



MFA graduate catalog 2010 : Blaze of glory.

2010

University of Wisconsin-Madison Art Department
Madison, Wisconsin: University of Wisconsin-Madison, 2010

<https://digital.library.wisc.edu/1711.dl/JWYWBQVUDMY428E>

<http://rightsstatements.org/vocab/InC/1.0/>

Copyright 2010 The Regents of the University of Wisconsin System

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

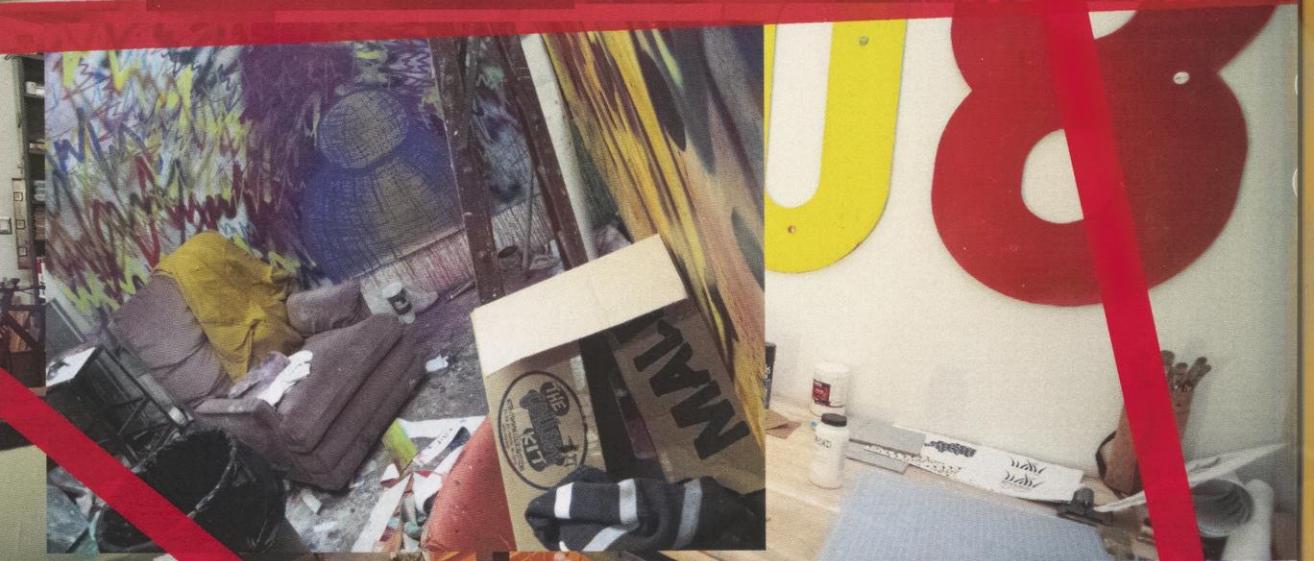
When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

N
6530
.W6
U56
2010

UNIVERSITY OF WISCONSIN-MADISON ART DEPARTMENT

MFA GRADUATE CATALOG

blaze of glory 2010



UNIVERSITY OF WISCONSIN-MADISON ART DEPARTMENT

MFA GRADUATE CATALOG

blaze of glory 2010

Andrea Brdek	Miguel A. Peña
Tyanna Buie	Kathryn Petke
Lindsey Clark-Ryan	Juin "Juldy" Pyo
Kenneth Derengowski	José Rodríguez
Linda Friend	Ben Rosecrans
Patrick Hobaugh	Maggie Sasso
Michael Konopacki	Morgan Sims
Patricia LaPointe	Claire Stigliani
Keith Lemley	Sarah Stone
Joseph Leroux	Julie VonDerVellen
Matt Martin	Eric Wold
Sarah Noreen	

TOM LOESER

Chair, Art Department

If you asked our faculty, I'm sure that they would agree that one of the most fun and rewarding aspects of teaching in the Department of Art is attending the final shows of our graduating MFA candidates. Sometimes we know what we are going to see, but more often when we walk into the exhibition there are unexpected discoveries and rewarding surprises. We get to see the end result of three years of intensive research and studio practice. It is often amazing to observe and absorb the transformation that takes place between the work completed in the student's first semester and the final degree show. *Blaze of Glory* showcases the work of the 24 students receiving MFA degrees in 2010. Of course it is much better to see all the shows in person, but this represents an attempt to capture a little bit of that exhibition excitement between the red-hot covers of this book.

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.

ANDREA BRDEK

brdek.smugmug.com



University of
Wisconsin-Madison
Libraries

In recent years, my work has concentrated on the subject of fireworks. The current photographs, by looking at retail spaces and packaging, are exploring the culture of fireworks, particularly as it pertains to American society. In these images, ideas on consumerism, American values, and the cost of entertainment are brought to the viewer even as they are reminded of their own experiences with the colorful explosions. The photos invite the audience to enjoy the bright, creative, and unusual packaging designs, and at the same time to question how the objects money is spent on speak to what is truly valued.



Magic Tricks

38" x 30"

Photograph, 2009

ART, LOCK

N

6530

WB

U56

2010

UNIVERSITY OF WISCONSIN - MADISON ART DEPARTMENT



Pride

30" x 20"

Photograph, 2009

TYANNA BUIE

www.tyannajbuie.com

Exploring childhood experiences to recall events that I find significant to my identity are what I find most effective in my work. The absence of family has played a significant role in my life. Temporarily placed from one home to another has given me a sense of impermanence and instability.

The lack of any physical or emotional bond to my natural family, has permeated me towards the tangible connection through art making. This provides a way for me to be heard through visual communication; thus allowing me to find stability through my artwork. The use of layers in my work is used to create a sense of a personal reference to my past by concealing and revealing images. Once the images are revealed, they suggest space and time, which creates dimensional realms that is derivative of my own personal history.

Through my process, I find myself recollecting previous memories of objects, places, and familiar territory, such as; recreational parks, toy stores, and family pictures. This type of dialogue not only helps me sort through problematic situations with my family, but also asserts itself as an absolution that allows us to overcome our painful past.

At Least There's a McDonald's
34" x 55"
Mixed-Media, 2010





Toys in Peril

38" x 50"

Mixed-Media, 2010

LINDSEY CLARK-RYAN

www.lindseyclark-ryan.i8.com

I am primarily interested in the connections that I can make between seemingly disparate personal experiences, academic theories, and the whim of found objects. By using print media and found materials to explore these connections, I am able to construct larger metaphors that are by nature informational, tactile, and absurd. These relationships ultimately reveal a tension between levity and gravity, between disaster and control, that lend themselves well to my most recent interest in constructing a metaphor for human flight. Using two and three-dimensional work to form larger installations, I can combine their potential energies into something that is environmental and cumulative but still fragmented, canceling any implied momentum into pieces, like any other quantum attempt.



Flight of the Manatee

78" x 26" x 18"

Handmade Paper, Basket Reed, Wood, String,
the Unforgiving Wind, 2009



Astro-Bat
59" x 35"
Spitbite, Monotype, 2010

KENNETH DERENGOWSKI

www.derengowski.com

Few materials have captivated humanity for thousands of years. The discovery of diamonds allowed for the history that informs our current understanding of their role and status in our modern, technological, socially connected global economy to develop. This rich history, combined with their compelling affinity has created a complex aura that remains in a state of flux. Encompassing such vast issues as imperialistic colonization, political agendas, environmental impacts, personal adornment, and social stratification, my work is rooted in historical metalsmithing technique and research. I intend for my work to instill the same sense of awe as the sparkle from a gemstone: to allow viewers the same feeling as those who first gazed upon the refraction of light in an uncut stone, after which they can further develop the ideas and motivations behind the object.



Kimberley Enamel
25" x 20" x 1/2"
Copper, Vitreous Enamel, 2009

Kimberley Diamond Mine Ring
3.5" x 2" x 2"
Sterling Silver, 2010



LINDA FRIEND

I have been a television producer for over thirty years, filming and editing moving images. Returning to still photography, I am incorporating elements of filmmaking with a photographic series about a community center in south Madison called Style&Grace. This barbershop has been a gathering place for the African-American community there for over sixty years. I am also making a film about the people and the place.

I am part of the dominant white culture and producing work in minority communities has changed and expanded my vision. At Style&Grace I find a sense of community that is often lacking in my own culture, a network of support and inclusion of both young and old. After filming and photographing for three years I have recorded a sense of the passing of time and how that affects this community.

Hairdressers often function as therapists as well as groomers, but few white people hang around their own beauty shops for hours getting in touch with their neighbors. I spent many hours and days within three years there and became part of the Style&Grace scene. The staff and clients there helped me shape this project and I am grateful to be accepted into this special community.

Barber Rests
13" x 19"
Inkjet Digital Print, 2009





Shave
13" x 19"
Inkjet Digital Print, 2009

PATRICK HOBAUGH

www.pathobaugh.com

My figurative work is concerned with the reality of the human experience involving the ideas of sorrow, anxiety, fear, doubt, and waiting which accompany the event of a health crisis. The current portraits I have been exploring are representative of these ideas inspired by my partner's recent health crisis. Specifically, these paintings represent the experience of waiting – the physical and mental act of being or feeling alone. I wish to convey that these ideas are not abstract but show how real and concrete they are through the gazes of my subjects.



And We Wait...

36" x 48"

Oil on Linen, 2009



I'll Stop the World
36" x 36"
Oil on Canvas, 2010

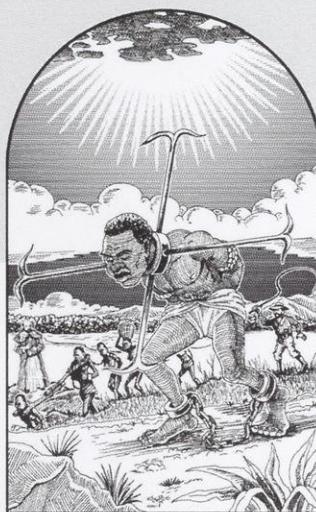
MICHAEL KONOPACKI

www.solidarity.com/hkcartoons

The nature of political art is to communicate not obfuscate. I want viewers to be confronted and challenged. If I create argument over the content of my art I've succeeded. If viewers ignore the content and debate my technique I've failed. Instead of being consumed by an isolated few, I want my cartoons and political art to reach a larger audience through newspapers, magazines and books. On many occasions workers have taken ownership of my art and used it as an activist tool.

My curiosity forces me to learn more and to stretch my limits. In the art of this exhibit I am exploring longer narratives, sequential storytelling and deeper metaphor. I am trying to expand my abilities by using large format digital output and even painting and color. To me, art education is a continuous journey where the journey itself becomes the destination.

The Curse of Ham
12" x 15"
Pen and Ink on Paper, 2010





Station XII: Christ Dies on the Cross

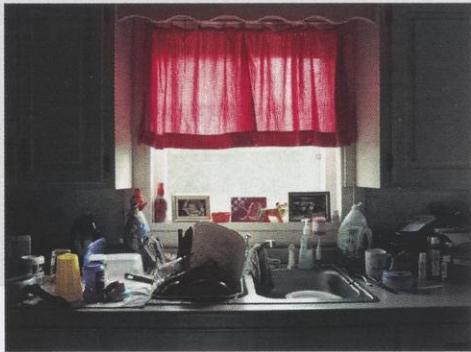
18½" x 31"

Acrylic on Panel, 2009

PATRICIA LAPOINTE

www.patricialapointe.com

Function in Chaos — The way we arrange our belongings in our living spaces creates a visual representation of ourselves for others to see. When we place these stacks, piles, or arrangements on our shelves, tables, walls, etc., they are displays of personality. Regardless of whether the owner of these items perceives their placement as intentional or unintentional, trivial or mundane, they are an expression of the person who occupies that space. These arrangements specifically become representations of one's personality when they are in the main rooms of our households such as the living room, kitchen, bathroom, or bedroom. Viewers seeing these photographs can find some sort of relation, either to their own living spaces or someone they know, and see the 'everydayness' that is function in chaos.



The Red Curtain

30" x 40"

Digital Print, 2009



Bedroom Debris

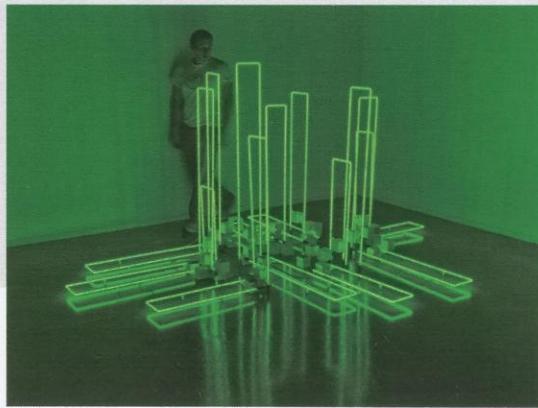
30" x 40"

Digital Print, 2009

KEITH LEMLEY

www.keithlemley.com

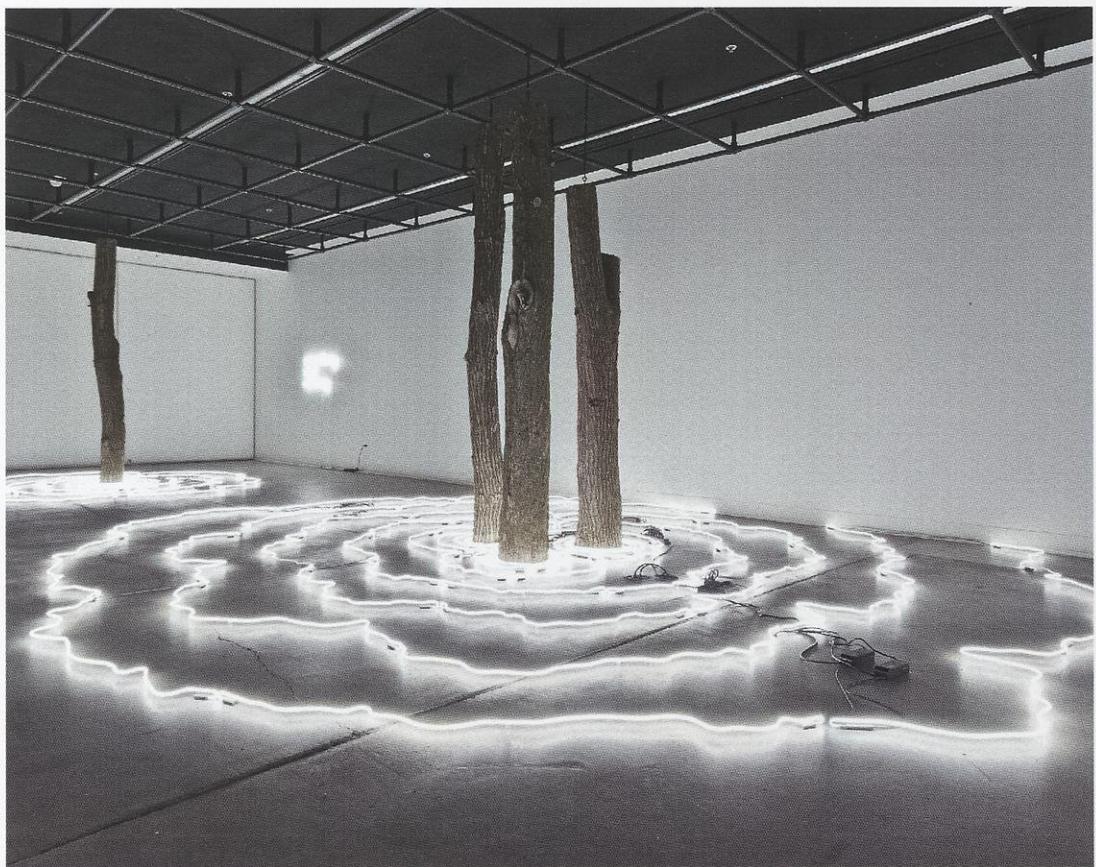
My work is about seeing the unseen – the invisible aura of presence which exists in our minds and surrounds all objects, experiences, and memories. I focus on the quiescent potential of materials and environments to be more and different than how they are currently perceived and understood; fulfilling an innate desire to explore, discover, share, and think. Drawing attention to physiological systems of vision, thought, and memory, I am interested in making conspicuous our abbreviated and abstracted understanding of reality, time, and identity. The work initially demands involuntary attention through democratic formal means, and then holds it through the cognitive, having therefore asserted the individuality of collective experience. Ultimately, one walks away more self aware and delighted in everyday visual ephemera and the experience of being a living breathing being.



Implied Object

108" x 89" x 80"

Neon, Steel, 2009



Something and Nothing
Dimensions Variable
Elm Logs, White Neon, 2010

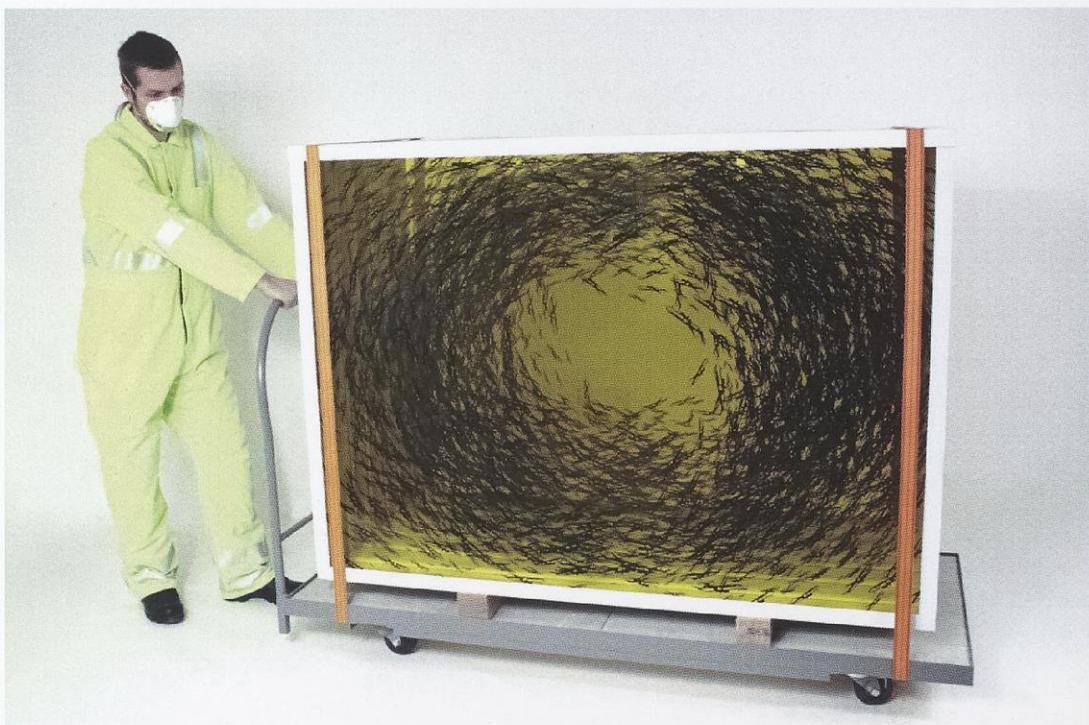
JOSEPH LEROUX

www.josephleroux.com

We live in a continually changing landscape. Our obsession with expansion, consumption, and technological innovation has led to the creation of an attractive but anxious environment. I use a visual comprehension of our manufacturing and distribution process to convey the movement of material and the intensifying appeal of western identity. In addition, I utilize recognizable form, color, text, and scale to provide an aesthetic experience that is suggestive of a highly saturated market place. Contemporary urban infrastructure has created a schism between the everyday experience and its effect on the natural world. I feel a strong connection to the natural and yet an uncomfortable dependence on the artificial.

Sober
4' x 6' x 3'
Mixed Media, 2008





Swarm
4' x 6' x 3'
Mixed Media, 2009

MATT MARTIN

www.acrylicsuperhero.com

Currently, I am working at creating objects which rub up against the edge of literal content, that become part of a phenomenological reality, at once observable as fact or occurrence, while still remaining extraordinary, apparitions constructed by the mind and its biological and cultural conceptions. Along this line, I think a great deal about how my work reflects upon its own material and processes, its relationship to natural materials and processes, and its relationship to contemporary painting and process art.



Chromatistes - Chartreuse

8¾" x 8½" x 3"

Acrylic Paint, 2010



Appropriate Ending

21 $\frac{1}{4}$ " x 14 $\frac{1}{4}$ " x 1 $\frac{1}{4}$ "

Acrylic Paint, 2009

SARAH NOREEN

www.sarahnoreen.com

Personal history and culture are the central themes in my work. Because I have moved so much while growing up, the strong need to save mementos of specific times and places has influenced the imagery used in my work and these objects constantly appear in my studio practice in one way or another. I am especially interested in exploring cultural roots through mapping and textile patterns. More specifically, I use patterns found in traditional Thai dress along with fabric and lace designs that have a more western tradition to create "maps" of my cultural heritage. By combining both western and eastern elements, I strive to create imagery that obviously stems from two distinctly different cultures, yet work together to create a harmonious design.



Just In Case
US Size 8
Linoleum Cut on Gold Leaf, 2009



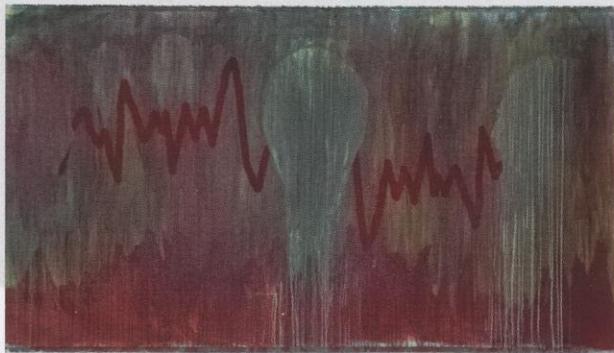
Not Native
US Size 8
Etching, 2009

MIGUEL A. PEÑA

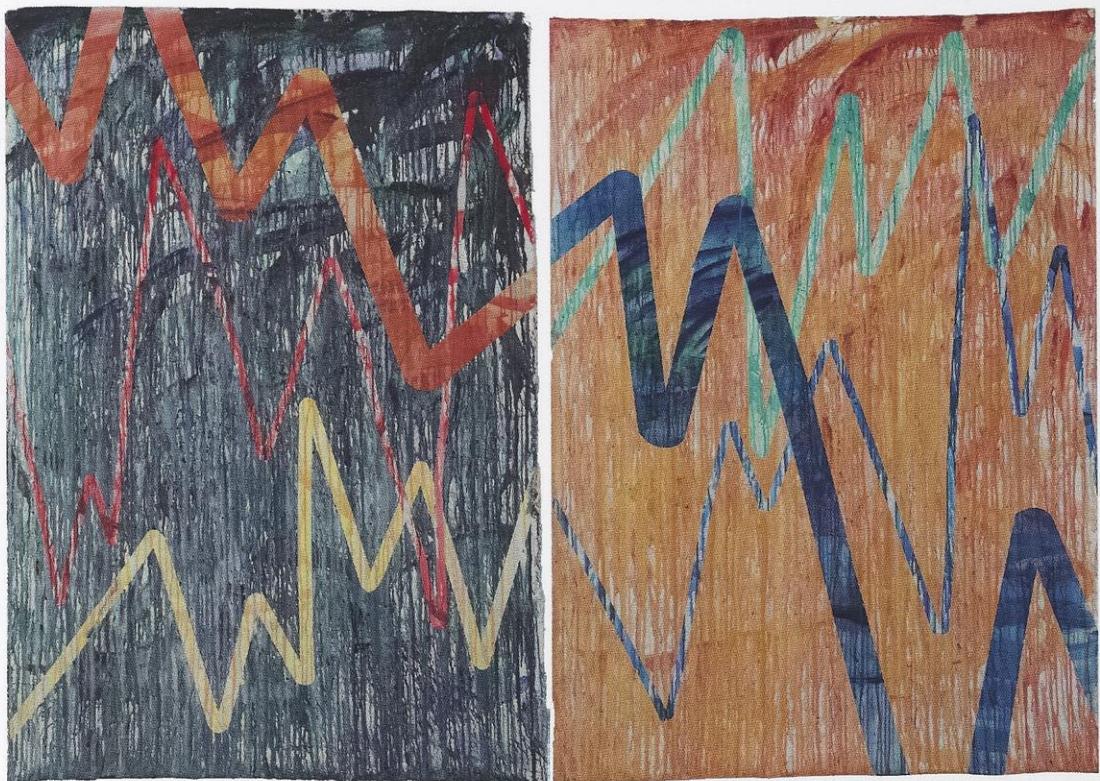
www.miguelpena.org

My work is a cathartic means of self-expression that articulates my mental and emotional polarity. My work is expressive and contains a common set of symbols. Some of the symbols I use are arrows, which represent my quest for balance or *aequo animo*. I also use heart rhythms, which are a personal reminder of my unhealthy habits and their risks; they refer to the fluctuation of good vs. bad. Finally, spheres symbolize the polarity that is I, and the variation of my moods and emotions.

I work using acrylic paint on canvas combined with screen-printed graphics. The printed element allows symbols to be repeated. The repetition emphasizes the targeted emotion. Color plays an equally important role, in that the use of complimentary colors assists in the overall idea of polarity or opposites.



Aequo Animo
60" x 105"
Screenprint, Acrylic, 2010



Polar
82" x 60"
Acrylic, 2010

KATHRYN PETKE

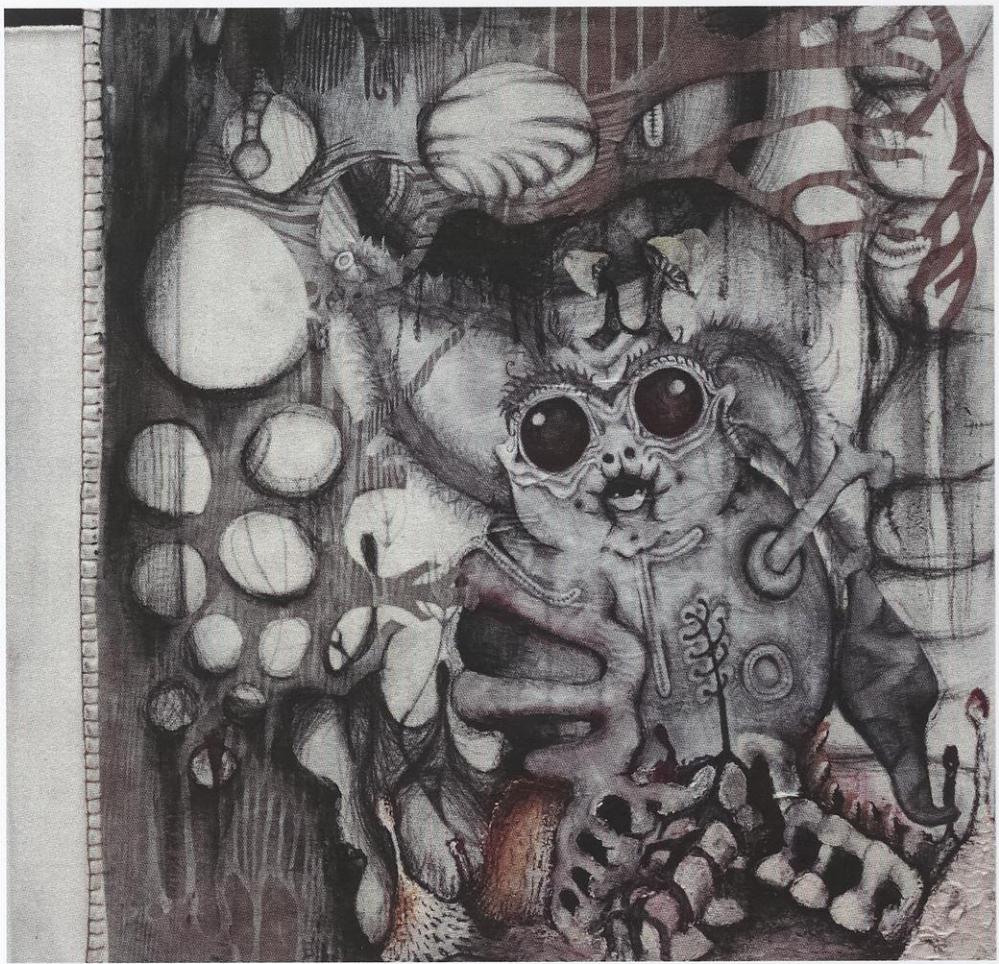
As a young girl I was drawn to the aspects of life that for me contained elements of the strange, unfamiliar and mysterious. The cartoons, fairytales and stories of my childhood were the feasting grounds for my ever-growing imagination. My work alludes to many of these early influences.

One intention of my practice is to strip away the sugarcoated skin of these images to reveal what I imagine might lie beneath. The aging and eroded underbelly of reality and life is what lies behind the curtain of kitsch and cliché. My work seeks to address my ponderings of transformation, identity and survival. Strategies for survival in a harsh world make the search for personal identity more complex than one would hope. Continual reinvention, healing, and growth are part of this process.

My hope is that my artwork will stimulate my audience to imagine an alternative world in ways that might add meaning to their own life and experience.



Rollio: Poo-compost-er
20" x 20½"
Graphite, Charcoal, Acrylic, Vellum,
Cut Relief Monoprint, 2009



Funghiee: the Dirty Little Decomposer

20" x 20 1/2"

Graphite, Charcoal, Acrylic, Vellum,

Cut Relief Monoprint, 2009

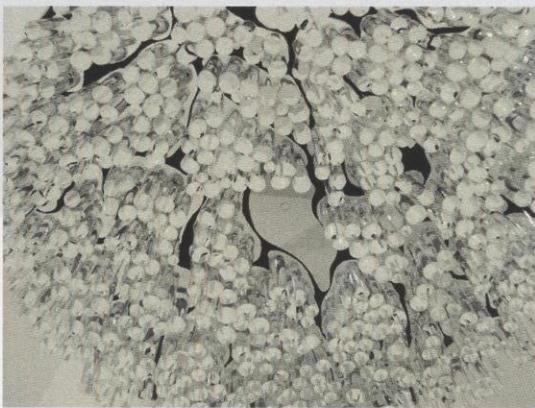
JUIN "JULDY" PYO

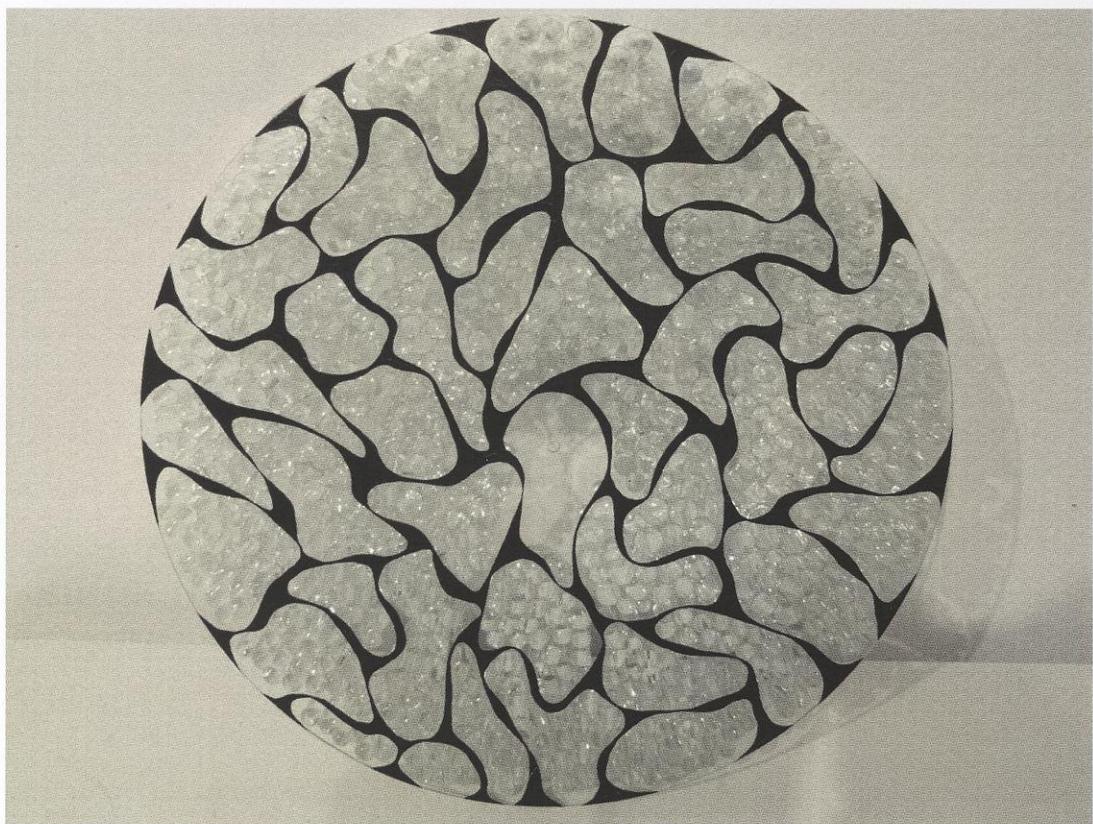
My work is influenced by contemporary trends, societal circumstances and my own personal perspectives. I am strongly interested in the juxtaposition of different materials such as glass, wood, metal, mixed media and light in order to create new and extraordinary forms. However, I will focus mainly on the particular feature of glass for this time: transparency.

"Transparency" is the most distinguished characteristic of glass as opposed to other materials. This characteristic may generate an optical illusion.

Optical delusion, created by the transparency, is also effected by light, angle, size, shape and different viewers' points of view.

I am eager to work on art that gives a distortion effect through scientific principles. It is with such works of art that our eyes cannot catch how simple effects are created, or how special effects manipulate our eyes so that the emphasis given to us is 'what we see with our eyes is not everything'.





Illusions
12" x 12½" x 1½"
Glass, Enamels, 2010

JOSÉ RODRÍGUEZ

My current work deals mainly with issues of liminality, that vague twilight-zone space between, that exists at the borderland of our neatly arranged reality. I'm concerned with the space between memory and experience, the cross-roads where divergent cultures and languages comingle, the plane that exists between the spiritual and the material, and other such thresholds. The objects I create are meticulously executed, and become a kind of visual invocation that serves as an avatar from these liminal realms. As an extension of this focus, I'm also concerned with using traditional non-western art forms to express a more contemporary aesthetic, as well as exploring my own cultural heritage as it relates to a more global sense of cultural survival, and the universality of human experience.



*Take off your shoes - That said a dollar will get your feet on the floor. *Don't cry**

Study for Beaded Shoes
9" x 12"
Watercolor, 2009

Beaded Chair
Seed Beads, Linen, Mirrors, Concealed Objects
2009/10



BEN ROSECRANS

www.cbenjaminrosecrans.com

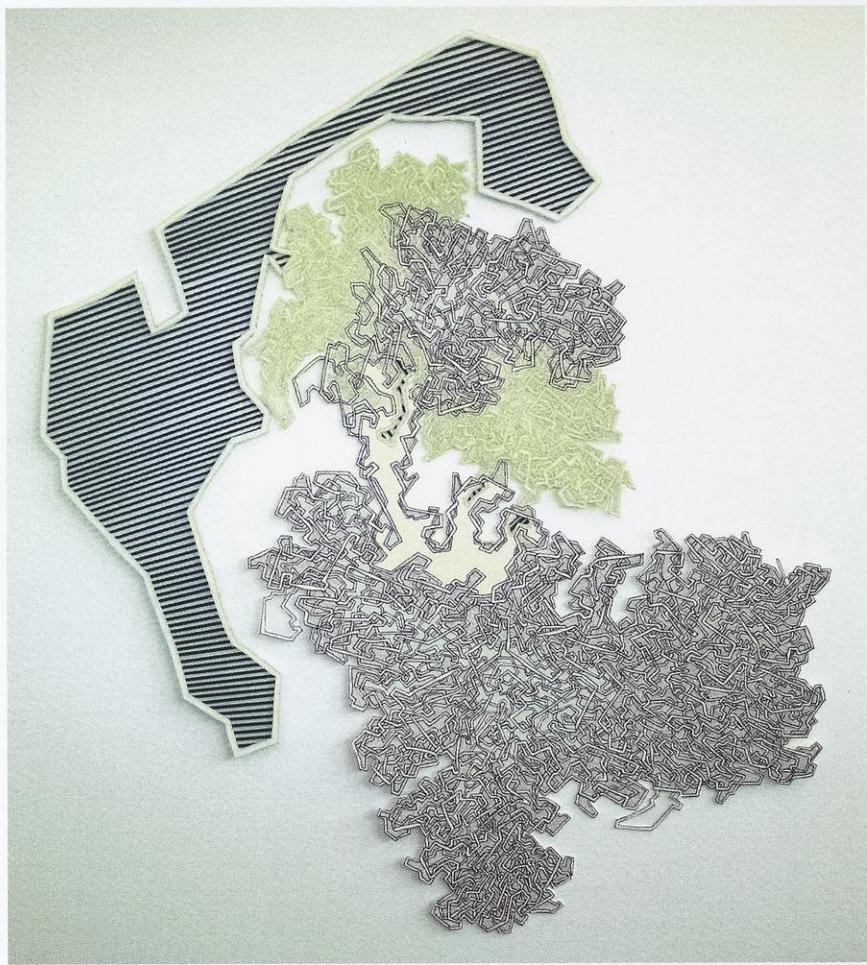
I create work that spans a wide range of scales and materials. They take the form of small-scale drawings, or they function as large drawings, sculptures, or installations. The small-scale drawings are much more intimate and help me retain an active and productive studio practice. The larger drawings, sculptures, and installations take the ideas I have worked out in my sketchbook and small-scale drawings and combine them with my interests in using site specificity as a generative source. I use basic artistic elements such as line, form, and color in addition to site specificity, fake architectural elements, and physical and visual ideas of travel to create environments that question where and how things are located within a space. I am concerned with basic elements and concepts that can be altered in a way that becomes illusionistic or absurd.



Grab My Shoes and Away I Go

Mixed Media on Wall

11' x 16' x 17'



The Words of the Golden Eel
Ink, Balsa wood, Vellum, and Paint on Paper
19" x 28"

MAGGIE SASSO

www.maggiesasso.com

Monodrama: In Two Acts, was my thesis show held in the 7th Floor Gallery. The concept for this show was developed from my interest in performing and acting as a child and how that interest has now become a source for visual inspiration. I wanted to address the functionality of the color black on a stage versus in a gallery. To do this I split the gallery space into two sections: the first was a room full of black objects, the second was a built-in stage for one actor. On a stage, black is the foundational color and is used to disguise the unsightly. But in a stark white gallery black is stunning, and it reveals the forms of an object. The black objects were copies of objects from my childhood, the original objects were housed on the stage. This installation speaks directly to my personal transformations as an artist.



Act 1: Scene 2: Mermaid Costume

6' x 1' x 4'

Fabric, 2010



Monodrama Stage

9' x 16' x 6'

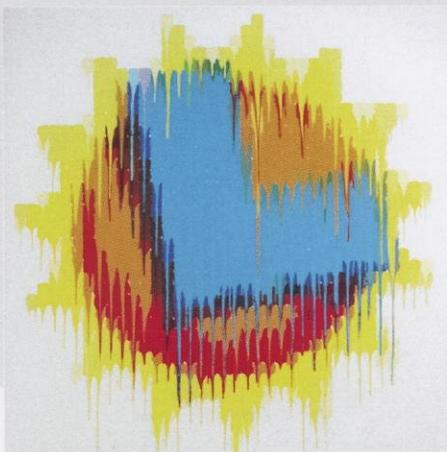
Mixed Media, 2010

MORGAN SIMS

www.morgan-sims.com

My current work often includes figures and symbols from popular culture. I am interested in obscuring or adapting such imagery to create something new or to better understand them in their normal contexts. I am also interested in exploring the fact that images can have alternate meanings. The meanings I create are not necessarily what popular culture celebrates.

My motivation comes from comparing the memory of child-like excitement and the capacity to feel compassion for others with my adult life and the reality of survival. My work tends to lean more toward fiction than reality, but moves back and forth between representation and abstraction.



California Super Lotto

84" x 84"

Acrylic on Canvas, 2010

Polar Bear Cub

60" x 60"

Acrylic on Canvas, 2010



CLAIRE STIGLIANI

www.clairestigliani.com

My artistic practice, rooted in the neo-romantic trajectory of drawing, has consistently been occupied with studying varied myths and images involving the female body. I look at fairy tales, women in history, pop culture icons, and my own image. I am interested in how women are represented in their most socially idealized form and conversely in their most vulnerable state. The female figure is imbued with political significance, undermined by the traditional erotic representations of women by male artists. I am intrigued by the notion of the eroticized young woman as seen through the lens of youth, sexuality, and perceived power. I mythologize, dissect, venerate, and criticize images of young women. I see my work as making fairy tales; in the sense that I love simple narratives with unconscious, subversive, or underground ideas about love, hate, good and bad, sexuality, innocents, and gender. My work is a celebration of femininity in its most joyous and darkest manifestations.



Between the Paws of the Tender Wolf

11" x 16"

Pen, Watercolor on Found Paper, 2009

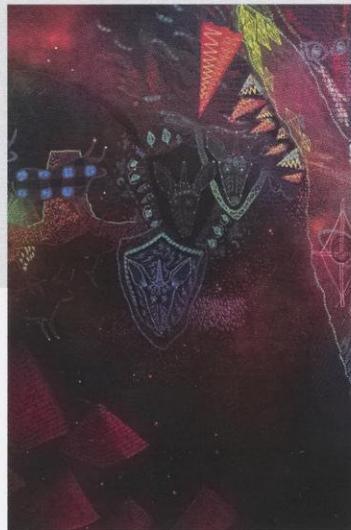


Sissy of Austria
31" x 22"
Pen, Watercolor, Gold Leaf,
Flocking on Found Paper, 2010

SARAH STONE

www.sarah-stone.net

Ideas for the *Mystikos* series came while researching icons and symbols, then re-imagining them as contemporary icons. They are still an important element, but are used differently. Instead of a static object in the center of the canvas, symbols are grouped with other symbols over backgrounds influenced by Hubble imagery to create dynamic relationships between the symbols. The explosion of symbols layered over each other and arranged like constellations over stars, gases, and other space phenomena comments on how humans, overall, signify things, while questioning meaning. Influence continues to come from things like folk art, the internet, television, magazines, video games, historical iconography, record covers, and possibly the pattern on your shirt, which, again, ties them to contemporary society. These paintings are serious, but humor continues to play a part in my work by taking the edge off the seriousness, and aid in my attempt to make something absurd.



Doe Eyes in the Kingdom of Nebula *Detail*

48" x 84"

Acrylic, Enamel on Canvas, 2010



Doe Eyes in the Kingdom of Nebula

48" x 84"

Acrylic & Enamel on Canvas, 2010

JULIE VONDERVELLEN

www.julievondervellen.com

Garments evoke memories; memories evoke garments. My research expands upon traditional storytelling and memoir presentation. Significant moments, the stories of friends and families, are interwoven into handmade paper crafted from recycled cotton clothing. The paper, acting as fabric, is layered with a narrative specifically tailored to the event. The garments are re-creations of actual attire surrounding each of the significant moments. My paper weaving technique – a process of interlacing objects with memories – attempts to redefine the commonplace book structure with chapters emerging from seams. The garments reveal new beginnings, tragedies, life lessons and notable achievements. Memories evoke garments; garments evoke memories.



The Great Prom Saga
US Size 4
Handmade Paper, Laserjet Print, Organza Fabric,
2010

The Dress
US Size 6
Handmade Paper, Laserjet Print, 2010



ERIC WOLD

www.ericwold.com

My work is an inquiry between the complexity of our living process, the material exchanges within our ecosystem and the causality attributed to genetic modification of our environment. My work does not attempt to describe all aspects of the overwhelming complex issue of man's struggle with nature but rather ventures to confront our genetically augmented and often ignored or marginalized landscapes; specifically within the context of agricultural and livestock biogenetic practices.

I emphasize the conflict between man, nature and technology as the evolution of dehumanization or detachment from the natural world that represent mutations and transformations relative to the environment. What emerges is a fictional visual surface that is a collection of complex representations and patterns which originally derived from classic life forms.



Biological Replicants, Pollination
Installation
Cardboard, Panel and Canvas,
Relief and Serigraphy, 2010



Natural Inheritance, Archive
Miniature Topography,
14" x 22" x 4"
Wood, Sand, Scenery Material, Acrylic, 2010



UW-Madison MFA Graduating Class, 2010

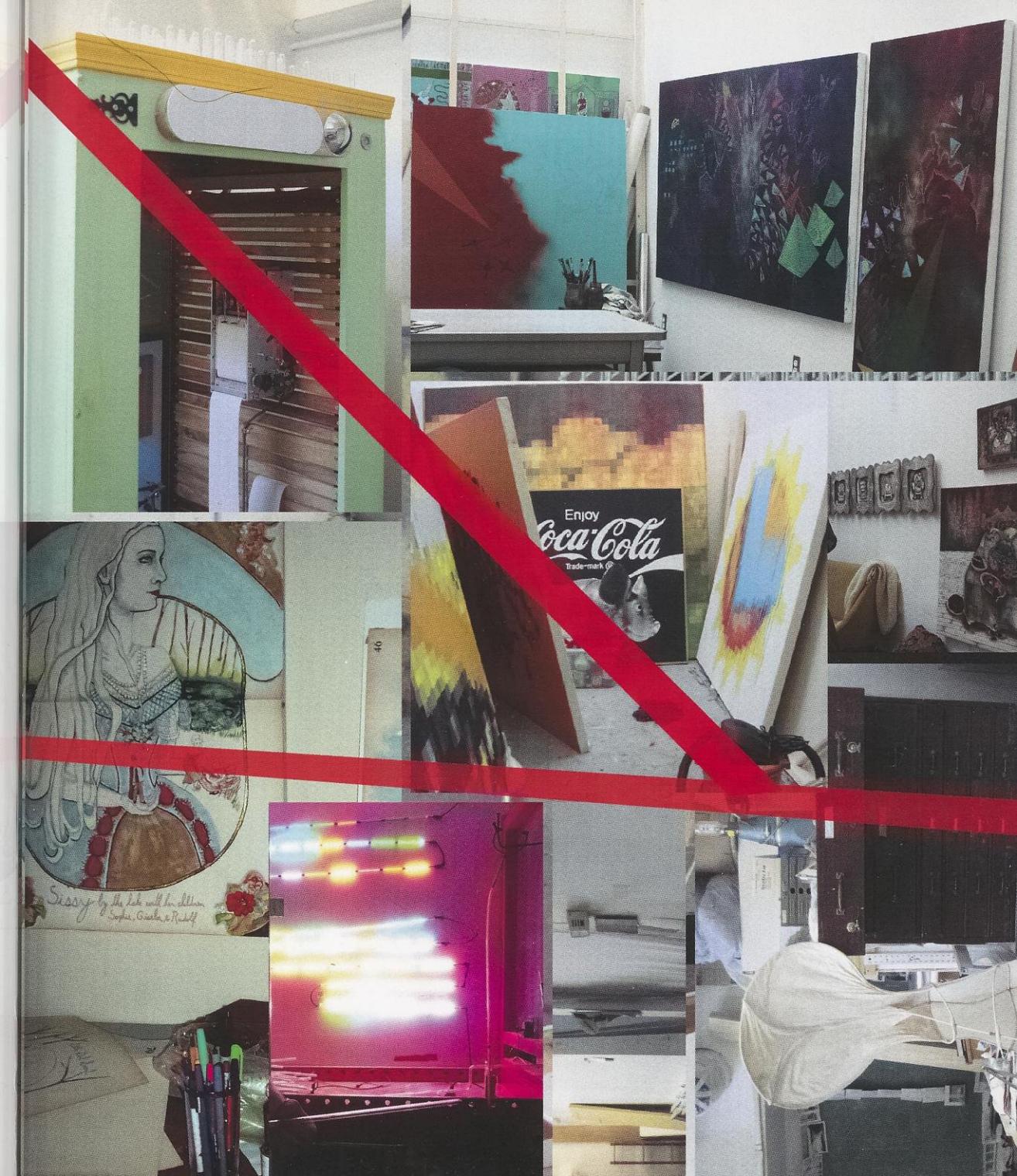
Top Row (*left-right*): Michael Konopacki, Kathryn Petke, Andrea Brdek, Matt Martin, Lindsey Clark-Ryan

Second Row: Sarah Stone, Patricia LaPointe, Julie VonDerVellen, Morgan Sims, Miguel Peña

Third Row: Eric Wold, José Rodríguez, Patrick Hobaugh, Claire Stigliani, Tyanna Buie, Linda Friend

Bottom Row (*not entirely pictured*): Joseph Leroux, Kenneth Derengowski, Ben Rosecrans, Keith Lemley,

Maggie Sasso, Juin "Juldy" Pyo, Sarah Noreen





ART DEPARTMENT
UNIVERSITY OF WISCONSIN-MADISON
6241 Humanities Building
455 North Park Street
Madison, Wisconsin 53706

89131467557



b89131467557a