

MFA graduate catalog 2011 : Triple crown. 2011

University of Wisconsin-Madison Art Department
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6530
.W6
U56
2011

TAKE THE CROWN

University of Wisconsin - Madison
Art Department
MFA Graduate Catalog 2011



University of Wisconsin - Madison Art Department



Triple Crown

MFA Graduate Catalog 2011

Walter Brown

Roger Cleaves

Melissa Cooke

Sam Isham-Schopf

Ted Lott

Ginger Lukas

Justin Maes

Arnold Martin

S.V. Medaris

Andrea Miller

Josh Nemec

Dyani Reynolds-White Hawk

Amelia Toelke

Chinn Wang

Julie Insun Youn

Hongtao Zhou

Tom Loeser

Art Department Chair



University of
Wisconsin-Madison
Libraries

Triple Crown showcases the work of the 16 students receiving MFA degrees in 2011. The end-of-the-school year sequence of MFA exhibitions in our two galleries is a bittersweet experience. On the sweet side, every weekend there are 2 or more openings to attend. The exhibitions this Spring have been absolutely outstanding. Each show has offered a highly personal and powerful artistic voice. The bitter part of the equation is that every brilliant MFA show means another student is leaving the Department. I have been at several MFA oral exams this spring where faculty have commented with enthusiasm on the work and with sadness that next year that student will be gone. It's a cycle that keeps the graduate program evolving and dynamic. So congratulations, but we hate to see you go.

ARTiLock
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U56
2011

UW-Madison Art Department

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

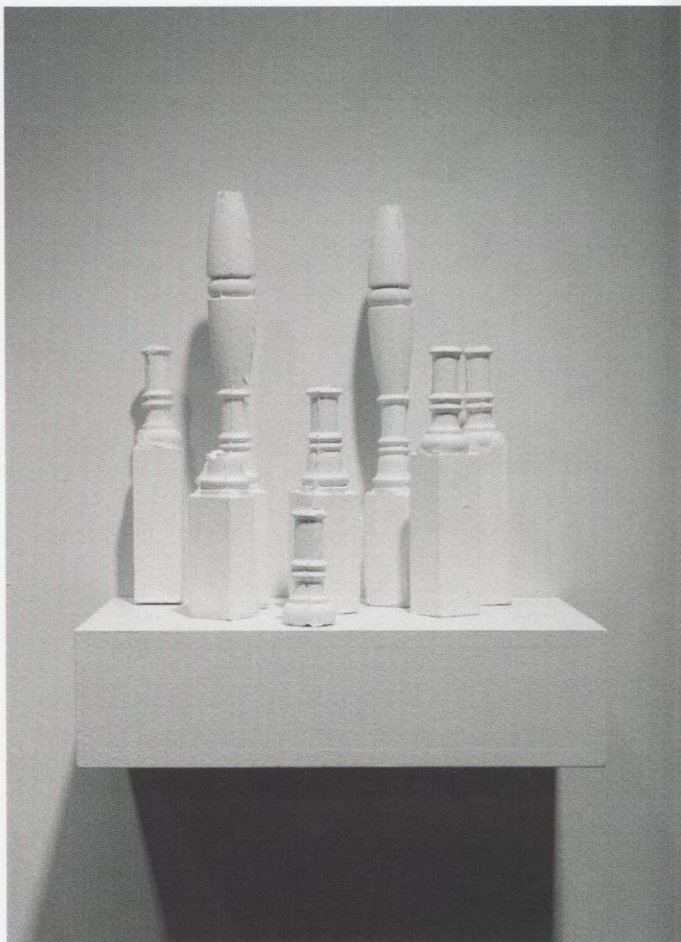
creative voice either within or outside of these boundaries. Artistic practice is defined by attitude, modes of inquiry, and processes of conceptualization—material and media are seen as a means to this end. Expanding the parameters of art-making in a continued effort to remain current and relevant is 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.

Walter C. Brown III

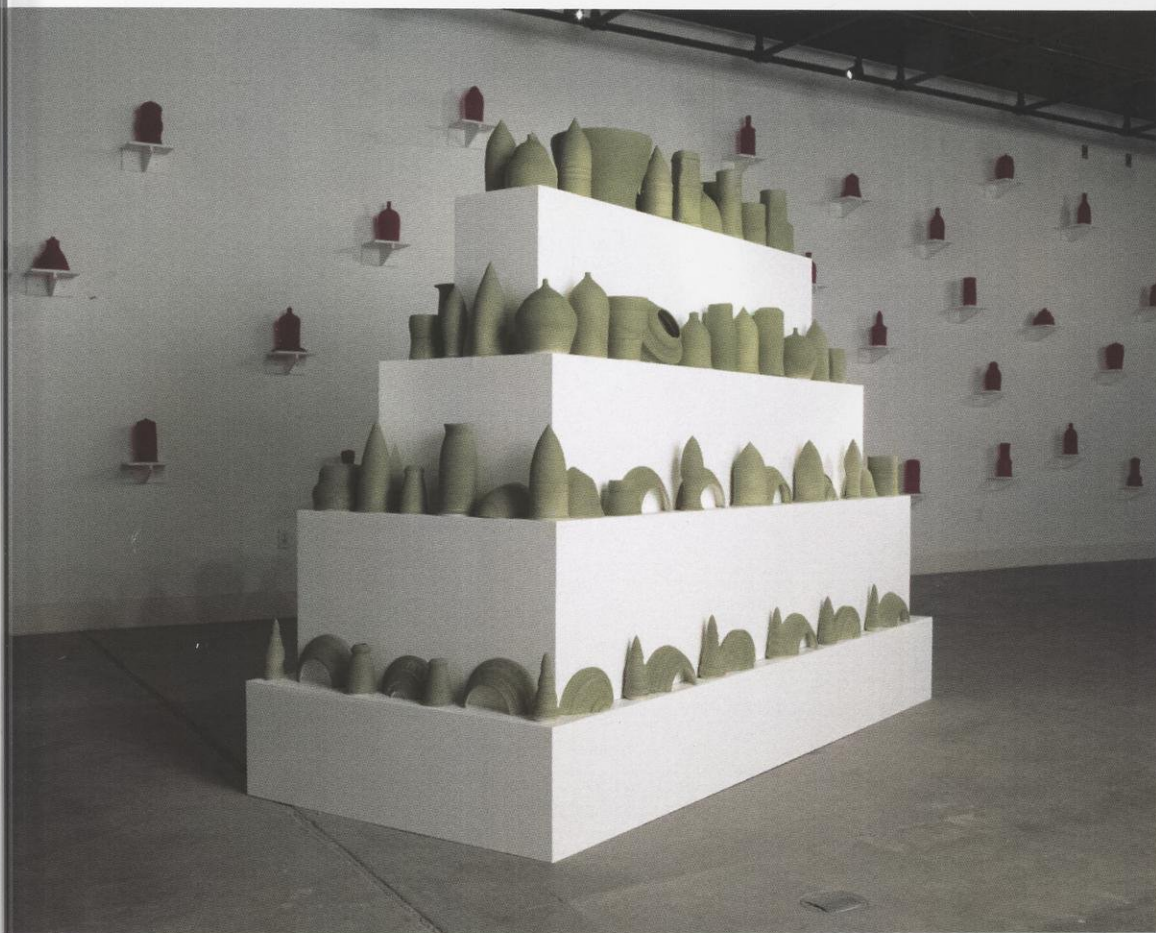
This recent body of work involves using my craft background and skills to create objects that question function metaphorically and literally. I have produced over 200 porcelain forms that in no way can perform for the individual user. By taking away the functional quality of this work I hope to amplify for the viewer the very idea of function. Not only do I want the viewer to think about how objects function in a utilitarian sense, but how they function ritually in our day to day lives. This could be a cup that one uses while brushing their teeth daily or a water tower that they drive by on their way to work. I want to remind my audience that these objects that we encounter daily enhance our lives visually and physically.

My forms not only reference hand held objects but architectural elements as well. When observing these objects one could imagine some forms being fifty feet tall. I have chosen this scale of size in order to produce a large body of objects. I believe this work can be viewed individually or as a whole as well. My interests in collections lead me to produce and present my work in this specific fashion. I find it very interesting to observe what individuals collect and how they present those collections at home or elsewhere. We are all drawn physically and mentally to those objects we admire. I think this notion says remarkable things about who we are as individuals. It is physical documentation of our personas.



Untitled

Scale is determined by the space
Porcelain

**Untitled**

Scale is determined by the space
Porcelain

Roger Cleaves

www.rogerallanCleaves.com

My artistic interests concern abstract figuration, narrative storytelling, and symbolic imagery. I explore a combination of those elements in attempts to satisfy my interest in contemporary social events as well as my interest in more formal concerns of artistic expression. I use the idea of an epic adventure as a springboard for creation.



There is No Place Like Home

84" x96"

Ink, Pigment, on Paper
2010



Lubricated Epiphany

28"x34"

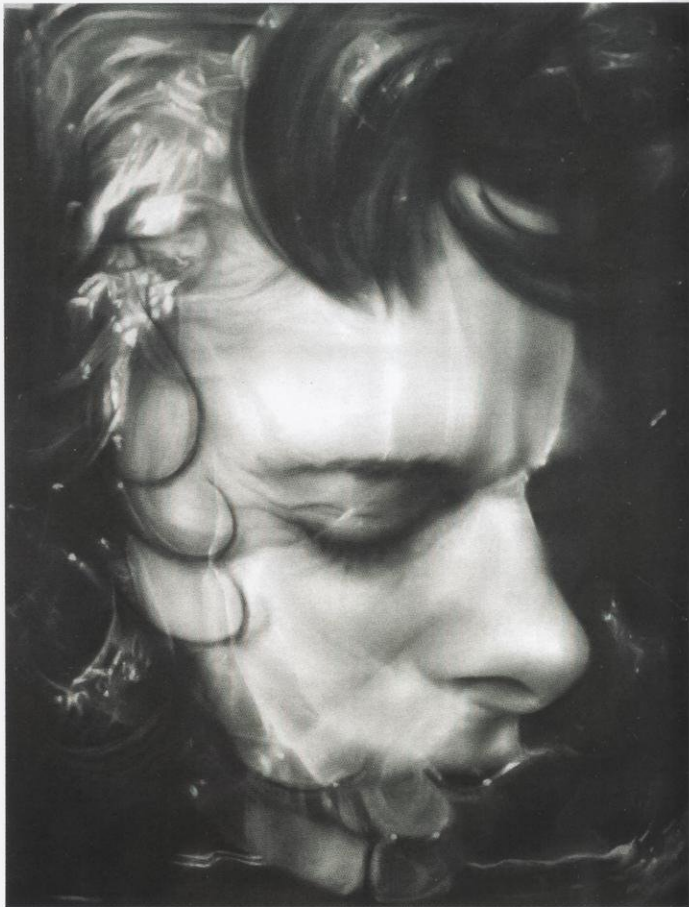
Ink on Paper

2010

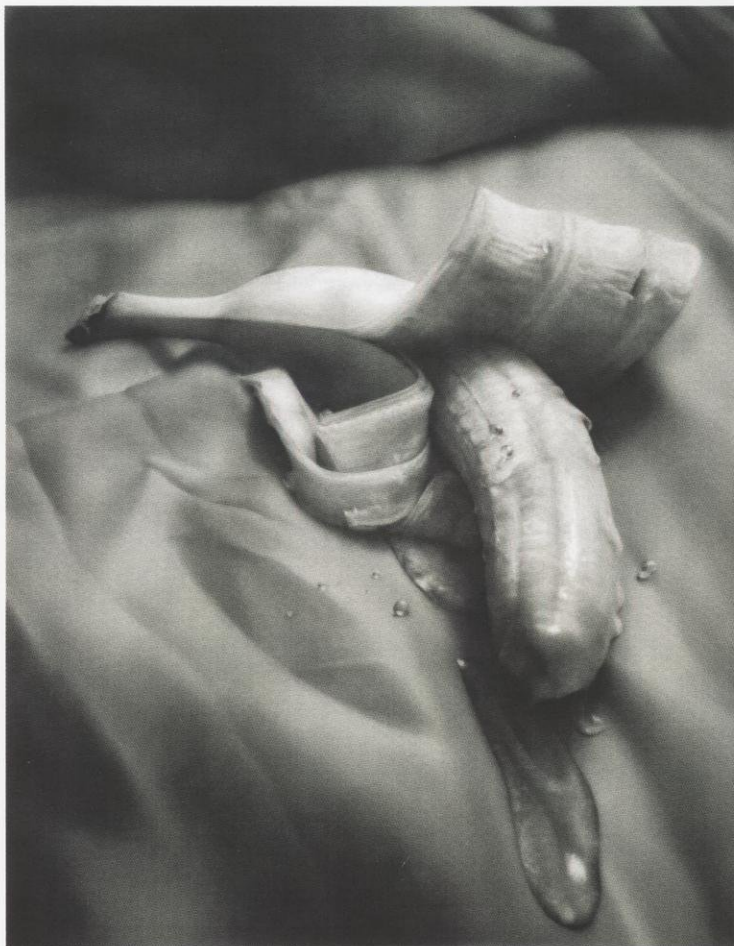
Melissa Cooke

www.melissacookeart.com

The Lost Inside You series portrays situations where inhibitions have been let go, enabling exploration of sexuality, gender and relationships. The images delve into states of vulnerability, points where I am open to the viewer and honest with myself. I unabashedly embody my shadows. Impulses are no longer repressed; rather I acknowledge their validity and surrender to instincts. The drawings also have an element of fetishism and pleasuring the self, which aims to evoke passion while recognizing the inherent narcissism of self portraiture.



Too Much, But Never Enough (Drowning in Loko)
50" x 38"
Graphite on Paper
2010



Afternoon Delight
50" x 38"
Graphite on Paper
2011

Samuel C.G. Isham-Schopf

www.samuelCGishamschopf.com

I've always been interested in acts of deviance and transgression and these themes have always been found in my work, but recently I've started to question these acts as vehicles of change. In fact I've come to a point where I think that they may be ultimately futile in influencing our culture, a culture of commodification and capital, a culture so complex and terrifying that I stand in awe of it, and hope only to make a scratch.

This installation constructs my own underworld. I've created my own urban catacombs and surrounded myself with symbols of death and waste and self-destruction, yet it is a sanctuary of sorts, a contentedness with the inevitable and a gesture towards the human condition.



Anomic

Size: Variable

Concrete, Steel, Tires, Plywood, Shopping Cart, 40oz Malt
Liquor Bottles, Wiring, Hardware, Sword
2011

**Anomic**

Size: Variable

Concrete, Steel, Tires, Plywood, Shopping Cart, 40oz Malt

Liquor Bottles, Wiring, Hardware, Sword

2011

Ted Lott

www.tedlott.com

Through change of scale and distortion of proportion, this work celebrates the logic of balloon frame construction. Separating themselves from the world of functional buildings, each piece becomes an entity in itself, too large to be a model and too small for a house, they speak to us as one individual to another.

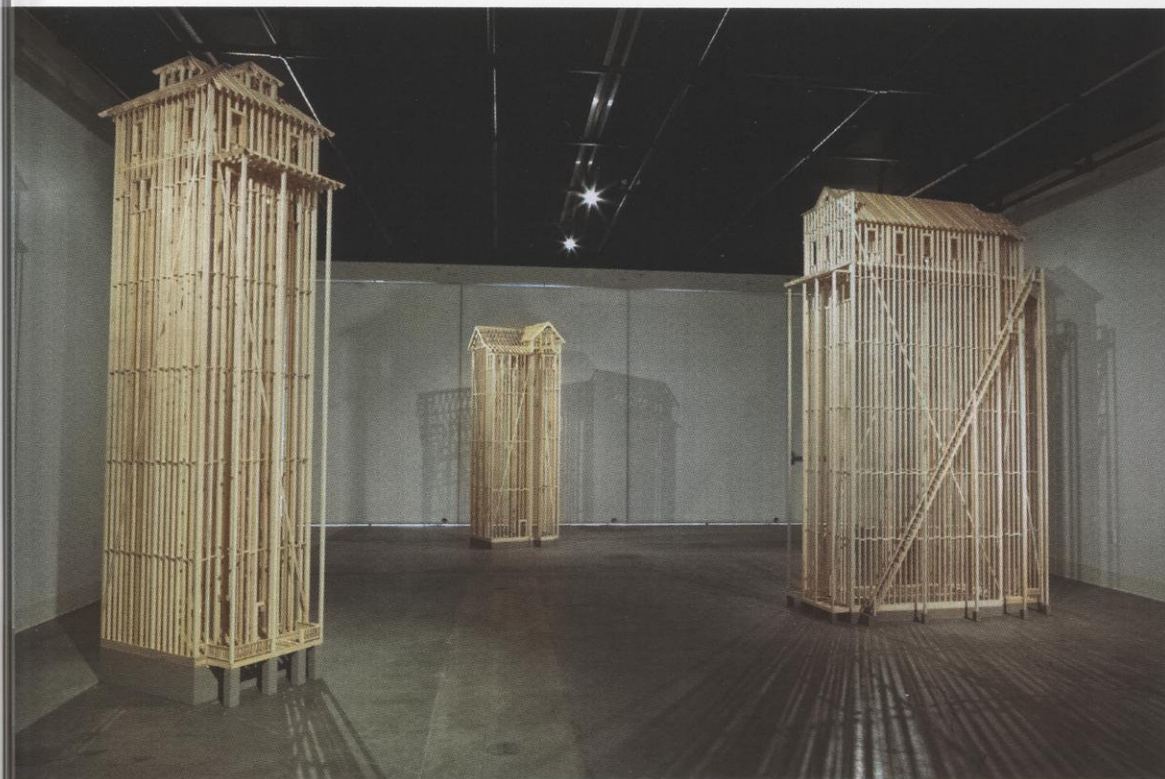
The structures resemble cathedrals, lighthouses, and skyscrapers. Based on the architecture of the Midwest, they reference iconic types of dwellings found in rural, urban, and suburban areas.

This method of construction; ubiquitous but often hidden, so common as to be all but completely overlooked, simple, yet requiring its own set of skills and knowledge to execute successfully, is emblematic of the human struggle. Like us, these structures are regular, yet they strive for greatness, transforming their everyday bones into something that reaches beyond the banalities of basic needs.



I-House

104" x 38" x 29"
Pine, MDF, Paint
2011

**MFA Show**

Size Varies

Pine, MDF, Paint

2011

Ginger Lukas

www.gingerlukas.com

The world exists in layers. Layers of thought, time, histories both personal and cultural. 'Time is a spiral,' 'We are in the epoch of juxtaposition,' 'Everything that has happened will happen again.' All of these are true. There are unfathomable networks and grids connecting all aspects of daily life, and the fruit of these intersecting skeins, threadbare they may be at most times, is what is keeping us afloat. My waking life, and perhaps yours too, is held together with bits of string and duct tape. The amount of energy I exert is exactly the right amount; each day could never have happened any other way.

But within this, I find hope, and a reason to celebrate. In my recent work, intersections of all sizes and categories have lent themselves to be highlighted and tweaked. The objects and spaces in my pieces have become potential players in a real-world drama that seeks to align with and enhance the somewhat dowdy, messy qualities that exist on dry land. My work is most successful if there is a moment of evocation in which the piece comes alive; a split-second of realization, the vertigo of space expanding, or the indulgence of nostalgia. I seek to treat my sculptures as maps of the connections that occur - messy and chaotic at first glance, but most definitely patterned and ultimately symmetrical, and balanced by cause and effect.



The Great Escape!
30' long, 4-5" round
Bedsheets, Radiator
August 2010



I can hear the heart beating as one
10' high, 10' round
July 2010

Justin R. Maes

www.justinmaes.com

Born into a postcolonial heritage that is plagued with contradiction and clashing subcultures, I am genetically postmodern. Unlike the autobiography, which claims a sense of continuity between past and present, the imagery I create while socially conversant is discontinuous, fragmented, and without a clear-cut identity. Using the self-portrait, pop-cultural Icons, and the influence of mass media as conceptual avenues, I produce narratives that present the hybrid nature of my own background while addressing issues of cultural conflict/fusion.



The Son (From Three Bags Full Installation)

8' x 8' x 2.5'

Fiberglass, Gold-leaf, Spray-paint, and Silkscreen on wood. 2011



Three Bags Full
Variable
Mixed Media Installation
2011

Arnold Martin

www.arnoldmartin.com

Not paintings, nor sculptures, nor drawings: my works are constructions built from silhouettes, abstract projections of things. They are phantom images, recycled, devolved, replicas of the true and the real which are divorced from that platonic notion of truth and reality.

Following the notion of projection to its reductio ad absurdum, and using humor, imagination and lyricism to illustrate the point, my work relies on a hybrid three-dimensional image produced by a layered combination of projections - amechanical, biological, abstracted, mimetic. This layering, present in each object and arching over the body of work, contradicts the mimetic qualities of the pieces and their references to toys, natural history, art history, human nature, human products, and progress - requiring leaps of interpretation by the viewer as they become acquainted with that which is at once familiar and utterly foreign. Hybrid, synthetic, isomorphic, synecdoche renders the works as awkward, self-consciously introspective contemplations of the mechanics of the mind.

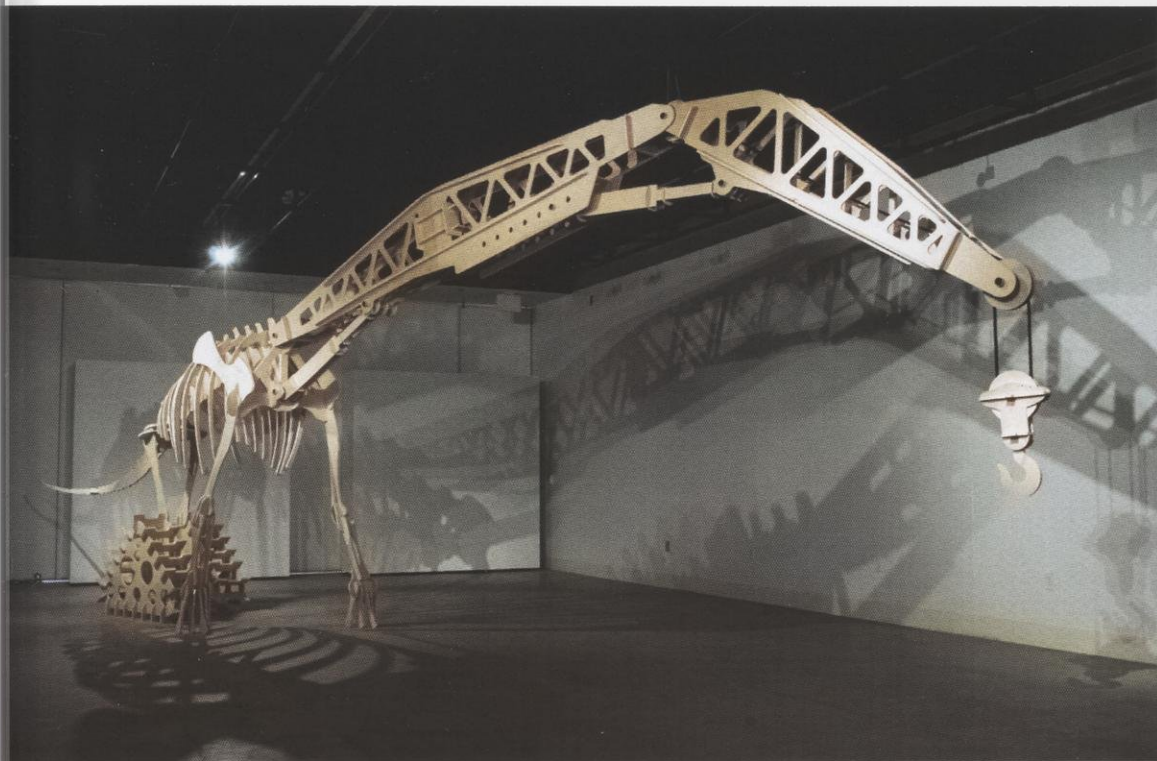


March of the Kalashnikov

24" x 28" x 72"

MDF, Graphite

2011



Industrialsaurus
35' x 6' x 11'
Birch Plywood
2011

S.V. Medaris

www.svmedaris.com

I am currently investigating historical changes in livestock rearing, breed genetics, feed consumption, processing, and how it affects the food we eat; with various printmaking and mixed-media techniques. The artwork also explores our relationship with the animals we raise for consumption as well as those we care for in companionship.

The research involves studying, photographing and sketching the animals I raise for consumption. Studies also include reading contemporary literature on animal behavior as well as medieval writings and illuminated manuscripts focusing on bestiaries.

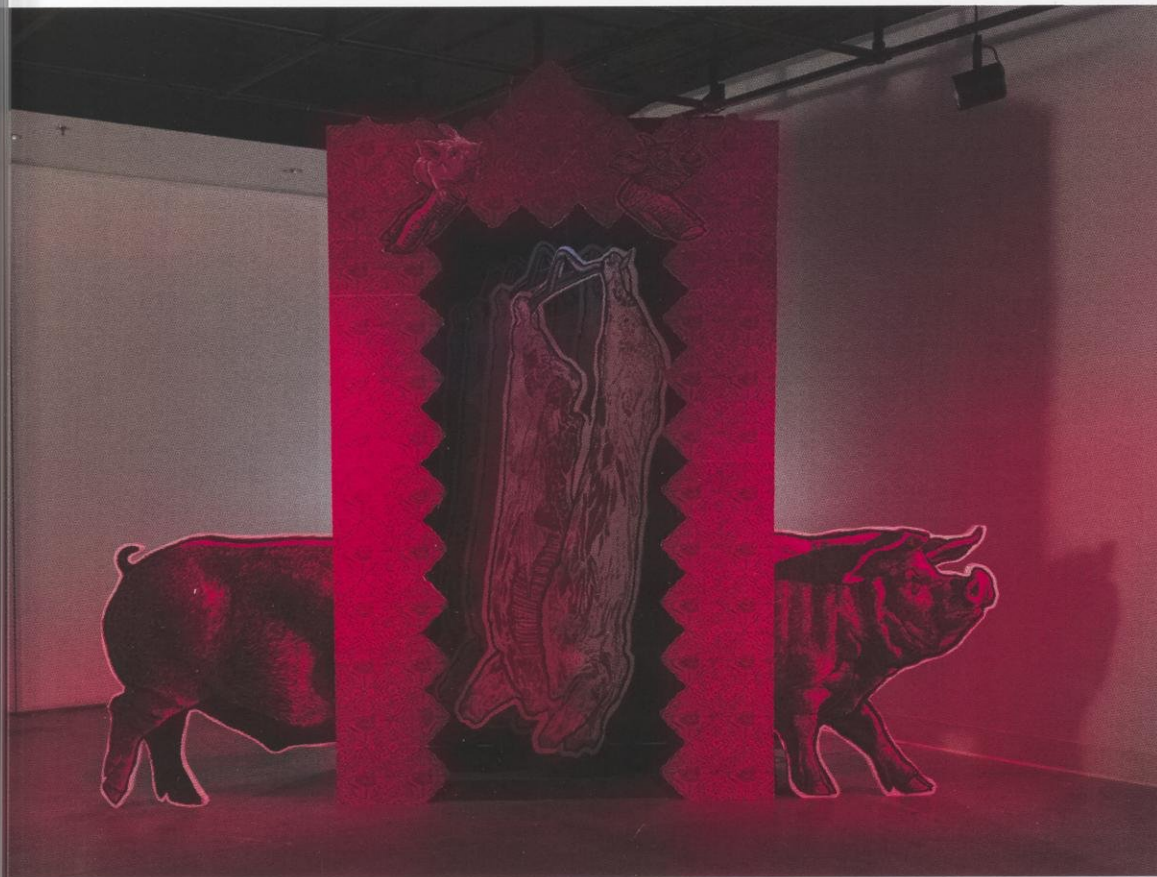
The majority of the artwork consists of relief printmaking, and I am experimenting with the extremes that the medium can produce, from printing on the press: reduction, linoleum printed miniature books (3in x 4in); to printing by hand with a wooden spoon: relief images cut from 4ft x 8ft blocks of birch plywood and printed onto various substrates such as feed sacks.



Cock O' The Walk

8' x 4' x 3"

Hand-colored woodcut on masa,
mounted on wood
2011



The Meat Locker

11' x 13' x 5'

Woodcut prints on masa

Adhered to styrofoam panels; wood, foamcore, acrylic paint
2011

Andrea Miller

www.andreagracemiller.com

By interpreting industrially made parts and reconstructing them to accommodate the human body I symbolize human functions within the contemporary world in my artwork. These parts are altered in scale or setting and are positioned in a way that creates various interfaces to the body. These interfaces are coated in white, inviting a person to trust in their cleanliness and authority.

The elements of our constructed environment on which my sculptures are based are designed for function and practicality. This allows them to blend into our surroundings. They guide and regulate the movement of energy, electricity, water, fuel, traffic, and human beings. We rely on them for certain truths – if you turn the knob you get water; if you open the vent you will be warm. Because of their role in our society and our physiological dependence on them, they have become fragments of us and define our culture.

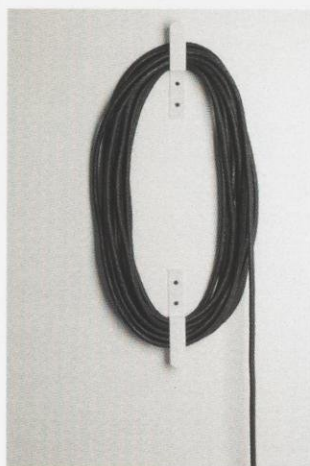
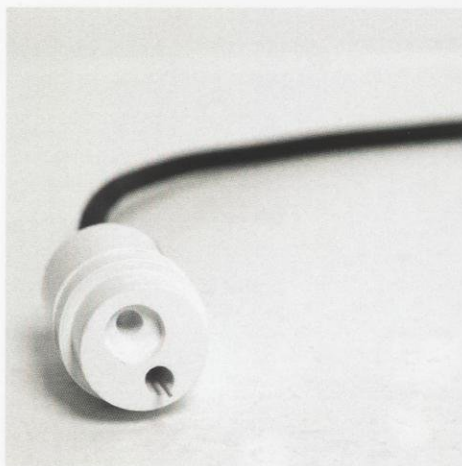


Curved Vent

6.5" x 5" x 5"

brass, powder coat

2011



Outlet, Plug, Cord; details

5.5' x 6' x 2.5'

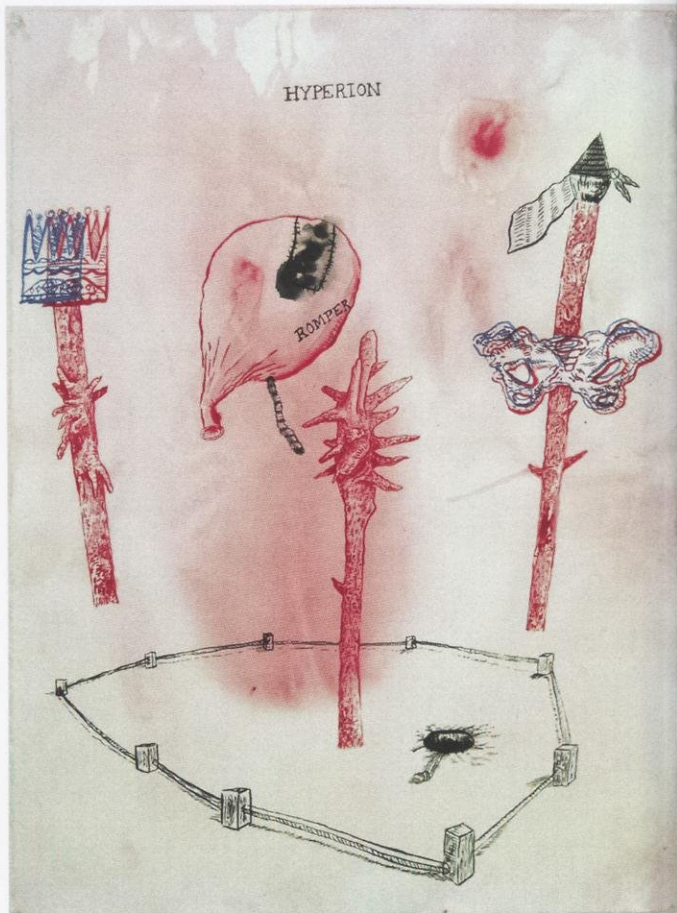
brass, nickel, powder coat, coaxial cable

2011

Josh Nemec

cowboydogzone@yahoo.com

I don't make art for myself. I don't trust in the inherent moral value of work as it's own reward. The only purpose my work has is to be seen by an audience. By this definition I am, by default, an entertainer. Central to my work is the theme of self-deprecation, and elements may appear foolish. However, we are both culpable in the creation of this work. There is an implied criticism in the notion that I can only communicate by playing the clown. Specifically, this work is a disjointed narrative that speaks to flawed American heroic archetypes, problems endemic to masculine identity, and the concept of revenge as a basal human emotion. My work initially evokes an emotional response, and continued inspection is rewarded with clues to a contextual narrative. I promise to always make this inspection difficult for viewers, so that the sense of reward is greater.



Hyperion #2 (Romper)

22" x 30"

Acrylic Ink on Paper

2011



The Detective

Dimensions Variable

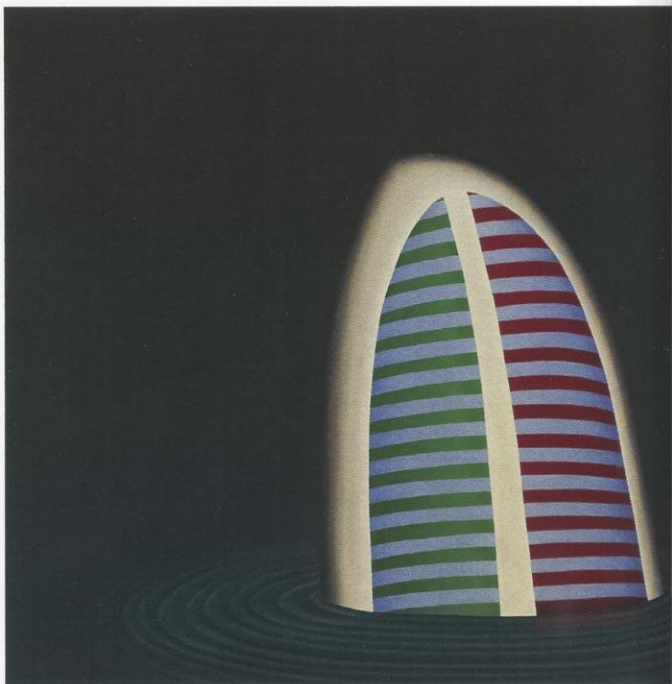
Performance

2011

Dyani Reynolds- White Hawk

dlwhitehawk@yahoo.com

My work explores the dilemmas and contradictions, as well as the joys and blessings of a cross-cultural existence. As a woman of Lakota and European ancestry raised among Native American communities within urban American environments this body of work investigates how we define ourselves through individual and communal identities. A careful balancing act of often-competing value systems is sprawled and tangled across the canvas represented through the amalgamation of Modernist and Lakota abstract symbols and motifs. Negotiating these often-contradictory cultural influences, my art works examines, dissects, and patches back together pieces of each in a means to provide an honest representation of self and culture. The roots of this exploration stem from my personal history, yet this story mirrors an ever-growing, cross-cultural characteristic of the contemporary American experience. It is a journey into understanding the history of this land and our relationships with and within it.

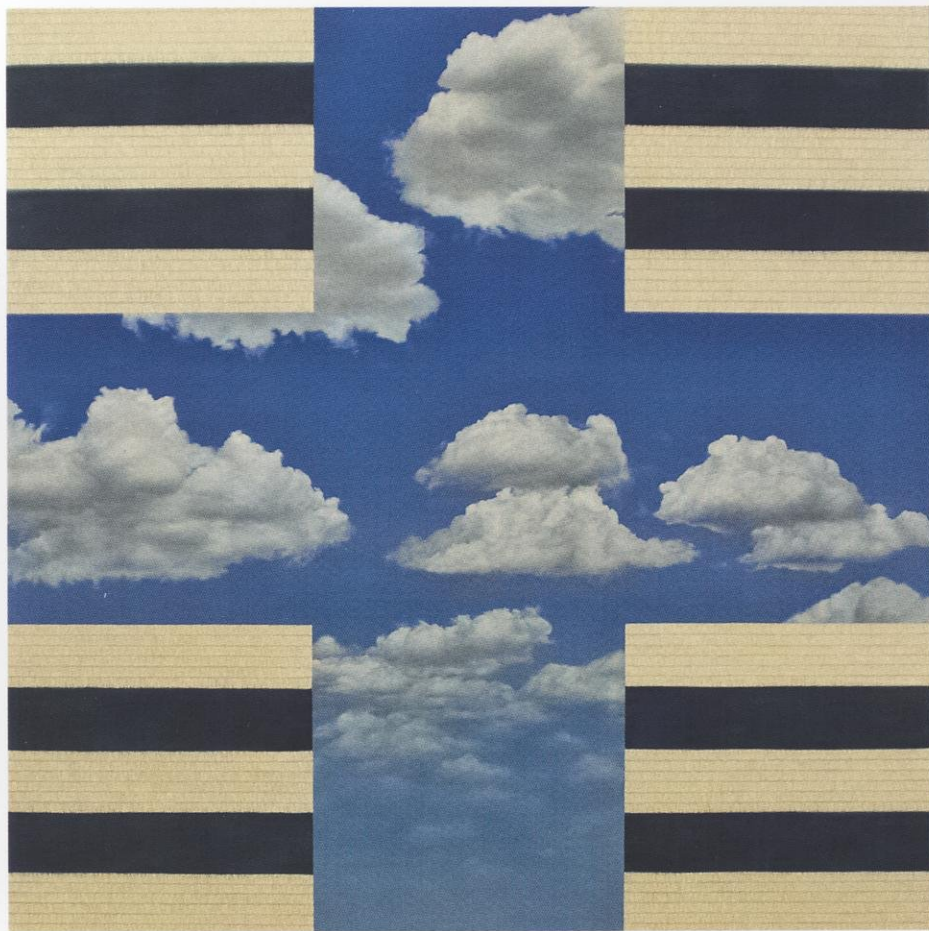


Self Reflection

48"x48"

Oil on Canvas

2011



Seeing
60"x60"
Oil on Canvas
2011

Amelia Toelke

www.ameliatoelke.com

A deep love and appreciation for ornamentation, decoration, and objects has informed a practice that is captivated by and concerned with the complexity of human-object relationships. Through altering, combining, and re-contextualizing recognizable objects, images, and materials, my current work explores how these relationships are not only intricately woven into our daily lives, experiences, and memories, but also come to define and describe them.

Objects are not subject to the limitations of mortality. Through memorialization, commemoration, and preservation, objects have the power to transcend time. They are a means of confronting our own impermanence as well as a way of establishing and reaffirming identity, heritage, and tradition. Using pared down but evocative visual elements my work interprets the inherent meaning within familiar objects and imagery to express the nature of being, the longing for what has been, and the desire to hold on to imperfect truths.

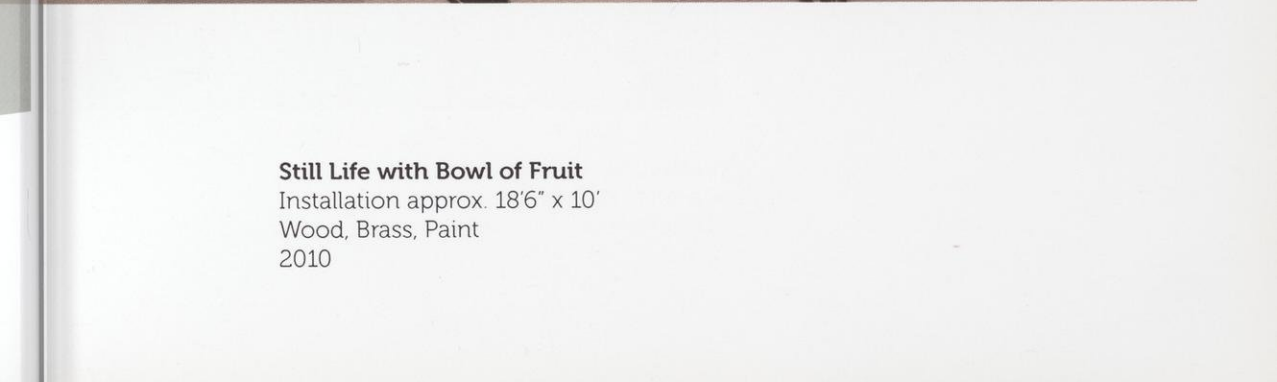


Past, Present, and Future

Copper, chain, glass float

11' x 2' x 1'

2011



Still Life with Bowl of Fruit
Installation approx. 18'6" x 10'
Wood, Brass, Paint
2010

Chinn Wang

www.chinnwang.com

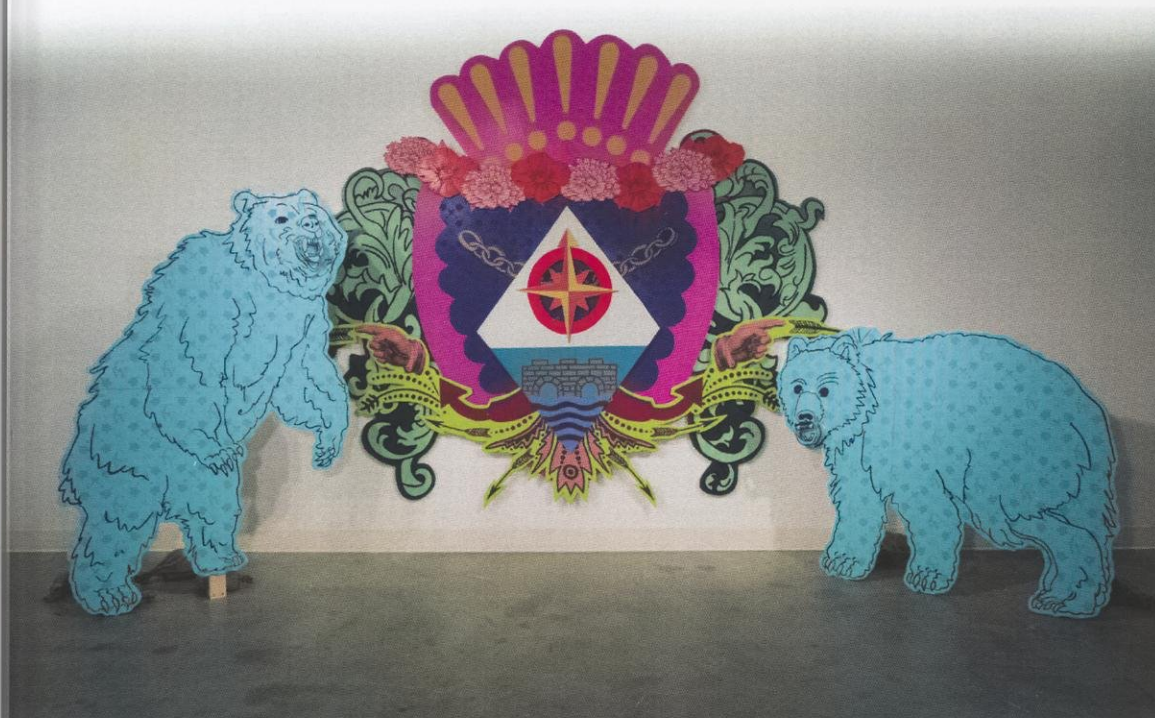
In my recent installations, themes of identity, place, and home coalesce into a visual thesis concerning the subjective nature of personal narrative and history. In the work, idealized recollections of the past activate and provoke the formation of a malleable present—namely, that our memory is used not only to archive treasured or troubled experiences but also to claim authority over working structures of identity and self.

I am also currently interested in the conceptual space between the two-dimensional and the three-dimensional, as my work combines traditional wallpieces with more sculptural objects. For me, the combination of the twodimensional with the three-dimensional functions as the interplay between fiction and non-fiction. My work confronts and complicates viewers' expectations about fabrication and structure by exposing the raw construction of the installation, highlighting the shifting balance between what is real and what is imagined.



Gathering

Variable, Hearth size 5.5' x 10'
Screenprint on wood, vanity lights, sandbags
2011



CW

Variable, Approx 16' x 12'
Screenprint on layered wood, sandbags
2011

Julie Insun Youn

www.julieinsunyoun.com

We exist in the ordinariness of everyday life comforted by the names we give to reality. By naming, we link our consciousness to the real and take hold of it with universal meanings.

Concerned with "presence" as a poetic experience that takes us to some sort of languageless rapture, this project starts from the Heideggerian view on language that "it involves a process of concealment, or loss." We live so intensively in the naming to the point that a name takes precedence over the real: naming effaces the mystical, chokes us with the normative, and ends up distancing the real to the furthest reach.

Presence is an experience of epiphany, which remains immediate and significant while it is unnamed, nameless. It takes us to another sphere of existence in which language disappears completely and immerses us in a state of awe. In a non-stop desire to grasp this poetic moment that breaks out of the boundaries of the ordinary, this project is my latest attempt to recreate the reality stripped of language through photo painting. In the end, "Poetics of the Nameless" would become "illusionary presence" that pales and fades the realm of "name" away.



Poetics of the Nameless (no.1)

44" x 32"

Oil on wood

2011



Studio View of **Studies on Presence**
12.5"x 8.5" each
Oil on wood
2010

Hongtao Zhou

www.hongtaozhou.com

My educational background and my work can be metaphorically represented by the construction of plywood, layered with art and design, science and engineering and combined with other interdisciplinary areas. On one hand, these areas alternately conflict with each other; on the other hand, they also inspire each other to support the objects I design and make. I feel fortunate to be able to work as an artist, designer and engineer at the same time so that I can easily work cross borders to produce new ideas.

I believe everything has a life and everything is related. Everyone is responsible for managing their lifecycles for good: to generate a positive impact and to then disappear without negative effects.



Reconstituted

Size: Variable

Broken chair parts and used leather belts

2011



Fronzeniture

15' x 15' x 4'

Snow and water

2009

Wisconsin MFA 2011

www.art.wisc.edu



Pictured Above:

Top: Josh Nemec . Arnold Martin . Roger Cleaves . Hongtao Zhou . Justin Maes
Middle: Melissa Cooke . Sam Isham-Schopf . Walter Brown . SV Medaris . Ted Lott
Dyani Reynolds-White-Hawk . Julie Insun Youn
Bottom: Chinn Wang . Amelia Toelke . Andrea Miller . Ginger Lukas



CROWN

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