

I regard painting as an interruption of an inscribed presence, the construction of a surface through a series of absences. Highly personal, yet extremely anonymous, painting (un)folds into itself onto a sinking ground for which we share, assume, and question identity. For me, the act of painting generates a surface that is at once exposed and in withdrawal, constantly inviting turns toward backsides in a knot of (de)generative processes.

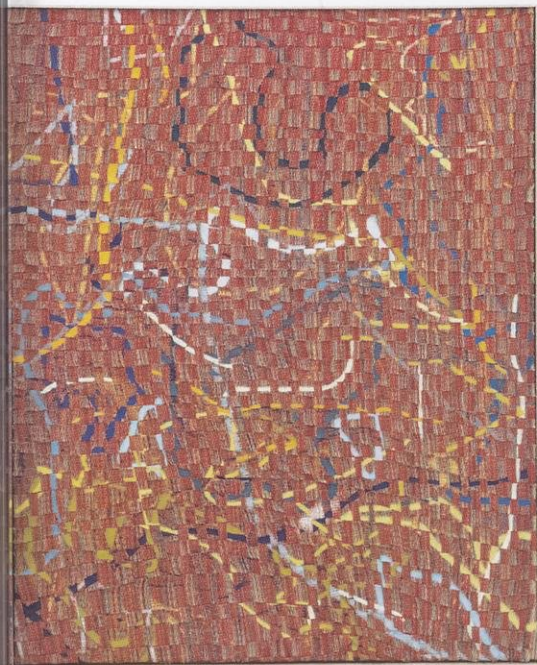
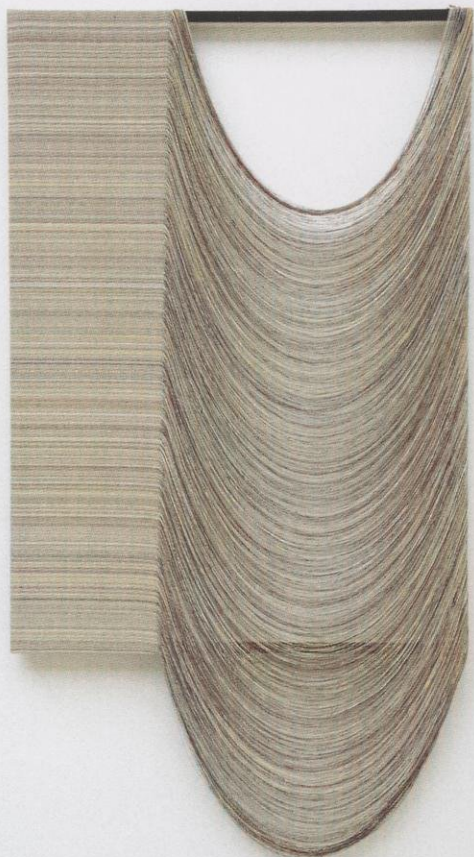
I construct my paintings through an initial refusal of a given surface: deconstructing canvas, and thus the picture plane, painting each thread by hand, and reconstructing the plane on a traditional hand-weaving loom. This process of (re)presenting the canvas implicates and reveals the possibility of questioning the backside of the surface as well various supporting systems (wooden stretchers, walls, staples, nails, wires, etc. and their corollary) as pictorial apparatuses.

My newest work focuses on painting back onto the constituted plane. These marks divide the surface laterally, and, due to various degrees of pressure, penetrate to mark the backside. In an attempt to make this backside visible the canvas is cut, each strip turned one hundred and eighty degrees around a central fold, and woven into itself. The result is a painting that holds itself in a precarious state between the initial subject and that which, although constituted as itself, is beyond; between certainty and uncertainty, unison and chaos, time within the instant.



**Untitled**

*Deconstructed,  
hand-painted and  
woven canvas,  
pine, acrylic  
56" x 30"  
2011*



**Untitled (A Walk in the Garden)**

*Deconstructed, hand-painted, woven,  
cut, folded, and plaited canvas, red fir,  
acrylic, artist's frame  
55" x 45"  
2013*

I grew up in the age of computer proliferation where computers have become an integrated part of everyday life. With such rapid growth in technology, in such little time, many people have begun to question humanity's future. There are many points of view on this subject that run the gamut from complete and total destruction of humanity to a life of spiritual enlightenment, all aided by digital technology. The spectrum of possible outcomes is where I find much of my inspiration.

Exploring ideas of trans and post-humanism is an outlet for me to think and be creative. Like a science fiction novelist, my ideas have a thread of truth to them but have been expanded upon with my imagination as the limit. The questions that arise through this exploration have a great impact on my understanding of the human condition. As we become more and more integrated with technology, our understanding of humanity will inevitably be brought into question.

My process of working involves painting, drawing, printmaking, and digital technologies. My integration of various digital and analog media aid in illuminating the dialogue between cultural tradition/history and how technology, as a foreign influence, is affecting the collective consciousness.





**Raising the Dead**

Acrylic and gouache

20" x 16"

2013



**Welcome, Light Bringer**

Acrylic, digital print, silkscreen and gouache

48" x 24"

2013



Chad Smith's (b. 1987 Potsdam, NY) work consists of intricately constructed digital, 3D animation that investigates the language of time specifically through a prism of mythological lineage. He explores alleged origins, contemporary incarnations as well as narrative devices. Through a rigid research process, Smith discerns an architecture of certain myths and narratives that inform each piece's formal elements: color, form, space, and time.

The presentation of information within the work is not that of the artist's own created narrative, but rather a look outwards, across our contemporary landscape, charting a certain set of relationships that bind a variety of subjects, characters and myths. These subjects range from broad to extremely specific and esoteric, and they exist in a variety of platforms like games, television, comics, film, literature, art, and music. When viewed in a vacuum any of these subjects, characters, and myths, remain inactive. It is important that the path, or configuration, linking each of the components becomes apparent, and it is this connection that activates the individual elements.

This, most recent, body of work is based on both building new relationships and appropriating information from existing ones. Relationships are developed over time, and they are excellent ways in which to study time and its impact on myth. Smith uses representational, figurative elements, and pairs them with non-representational, abstracted objects to develop on-screen visual relationships between the two. The sequences featuring figurative elements function as a way for the audience to solidify their grounding in the presented world – something understood. These segments are strategically placed and serve as destinations. Using the given visual information, narrative fragments, and personal background knowledge, the viewer is challenged to discover the path to each of these destinations. These paths are not absolute; instead, they are entirely dependent on the associations that the viewer makes which in turn illuminates the particular path that the viewer discovers.

These paths do not present a documentary history or timeline of a given character(s) but instead, they present a way of considering how narrative and myth are constructed, exist, evolve, and continue. My work serves as a point to remove ourselves from established plots, characters, and narrative patterns, and contextualize them to more accurately examine contemporary storytelling and mythology as well as understand how, collectively, we got there. Too often we are prepared to judge the final product, character, or destination and ignore the richness of the path.

**Werewolf (still)**

HD animation on

Blu-Ray disk

Approximately 4  
minutes

2013



**Deus Ex Machina A (still)**

HD animation  
on Blu-Ray disk

Approximately  
6 minutes

2013

I once hoped that I could make a painting that reflected a sort of grandiose sense of understanding and greater empathy between the viewer and myself. It's sort of impossible. The magic of the striped toothpaste is in the tube. Once you squeeze it, the colors run together and the taste is there, but the mystery, gone. So I happen to paint this thing that gives you the mystery and longs to find the grandiose during its pathetic attempts at standing on shaky legs. It saunters around in the land of no confidence. It barely trusts itself but it has this deeper wisdom like it was pieced together well before brush was in hand.

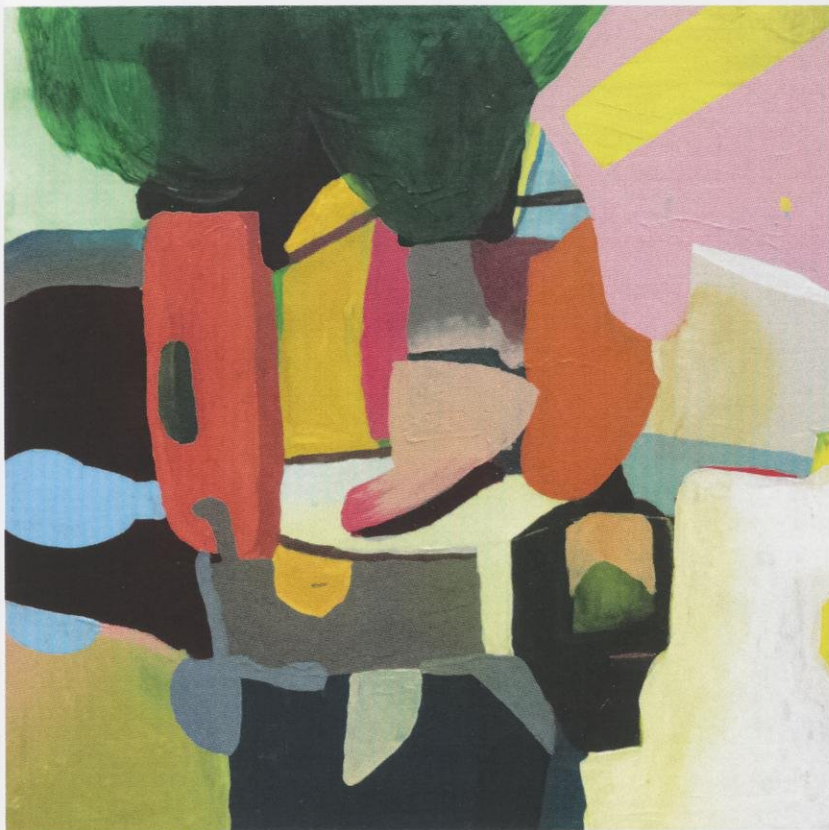
I like the shape shifters.

The humble adventurers.

The peace of space.

That sense that you will never know that you were always right. Rounding an endless corner, pulling on the strings, and putting the cap back on before the magic gives way to unending doubt.





## A Staged Victory

Acrylic on panel

24" x 24"

2013



## Integral Split

Acrylic on panel

24" x 24"

2013

There is a certain kind of familiarity with political and historical portraits. These images do not relate to us in an intimate way but in a pervasive presence. The fixed stares of these portraits peer out at us from museum walls, emblazoned on currency, mass-produced on posters and textbooks for classrooms, and widely dispersed on the Internet. The subjects emanate an aura of trust, authority, security, valor, glory, and longevity. As time passes, some of the sitters become canonized or mythologized and others slip into obscurity, but their aura of authority does not fade.

I am interested in the relationship of these depicted political figures and the messages they try to convey to the viewer. In this body of work, I distort historical and propaganda portraits through various analog and digital methods. I scan, modify, and print my appropriated images, mimicking the processes of mass-production and dissemination of these portraits in contemporary society. I manually wear away the main subject through sanding, erasing, and scraping. Then, I paint and re-insert key features back into the absent figure. Through this process, I highlight the more strategic elements of the original.

The removal of the central figures calls attention to the manufactured meaning of the portraits. They act less as honest tools of information or records of memory but instead as forms of manipulation. The painted medals, medallions, sashes, pins, weapons, and trappings act as signifiers in a system of political meaning-making. This medley of regalia is used to convince the viewer of the figure's authority, power, position, and trustworthiness, and by extension the regimes they are associated with. In this sense, the act of portraiture becomes less about the sitter but what ideals they represent and the sociopolitical systems they symbolize.





**Excised #4**  
*Digital inkjet  
 and acrylic ink  
 36" x 19"  
 2013*

*(below)*  
**Excised #7**  
*Digital inkjet  
 and acrylic ink  
 43" x 30"  
 2013*





Legs straight, knees bent, pumping the swing brings a reward: wind on your face and possible danger of hurtling into the sky but always coming back. A swing is safe and provides a cardinal (fixed) set point from from which to hurl oneself - like a mother who provides the place that is always safe. Sky, then ground, then sky, then ground, in the momentum the paint is scraped on and off of the surface in long strokes, constantly changing my mind. Through a layered process of drawing, painting, sanding, painting over and scraping off, the materiality of the paint refers to the physical, sensual and visual memory. The women and girls in abstracted, exaggerated, or fantastic context ambiguously weave in and out of the background, the paint confining and obscuring while defining and articulating.

"It's too tight" the girl pleaded when Grandma plaited her hair. The girl needed plaiting, plaiting sorts and organizes - it take a mess and makes it neat. So I plaited the paint and the girl, providing order to impressions, nightmares, and the terror of childhood that never quite leaves, building up layers in diagonally overlapping patterns, mingling discrete elements, flowing, twisting and turning over the surface.

Each painting is a bind; a difficult, restrictive or unresolvable situation needing its edges bound for protection or reinforcement. Bound so it can't leave the painted world yet can be out of my head. Each painting is a problem, a bind; an image I want to take off like too-tight underwear. The act of painting binds the imaginary to real sensual experience.



To flow, twist, or wind as  
if interwoven

*Oil on canvas*

72" x 60"

2013



To alter or  
cause to alter  
habits, a course,  
one's mind

*Oil on canvas*

60" x 60"

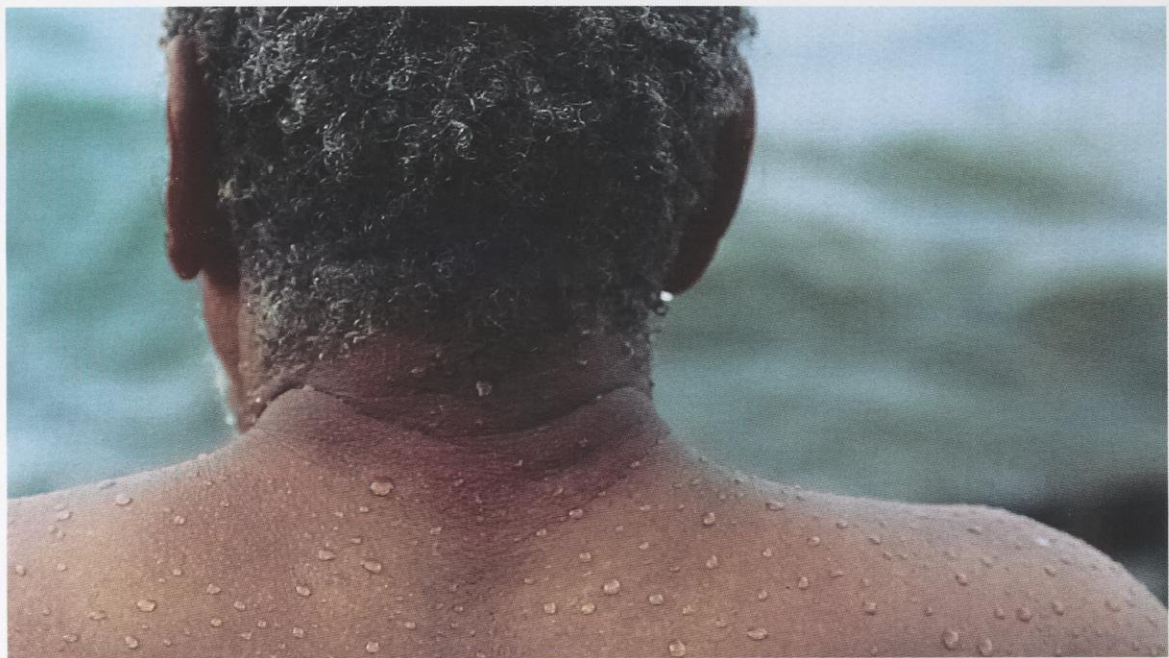
2013



## NICHOLAS WYNIA *nicholaswynia.com*

Nicholas Wynia is a documentary photographer and filmmaker from Story City, Iowa. His documentary work has taken him throughout Latin America, Europe, and the American Midwest. His work has been published and shown in the U.S. Italy, and Peru. In 2009, he was invited to show work at the Mirafoto biannual photography festival in Lima, Peru. He is a Fulbright Scholar, NAVE recipient, and in 2013, he received his MFA in photography from the University of Wisconsin at Madison.





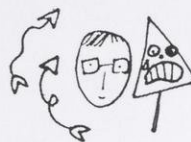
# WISCONSIN MFA 2013



EMILY BELKNAP



JUSTIN BITNER



BRAD CORSO



CRAIG COURTNEY



GALEN GIBSON-CORNELL



BEN GRANT



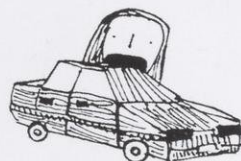
BARB LANDEY



REBECCA LESSEM



GREG LUCKEROTH



HEATHER MCCALLA



ERICA MEIER



MAREN MUNOZ



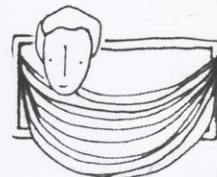
JACK O'HERRN



HENRY PAYER



MATT PIETENBROK



GABE PIDKOWSKI



RANDEL PLOWMAN



BRETT REES



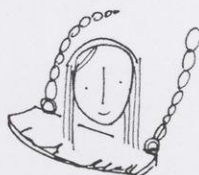
CHAD SMITH



MATT STONE



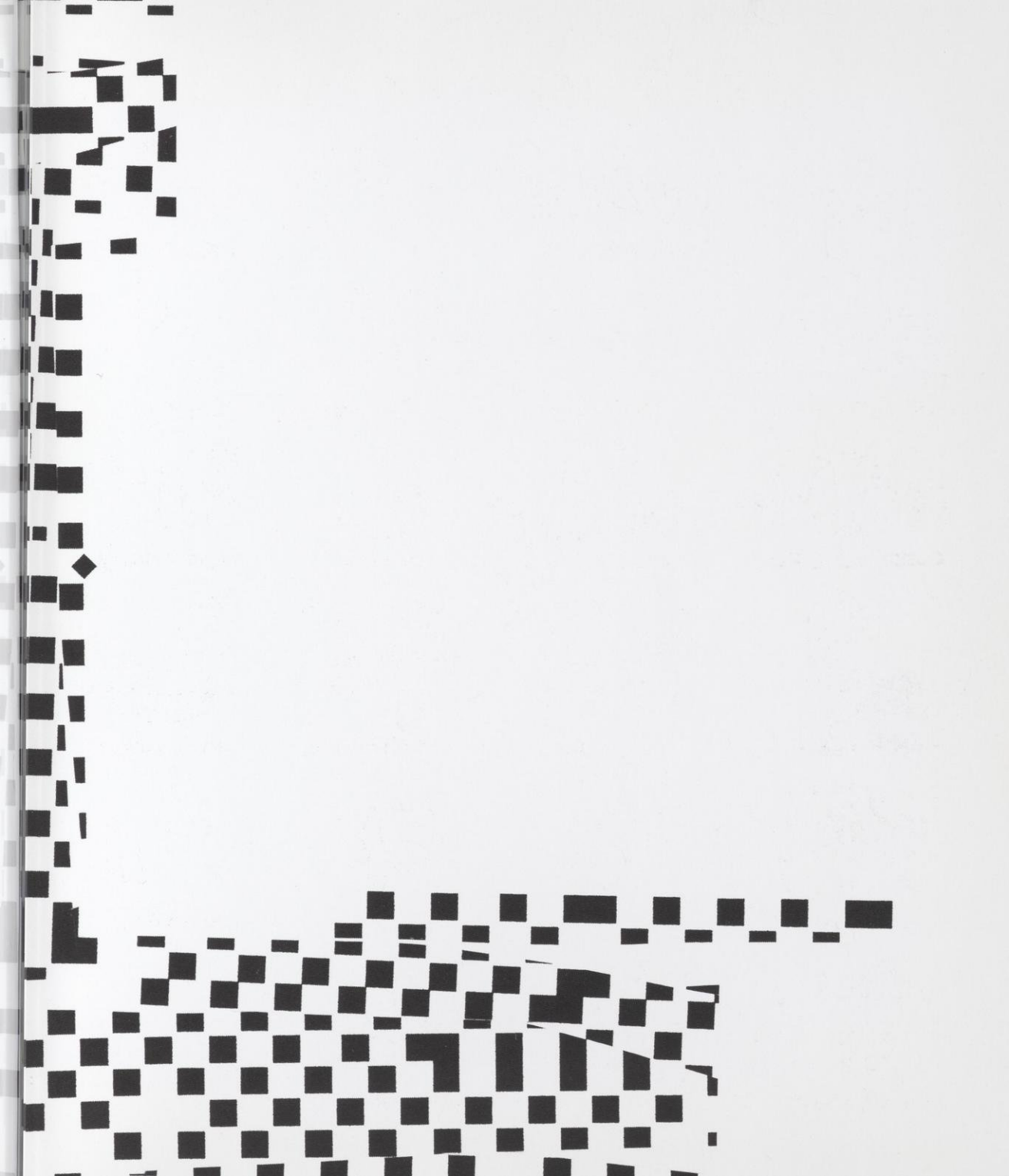
NIC TISDALE



LIZZIE WORTHAM



NICK WYNIA





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