

MFA

2005

Indiana University



**Master of Fine Arts
Graduates
2005**

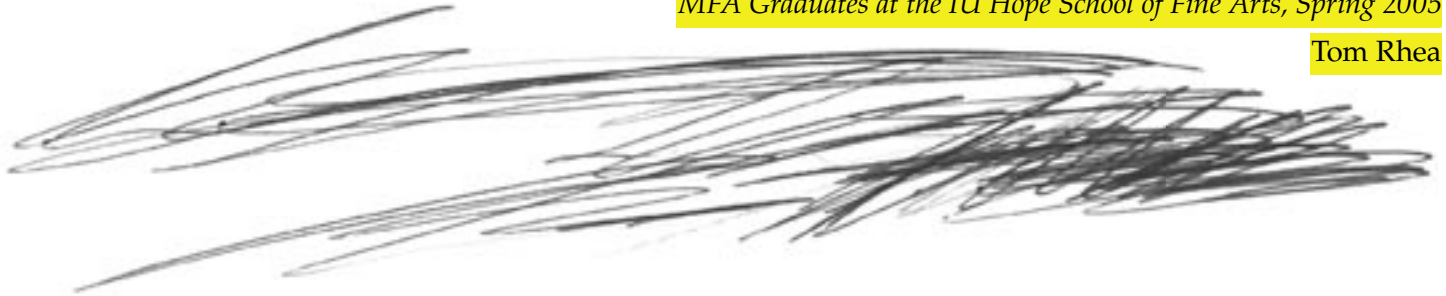
Indiana University, Bloomington
Henry Radford Hope School of Fine Arts




Jumping on a Moving Train

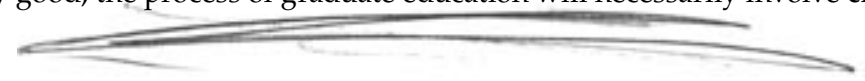
MFA Graduates at the IU Hope School of Fine Arts, Spring 2005

Tom Rhea





Attempting to follow the progress of MFA students over the course of their instruction is like pressing your eye to a keyhole that opens into a **large, busy** room. Attending critiques, or viewing the periodic group shows gives some idea of individual styles, but a viewer ends up being **frustrated and tantalized**, wanting to see and know more. Even the process of assembling the images for this catalog proved challenging. Judging an artist's work based on one or two pieces is like judging an individual's worth based on observing them for a single day. **One fervently hopes** that it's the right day. If the art program is any good, the process of graduate education will necessarily involve **challenging**



– *and sometimes destroying* – old, previously **cherished** beliefs and priorities. Viewing works that proceed from this process of breaking down can be **chaotic, misleading or even demoralizing**. When a family enters its third week of living with the disruption of construction work, drywall dust, noise, plastic sheeting, this may not be the best time to get a **clear idea** from them of the wonderful new kitchen they will have when the work concludes.


Several years ago, I approached some senior faculty members about the possibility of finding venues for the graduate students to show their work more often during their time in school. The responses I got were negative, along the lines of “They are just not ready. Two years can be a very short time, and there isn’t room in there for public exposure. It’s just not where I want their **energy** going during that process.” This was a disappointing answer at the time. The **whirl** of thesis shows every spring marked my first introduction to many artists, yet I never attended the shows of any season where I didn’t encounter two or three works that I ached to buy. And whichever work I didn’t buy would turn up twelve months later on the cover of *New American Painting*, and renew my acquisitive remorse all over again.



The **creative process** usually breaks into two phases, a *creative* and a **critical** phase, each containing entirely distinct and separate modes of thought and different ways of processing visual information. In the **fever of creation**, when disparate threads start to gel, when the metal gets hot, the clay gets centered, the palette fills with just the right colors, – this may be the worst time to mentally write your biography. **When creation flows, the critical mind sleeps.** Alternatively, when the critic scolds, creativity withers. Henry Miller said he wrote his most **fantastic** prose while lying in bed, in the hours before arising. Of course it would appear so, because his **critic had not yet awakened.**

The essential difficulty of graduate school consists of **having to create in spite of a constant, heightened critical awareness, living in a state of critical martial law.** The scholarship student with the promising tennis serve finds it destroyed by the self-consciousness of learning a new technique. The **fluency and power** will only return when all the new moves become unconscious again. After decades of watching students endure the **rigors** of graduate instruction, I understand that the most important lesson each must learn is **confidence.** In tennis, it's what allows an older, slower player to prevail over a younger, stronger opponent.

This may mean buying into the show biz aspect of art, the essential hucksterism of **selling what you sell with pure conviction.** It may mean the **steady incrementalism** of lessons learned and assimilated, **like an IV drip.** It may mean a **final rebellion and refusal** of all authority, defining one's style through opposition and restoring an original youthful arrogance. It always means giving **the crucial advantage to the creative over the critical.**



The graduate students assembled here, ready or not, must now make room in their creative life for **public exposure**. Entering a culture at a time of dwindling public funds, failing galleries and arts publications, and a surfeit of other art graduates, this step can look like stepping off a cliff, or jumping on a moving train. The viewing public must always honor the **dogged courage** it takes to pursue art today, a seemingly quixotic and anachronistic pursuit in this electronic age. If a fortunate fate allows us to stay in contact with some of them over the years, we might witness a **powerful resolution** to youthful conflicts, after false starts or exhausted conceits. Some *dormant lessons may deliver their payloads long after they were originally transmitted* or some early promise kept. **In the end we must accept that any viewing remains a partial viewing, made sensible only in the context of interminable striving.** The grandeur of any art career consists in the **humility** in which is undertaken **each successive failed attempt.**

2005 MFA Graduates:



Brad Archambault Painting
Matthew Ballou Painting
Dennis Chamberlin Photography
Jennifer Chapman Photography
Matthew Choberka Painting
Jamie Combs Painting
Josh Crow Painting
Aaron James Drew Printmaking
Ruth Droppo Printmaking
Stacy Elko Printmaking
Richard Estrin Painting
Rebecca Foley Photography
John Kent Garrott Metalsmithing and Jewelry Design
Andrew Glenn Printmaking
Robert Graf Ceramics
Arthur Hash Metalsmithing and Jewelry Design
Adrienne Hooker Graphic Design
Rosemary Kate Jesionowski Photography
Sam King Painting
Young-Ae Lee Printmaking
Melanie Lowrance Painting
Ambica Prakash Graphic Design
Brian Smith Painting
Sarah H. Son Painting
Nathan A. Sonnenberg Ceramics
Greg Stahly Ceramics
Hunter W. Stamps Ceramics
Carol-lynn Swol Metalsmithing and Jewelry Design
Jacob Urbanski Photography
Brandon Whightsel Painting
David Wolske Graphic Design



Brad Archambault ■

MFA Painting

BFA, University of New Hampshire

“Tilting table”

Oil on canvas

■ **Matthew Ballou**

MFA Painting

BFA Painting, The School of the
Art Institute of Chicago

“Response”

Oil on linen



Matthew Choberka ■

MFA painting
Painting Certificate,
New York Studio School
BA, Columbia College Chicago

“City of Women”
Oil on canvas, 84”x144”



■ **Jamie Combs**

MFA Painting

BFA, Kendall College of Art and Design

“Fifty Silver Wishes”

Oil on canvas, 36"×72"



Josh Crow ■

MFA Painting

BFA, Rhode Island School of Design

“Trucker Girl”

Oil on panel



■ **Aaron James Drew**

MFA Printmaking

BFA Printmaking and Drawing,
University of New Hampshire

“Apathy (In Yellow)” 2004

Six panel, single plate reduction
woodcut





Ruth Droppo ■

MFA Printmaking

BFA Printmaking, Indiana University

“Daniel Kuch Kuol”

Archival pigment print

“Family Weave”

Pinhole archival pigment print

both from “Cities of Refuge”



*1/10/10
Daniel Kuch Kuol
Fred with his laptop.*

■ **Stacy Elko**

MFA Printmaking

BFA Painting, Kent State University

“In the Fishbowl”

Cast bronze, red oak, brass





Richard Estrin ■

MFA Painting
BA Economics/Studio Art,
Brandeis University

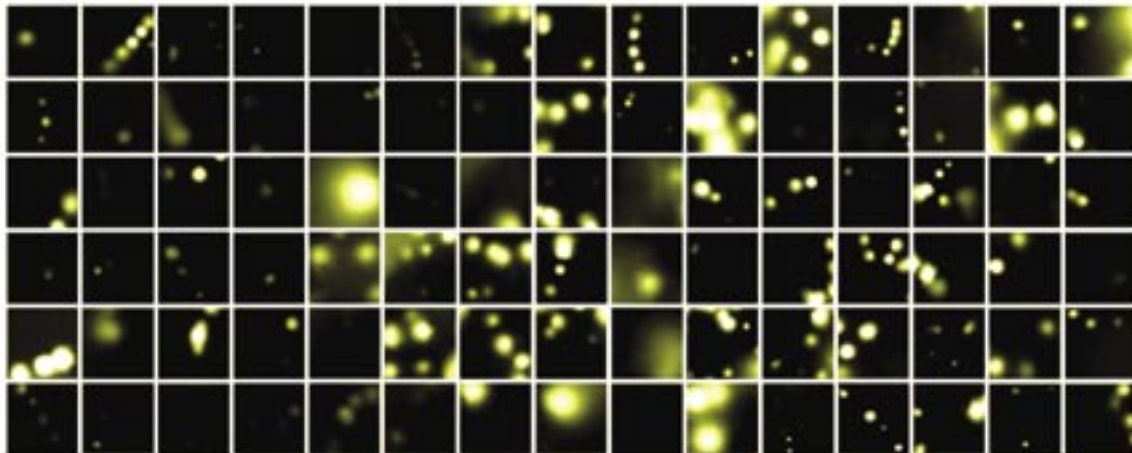
"Processed"
Oil on canvas

■ **Rebecca Foley**

MFA Photography
BA Studio Art/English,
Rice University

“Fireflies”

Archival inkjet prints from
photograms





John Kent Garrott ■

MFA Metalsmithing and Jewelry Design
BFA Metalsmithing and Jewelry Design,
Texas Tech University

“Ignition Experiment #2”

Sterling silver, combustible powder

■ **AWG**

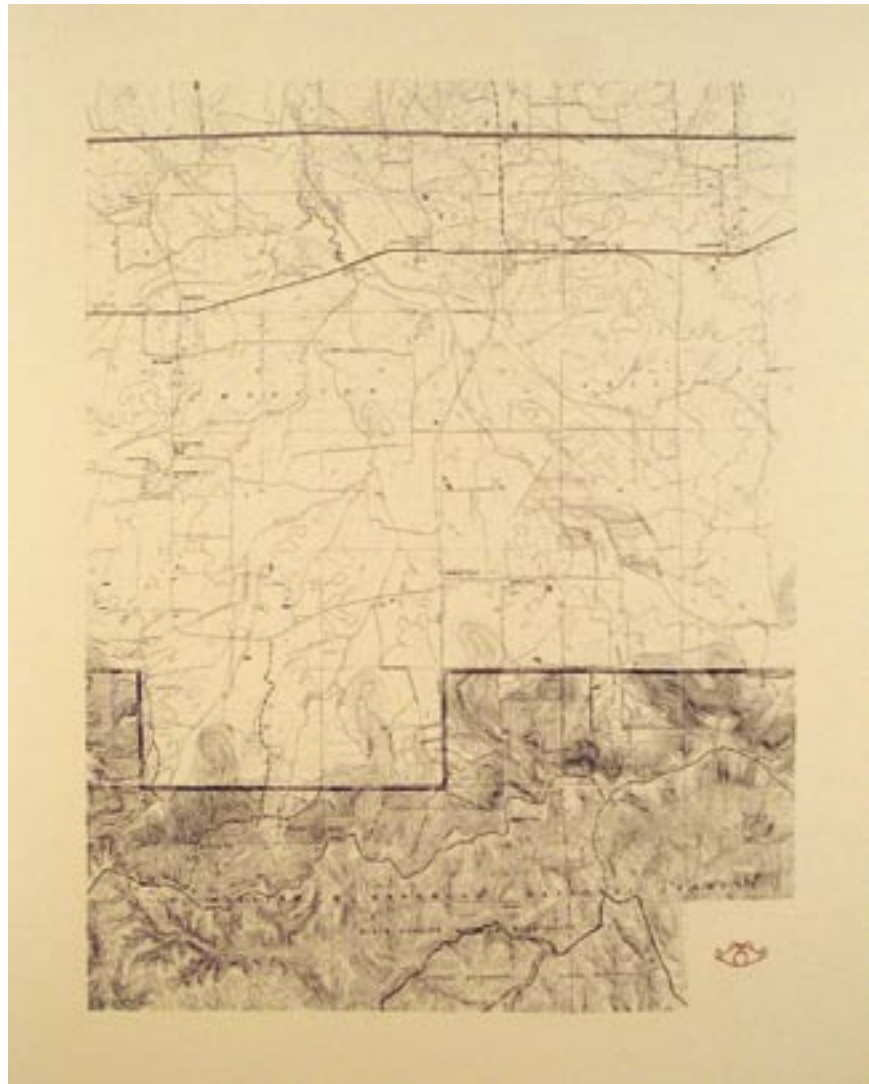
MFA Printmaking

BFA Printmaking, Southwest

Missouri State University

“Landersville, AL Quadrangle.0”

Silkscreen 2005





Arthur Hash ■

MFA Metalsmithing and Jewelry Design
BFA Crafts, Virginia Commonwealth University

Detail of installation “silhouettes”

Mild steel and paint

■ Rosemary Kate Jesionowski

MFA Photography

Post-graduate work,

Arizona State University

BFA Photography, Ohio University

“Where are you going,
where are you from?”

Archival inkjet print from scans
of postcards made of archival digital
prints, handwriting, postage stamps,
and postal markings





Sam King ■
MFA Painting
BFA, University of Tulsa

“Out of the Thin Air”
Oil on canvas

■ **Young-Ae Lee**

MFA Printmaking

Undergraduate degree, Painting,
Sookmyung Women's University

"The Cock" 2004

Mezzotint, silkscreen, 7"×6¾"





Melanie Lowrance ■

MFA Painting
BFA, Southwest Missouri
State University

“Conversation”
Oil on canvas

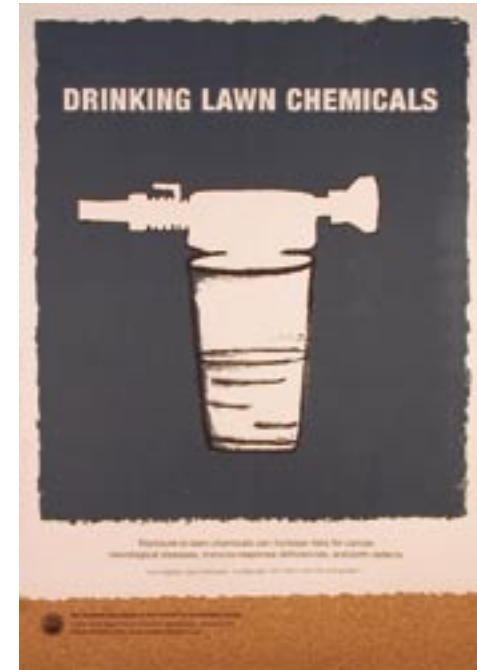
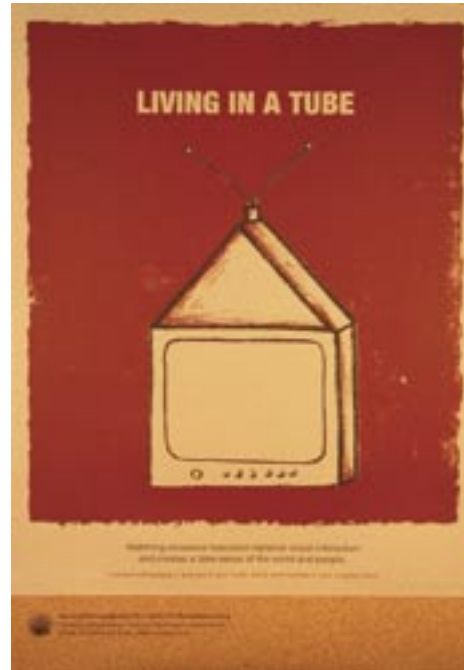
■ **Ambica Prakash**

MFA Graphic Design

BFA, Herron School of Art

“Sustainable Posters”

Silkscreen on paper and cork board



Brian Smith ■

MFA Painting
BFA Painting, Southern Illinois
University, Carbondale

“Days”

Oil on panel



■ Sarah H. Son

MFA Painting

Certificate of Fine Art, The Pennsylvania
Academy of Fine Arts

BFA, The University of Pennsylvania

“Frozen Pond” 2005

Oil on canvas, 30"×50"



Nathan A. Sonnenberg ■

MFA Ceramics

MA, Purdue University

BFA, University of Wisconsin, Oshkosh

“New Temple #4”

Polished stoneware and metal



■ **Greg Stahly**

MFA Ceramics

BA Art, Goshen College

“Plugged In (-6.0)”

Vinyl, plastic tube, plexi-glass,
aluminum, air pump, 90"x30"x72"





Hunter W. Stamps ■

MFA Ceramics
BFA Ceramic Art, University of
North Carolina, Asheville

“Skinless”

Ceramic, encaustic, hair

■ **Carol-lynn Swol**

MFA Metalsmithing and Jewelry Design
BA Anthropology, University of
Connecticut

“Spirograph Bracelet, Red”

Dyed tyvek and sterling silver





Jacob Urbanski ■

MFA Photography
BFA, Ohio University, Athens

“Popsicle 3”

Chromoskedasic monoprint

■ **Brandon Whightsel**

MFA painting

BFA, Columbus College of Art and Design

“High and Low”

Oil on canvas





David Wolske ■

MFA Graphic Design
BA Fine Art, Marian College

“Legibility: Carson vs. Morrison”
Letterpress

MFA Thesis Show Exhibitions



**Indiana University Art Museum
Special Exhibitions Gallery
1133 E Seventh Street
Bloomington IN 47405
812-855-5445**

**Open Tue–Sat, 10am–5pm
Sun, noon–5pm**

MFA Talks at 6:30pm
Receptions 6–8pm

March 30–April 10

Talks and Reception: Fri, April 1

Robert Graf

Sam King

Melanie Lowrance

April 13–24

Talks and Reception: Fri, April 15

Jamie Combs

Richard Estrin

Andrew Glenn

April 27–May 8

Talks and Reception: Fri, April 29

Matthew Ballou

Sarah Son

Nathan Sonnenberg

**School of Fine Arts Gallery
Fine Arts Building, Room 123
Indiana University
Bloomington IN 47405
812-855-8490**

Open Tue–Sat, 12–4pm

MFA Talks at 12 noon

Receptions 7–9pm

March 28–April 10

Talks and Reception: Fri, April 1

Dennis Chamberlin

Jennifer Chapman

Josh Crow

Aaron Drew

Arthur Hash

Rosemary Jesionowski

Greg Stahly

Jake Urbanski

Brandon Whightzel

April 12–24

Talks and Reception: Fri, April 15

Matthew Choberka

Rebecca Foley

Adrienne Hooker

Brian Smith

Hunter Stamps

Carol-Lynn Swol

April 26–May 8

Talks and Reception: Fri, April 29

Brad Archambault

Ruth Droppo


Stacy Elko

John Garrot

Young-Ae Lee

Ambica Prakash

David Wolske

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