

NATE KUZNIA LARINDA MEINBURG BRYEANNE SUMMERS

KARRIE MAXWELL JIANGMEI WU AARON HIGGINS

MFA 2009 BECKY DROLEN RACHEL BLEIL KEVIN NEAL GARDNER

HENRY JONATHAN DANKENBRING DORA LISA ROSENBAUM

RADFORD YING-FANG SHEN JULIAN HENSARLING ARON WEHR

HOPE JOSHUA BRENNAN JOSEPH HOLSAPPLE ALEXIS CULVER

SCHOOL OF LISA JOHNSON BRIAN KELLEY SONIA LEA

FINE JOHN BERRY LEE BUSICK DEREK PARKER

ARTS VIDA SACIC CARRIE LONGLEY NATHAN ETCHISON

ALLYSON SMITH KELLY JORDAN ANNE ROECKLEIN

DAVE ROWE TODD MUNSON DAVID HARPER RYAN IRVIN

RYAN IRVIN LARINDA MEINBURG BRYEANNE SUMMERS

KARRIE MAXWELL JIANGMEI WU AARON HIGGINS

CERAMICS BECKY DROLEN RACHEL BLEIL KEVIN NEAL GARDNER

DIGITAL ART JONATHAN DANKENBRING LEE BUSICK

METALSMITH AND YING-FANG SHEN JULIAN HENSARLING

JEWELRY DESIGN JOSEPH HOLSAPPLE ALEXIS CULVER

GRAPHIC DESIGN LISA JOHNSON BRIAN KELLEY ARON WEHR

PAINTING DORA LISA ROSENBAUM DEREK PARKER JOHN BERRY

PHOTOGRAPHY CARRIE LONGLEY NATHAN ETCHISON

PRINTMAKING JOSHUA BRENNAN KELLY JORDAN ANNE ROECKLEIN

SCULPTURE DAVE ROWE TODD MUNSON DAVID HARPER

ALLYSON SMITH NATE KUZNIA VIDA SACIC SONIA LEA

MFA 2009



RYAN IRVIN

MFA Graphic Design

BA Visual Communication Design, Purdue University

Positive Disintegration or How I Learned to Stop Worrying and Start Composting

Positive Disintegration is a theory of personality development which views psychological tension and anxiety as necessary for growth. These 'disintegrative' processes are therefore seen as 'positive'. Disintegration can create fertile ground for change.

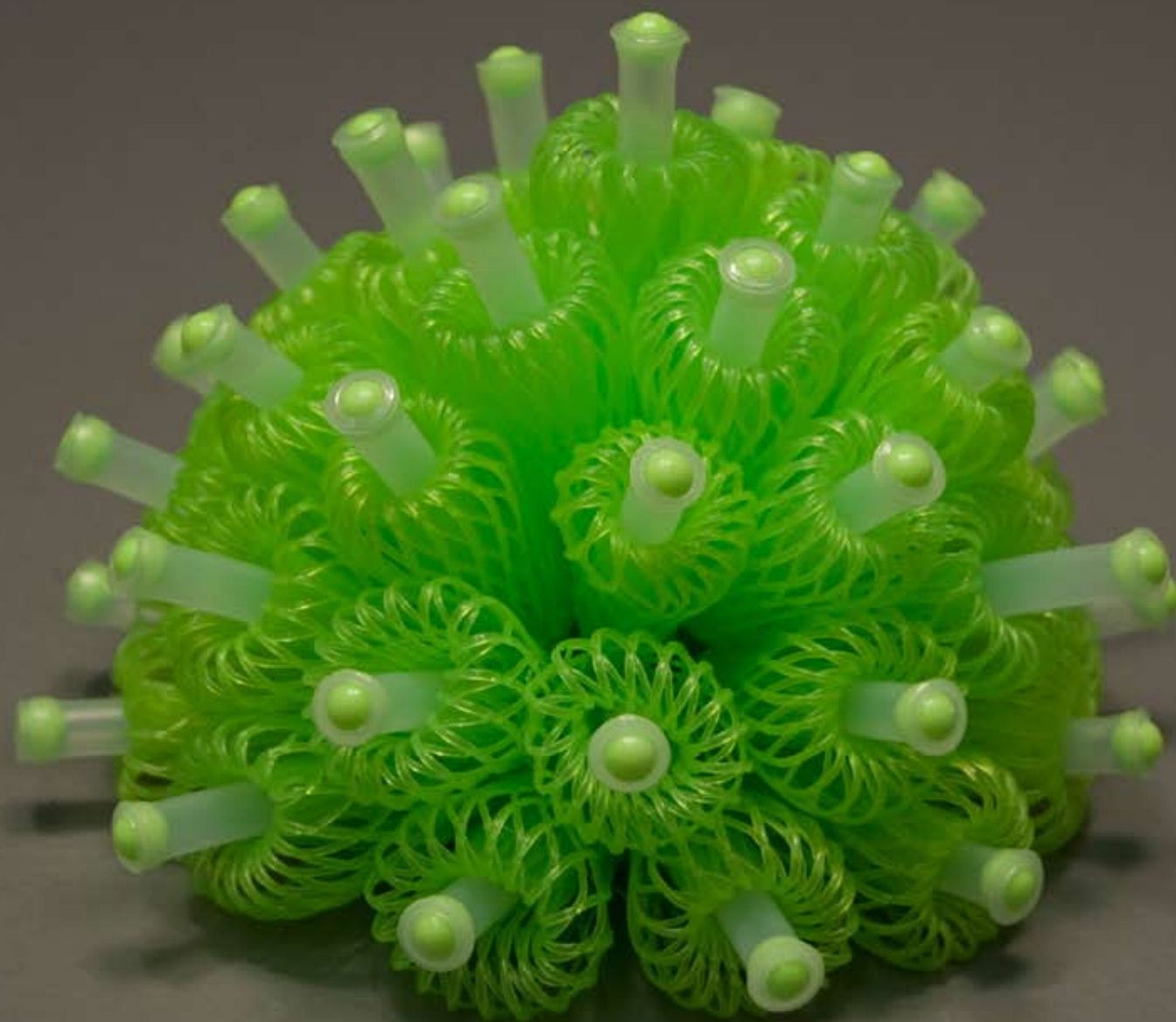
The theory of positive disintegration can also be applied to the natural world and our relationship with it. Old systems, based on a mind-set of constantly taking from nature are disintegrating. Thinking patterns that keep us from connecting with the natural world can disintegrate. The world around us decays constantly. This project is meant to encourage our appreciation of natural and psychological decay, and see it as an opportunity for new growth.

Composting, in particular, is an elaborate metaphor. It is a first-hand opportunity to appreciate the process of decay while giving back to the natural world. If we remain open, the act of composting can transform our viewpoint about the cycles of nature and cultivate an appreciation for decay, disintegration, and the illusion of death. Compost, in the end, creates more life.

Reciprocity, digital photography, 2009

Food Scraps III, digital photography, 2009





LARINDA MEINBURG

MFA Sculpture

BFA Art and Visual Technology, George Mason University, Fairfax, VA

Our society has removed itself from the natural world; creating what author Richard Louv calls a nature-deficit disorder. We live in our climate controlled interior spaces covered in latex paint, wearing polyester blend t-shirts and drink from nalgene bottles. Some people live such hectic lives that their own habitats are unsustainable for anything living other than them selves. I am fascinated with the way we replace the flora/fauna in our lives with cheaply manufactured, plastic replicas. Artificial trees, plastic flowers and lawn animals never die, they don't need care and they don't take time from our fast-paced lifestyles. Yet they never fulfill our desire to connect with nature.

My fascination with this cultural phenomenon has led me to ask this question: why stop there? Why stop at flowers and flamingos? Since we now have an island of plastic trash the size of Texas floating in the Pacific, our oceans contain more plastic fragments than plankton and plastic containers release dioxins that mimic hormones in our bodies, it is easy to envision a total plastic 'nature' system in our future. With this body of work, I have created specimens predicting that fantastical future.

Species #3

Species #1



SUSTAIN Bloomington

This diagram illustrates Southern Indiana Farms that produce goods delivered to the Bloomington area for retailer and consumer purchase.

Farms are listed by county and distance of travel from Bloomington. Each farm has an icon that indicates the products grown and sold at that farm.

These goods are purchased by Bloomington's various retailers including grocers and restaurants. You can help sustain Bloomington by purchasing locally grown foods from the vendors listed.

Farm Contact Information

<p>ANDERSON COUNTY</p> <p>Anderson Farm 2000 Anderson Road Anderson, IN 46016 765-839-2345</p>	<p>CLAY COUNTY</p> <p>Clay County Farm 1234 Clay Street Clayton, IN 47529 317-555-1234</p>
<p>DAVIESS COUNTY</p> <p>Davies Farm 5678 Daviess Road Daviess, IN 46011 765-839-5678</p>	<p>DEWITT COUNTY</p> <p>De Witt Farm 9012 DeWitt Lane DeWitt, IN 46022 765-839-9012</p>
<p>ELK HARBOR COUNTY</p> <p>Elk Harbor Farm 3456 Elk Harbor Blvd Elk Harbor, IN 46015 765-839-3456</p>	<p>GREEN COUNTY</p> <p>Green County Farm 7890 Green Road Greentown, IN 46024 765-839-7890</p>
<p>INDIAN COUNTY</p> <p>Indian Farm 2345 Indian Ave Indianapolis, IN 46202 317-555-2345</p>	<p>JEFFERSON COUNTY</p> <p>Jefferson Farm 6789 Jefferson Dr Jefferson, IN 46021 765-839-6789</p>
<p>OSAGE COUNTY</p> <p>Osage Farm 1011 Osage Way Osage, IN 46052 765-839-1011</p>	<p>SPENCER COUNTY</p> <p>Spencer Farm 4567 Spencer St Spencer, IN 46051 765-839-4567</p>
<p>VALENTINE COUNTY</p> <p>Valentine Farm 8901 Valentine Rd Valentine, IN 46069 765-839-8901</p>	<p>WARRICK COUNTY</p> <p>Warrick Farm 2123 Warrick Lane Warrick, IN 46093 765-839-2123</p>

Local Food Resources

Organization	Address	Contact
Local Food Bank	1234 Main St, Bloomington, IN	765-839-1234
Community Market	5678 Elm St, Bloomington, IN	765-839-5678
Local Farm Stand	9012 Oak St, Bloomington, IN	765-839-9012

Bloomington, Indiana

Local Vendors Purchasing and Selling Local Farm Produce

Marketplace	Local Food Store	Organic Food Co.
Local Market	Farmer's Market	Local Produce Stand
Retailer	Restaurant	Local Distributor
Local Vendor	Local Processor	Local Wholesaler

Farming Goods

Vegetables	Cheese
Fruit	Eggs
Mushrooms	Chicken
Flowers	Pork
Meats	Lamb
Herbs	Beef
Syrup	Honey

BRYEANNE SUMMERS

MFA Graphic Design
BFA Graphic Design, University of Illinois-Chicago, Minor Studio Arts

In my work, the viewer is very important. My purpose is to give information to the public and a means of practical application.

The subject of sustainability has been a source of my creativity for the past few years. When I think of nature my mind fills with bright colors, ornamental shapes, wind brushing my cheek, and deep breaths of clean air. I begin to visualize a means to successfully communicate my random blur of thoughts and feelings. This is when graphic design becomes the choice medium to organize an informational hierarchy that communicates (in this show) the concept of *Sustain Bloomington* to the public. It is with the idea that everyone is a part of everything and we can all do our part to make our everyday surroundings a little better.

On a personal note:
With an open heart I seek out the beauties of my current environment. I desire to feel a sense of gratitude, peace and happiness within my surroundings. These feelings derived from my environment become the driving inspiration for my work and an aspect I want to communicate. I want to share the positive energy I feel with others in hopes they can feel positive too. I'm not sure if this is even possible and I know it cannot be measured. But the fact remains...I am willing to try.

Sustain Bloomington, 2009





KARRIE MAXWELL

MFA Painting

BA Columbia College Chicago

To Be Able to Act

The way I make sense of the world is by studying people and relationships. I see the world through a psychological and sociological lens—always curious of why people behave the way they do. I am interested what power means and how it functions. Individual power interests me. For example, how each person's power is being part of a group and how a person ranks in a hierarchal structure.

The word 'power' derives from the French word 'poeir', which means 'to be able to act'. The characters in my paintings are all male. They were each individually plucked from a variety of media sources—magazines old and new, discarded school texts from thrift stores, and newspapers. I was attracted to them because they were active—male characters fight wars, make laws, wear suits, they are athletes, they physically take up more space.

I am interested in how power is exercised, not merely who has the power, but why they have the power. Every group has leaders and followers, the powerful and subordinates. These paintings are meant to address both the individual and the group.

Headless Horseman, oil on canvas, 81" x 69"

Order, charcoal and paper on board, 14" x 14"



JIANGMEI WU

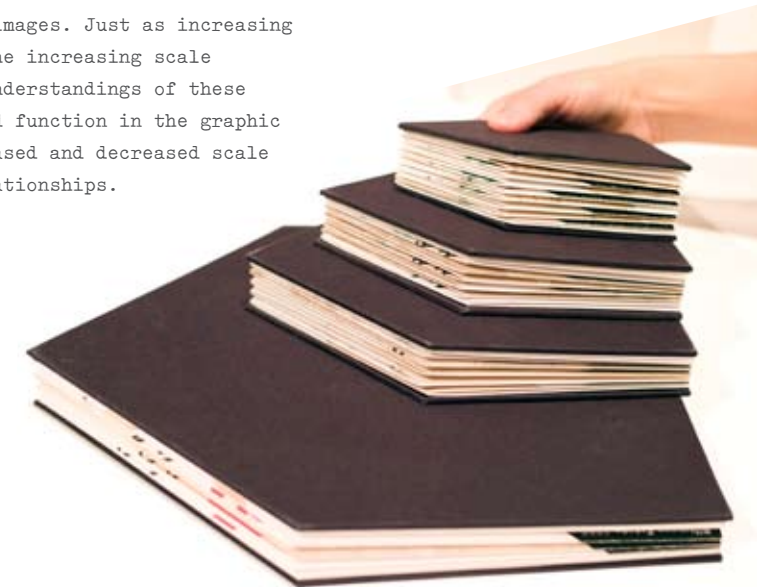
MFA Graphic Design

MS Interior Design, Indiana University

I am trained in and I have practiced design across a wide range of disciplines: interior design, architecture, urban planning, web design, interaction design, and graphic design. Through the use of different scales, media, and technologies, I am interested in understanding how elements such as proportion, scale, hierarchy, modularity, multi-functionalism, light, and color, as well as the design process itself, influence one another and together transcend boundaries between the different disciplines. Recently, my work has been investigating how through graphic design physical spaces and social and cultural spaces can be made to critically comment upon one another.

In this exhibit, I am interested in the post-World War II trend of increasing house sizes in American society and the social, cultural, and environmental consequences of that growth. I explore this through three-dimensional structures unfolding in physical and semantic spaces. Growth is demonstrated by increasing scale and the decreasing number of folds in the structures, which affects the communicative function of the printed data, commentary, typography, and images. Just as increasing house sizes affect our social and cultural relations, so the increasing scale and decreasing number of folds in the exhibit affect our understandings of these relations. Meaning is expressed through structural form and function in the graphic arts, as much as in architecture, and the effects of increased and decreased scale must be accounted for in both, including in their interrelationships.

Live Small, 2009





AARON HIGGINS

MFA Digital Art
BFA Painting, Indiana University

Matter of Process

As an artist, I view the creative process as somewhat of a mystery. I feel as though when I enter into the creative process that I am somehow entering into another world that transcends space and time, yet I am still on Earth in this life, in a dialog with some sort of higher truth that cannot be expressed with words.

The motivation to make art seems to come from a deep desire to communicate, it transcends culture, language, and time. This process, like the life experience, is an extremely rewarding one, even when it is painful. I see it as a metaphor for life on a host of levels that illuminate and unveil certain truths about our existence, the human condition, and the universe itself.

Working digitally, with time-based medium, I have found myself trying to use my footage and source files much like I would use my paints when painting. I am intrigued with the act of painting, the physicality of the medium and the challenges it presents. Manipulating paint onto a surface fascinates me and often is the true narrative behind the work.

This body of work seeks to merge sensibilities of painting with those of video. Exploring ideas of abstract expressionism, I have employed techniques that further manipulate the footage to resemble something altogether different than that of the original. Thinking purely of space, color, and movement of form, I compose my videos as if they were, in a sense, a time-based painting.

When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of 'get acquainted' period that I see what I have been about. I have no fear of making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.

-Jackson Pollock



REBECCA DROLEN

MFA Photography

BA Journalism and Minors in Studio Art and Art History, Indiana University

In my work, *Particular Histories*, I am constructing daydreams, longings, memories, and fears as they pertain to aging and the transition from childhood to the acceptance of adult roles. I am interested in the complications of this shift and the discomfort of the liminal space between childish thought and adult anxieties.

I am concerned with how this transition relates to our faith in the unlikely: When, exactly, in the aging process does our loss of faith occur, and when do we begin to consider the improbable prospects in life to actually be impossible? In the face of grim circumstances and odds, what makes us follow through with what we hope in? We are taught against the expectation and absurdity of our immature thoughts and fears, and we begin to see them as increasingly implausible from an adult perspective. I believe that we do not give these desires and fears enough validity. Therefore, we justify allowing them to pass out of our minds without recognition.

By constructing a fictional world, I am able to validate these questions of possibility and give them physicality through self-portraiture. The image making process anchors them in the reality of an act or performance with an evidentiary result. I hope, through my photographs, to open up the boundaries of possibility for the viewer and cause them to reflect on their own intuitions and anxieties. While the source and inspiration for producing and carrying through with my work is motivated personally, I hope that in the end, my images can point to our common human condition, struggle, and desire for illumination.

Escape Attempt No.5



RACHEL BLEIL

MFA Ceramics

MA Ceramics, Central Michigan University

BFA Ceramics, Edinboro University of PA

Associate in Art, Community College of Allegheny County

Children are encouraged to surround themselves with imaginary worlds of their own creation. Dolls and stuffed animals have been staple toys in the arena of childhood fantasy for decades. Plush bodies are a constantly found in dolls and stuffed animals. The soft, squeezable nature of these toys has provided comfort for countless children. Children suffer a loss of attachment with their parents as a normal part of development. As we grow more independent we sometimes look back to when we felt a closer bond with our parents and feel a sense of abandonment.

As a child, I personally found much comfort and developed an imaginary relationship with my favorite toy, a stuffed teddy bear, which I named Big Teddy. Big Teddy was my way of filling in a void left by my first sense of abandonment, and the relationship between us was all of my own construction. In a sense, this persona I created for my stuffed animal, Big Teddy, is a portrait of my childhood experience. I now use the imagery of my favorite childhood stuffed animal to create a repeated character in my ceramic sculptures. At one time or another we have all felt abandoned in some way in our personal relationships. To speak of abandonment as a universal experience, the character, Big Teddy, is invested with human emotions and placed in vulnerable scenarios to elicit empathy from the viewer.

Teddy's Happy Place



KEVIN NEAL GARDNER

MFA Painting

Certificate in Painting, Pennsylvania Academy of the Fine Arts, Philadelphia, PA 2006

BA in Liberal Arts, St. John's College, Annapolis, MD 1997

After running into a friend I hadn't seen in a while, I asked how he was doing. "Things are much better now," was the overly candid reply I wasn't expecting. Since I had no idea what he had gone through, my friend's response raised more questions than it answered. There was no end to the possibility of what might have occurred up to the moment we saw each other.

I never found out what had happened to the friend—and it's for this reason I still remember the encounter. Uncertainty is that much more interesting. I hope to convey this same expectant uncertainty in my paintings: a feeling that something has just happened or is about to, a moment of heightened awareness on the cusp of an event.

I make use of the same location for these interior scenes—looking to depict a psychologically enriched environment, a place that is being influenced by the act of perception. I use architectural and spatial divisions, contrasting light sources, and personified objects (as well as objectified persons) to push forward the impression of eventfulness without viewing an actual event.

A character makes a repeated appearance—as do certain objects. It is uncertain whether the viewer perceives the past, present, or future—whether the image is a memory or a fantasy. Objects begin to take on personality and start to give hints of meaning. The line between a physical place, its inhabitants, time, and the act of perception becomes thinner.

In Limbo, oil on linen, 2009, 80" x 64"



JONATHAN DANKENBRING

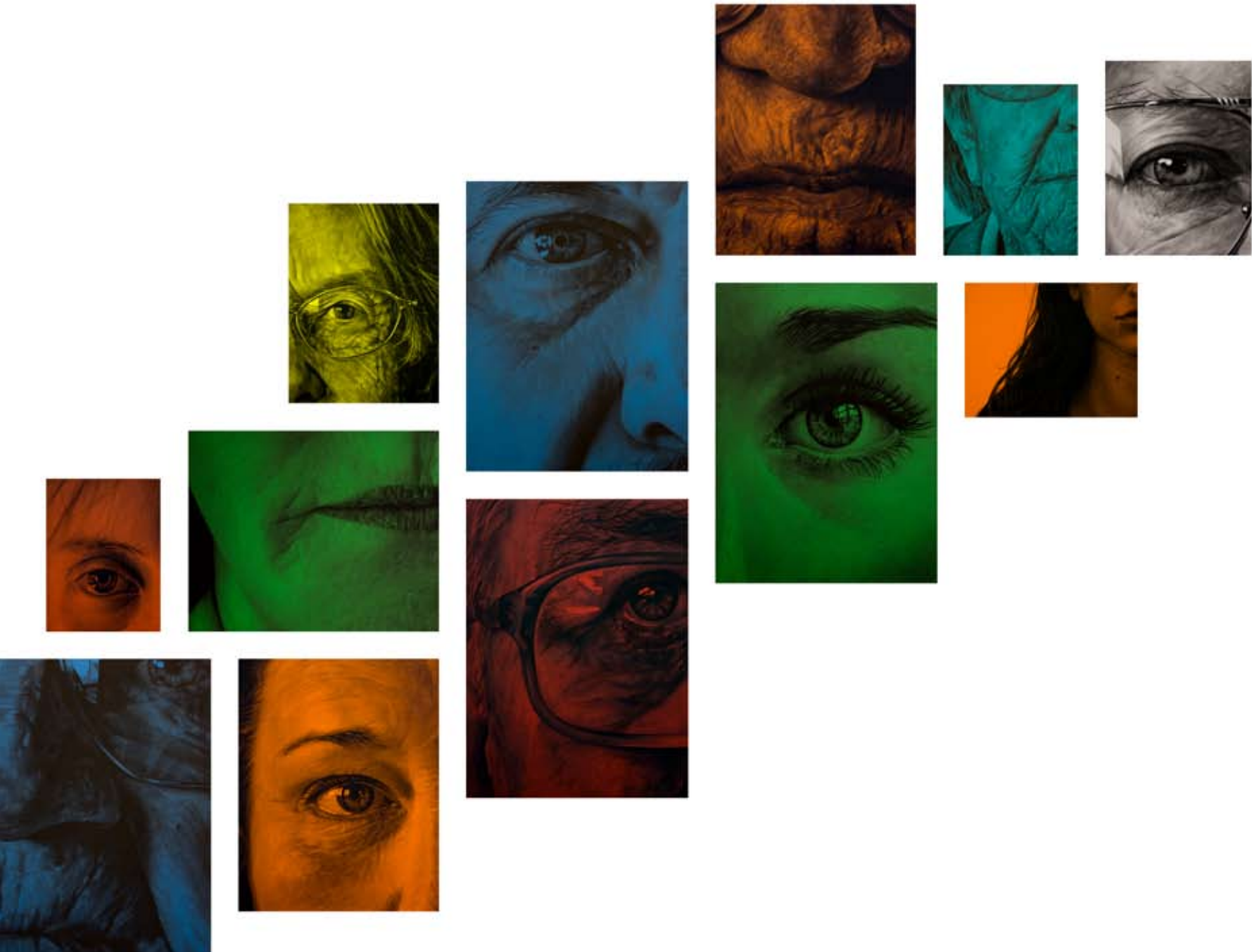
MFA Sculpture

BFA Painting, Kansas City Art Institute

After receiving a BFA in painting from the Kansas City Art Institute in 2004, I returned to school at Indiana University to further develop the object/installation component of my studio practice in 2006. In the interim years, I began studying anthropology at local colleges, a pursuit I have continued in Bloomington. In particular, the study of the ancient Maya has inspired a profound and long-term study of visual culture. Rather than using more typical research techniques, I attempt to better understand my own culture through imitation, recording, and abstraction processes.

The objects displayed here were developed as hybrid prototypical structures, relying heavily on widespread postmodern minimalist design aesthetics, ranging from homogenous suburban retail settings to the uber-chic iLifestyle. This reflects the hyper-aesthetic consumption that pervades our everyday lives and, as a culture, has fully enveloped our ideological footing. As a producer of visual culture, I am not neutral in this visual exchange. I do not strive to convert anyone who feels this ideology or way of life is a viable moral option. Instead, the hope is that the work acts as a counterpoint to the mass-produced fulfillment transaction, a kind of haunting bookmark that recurs when you are confronted with a similar object in the future.

Past Tense (artifact), bronze, Sony Walkman, speaker box, 2009



LEE BUSICK

MFA Printmaking

BA Studio Art, Graphic Design Concentration, Morehead State University

I spend a great deal of time thinking about people.

I think about the things they say.

I think about the way they move.

I think about the lines on their faces and the calluses on their hands.

I wonder if they are happy.

I want to know more about them.

I want to talk to them.

I want to stare at their features and I want to figure out how we are the same and how we are different and how we all fit together.

That is what my work is about.

selected pieces from map, charcoal and acrylic on panels, 2009



YING-FANG SHEN

MFA Digital Art

MFA Painting, National Taiwan Normal University

BFA Painting, Taipei National University of the Arts

Recently in my work, I have focused primarily on human nature, and gravitate toward related subjects and the characters they convey.

For a while I have been working on short films without spoken word where images alone build the narrative. To me, events and stories are like waves carried on water. What I am interested in is the states they form, rather than the plots they create. In order to elaborate these states of my fictions, I tend to narrate implicitly.

I am driven by Taoism, in which emptiness is the eternal reality. From this perspective, there is nothing from the beginning, and emotions and desires are transient. In *The White Snake*, my thesis project, human nature is epitomized with illusion. The plot is loose, and the time is vague.

Since I was trained as a painter immersed in Oriental arts, metaphorical communication particularly interests me, and has much influence on my animated images and sound. In my narration, I consider all components (such as shapes, textures, movement, and sound) as threads of stories. To me, they work as texts—perform, develop motions, and speak a thousand words.

The White Snake, animation still, 2009



JULIAN HENSARLING

MFA Printmaking

BFA Printmaking, University of Utah

He said he knew before he had gone twenty feet from the fallen beam that he would never know peace again until he had adjusted himself to this new glimpse of life. By the time he had eaten his luncheon he had found his means of adjustment. Life could be ended for him at random by a falling beam: he would change his life at random by simply going away. But that's the part of it I always liked. He adjusted himself to beams falling, and then no more of them fell, he adjusted himself to them not falling.

This passage taken from the Dashiell Hammett novel *The Maltese Falcon* has always resonated with me. A life in the balance controlled by a fate, under extreme tension between the mundane, the repetitive, and chaos. Call it fate, or perhaps a simple manifestation of self-organized criticality; I look to this moment in fiction as one of the most eloquent realizations of how free will and entropy react when combined. I imagine this experience illustrated as an architectural form falling in on itself, transforming to another form a tense balance susceptible to the smallest affects that may cause collapse. The forms utilized within this piece are based upon the tramway towers, used to support the movement of goods and people through out the west. These forms act as tropes to the human form. One form balanced by fate, the other a reflection of the self upon the landscape.

It is through my work, I investigate and engage the way of the human condition. An errant philosopher skirting the edge of solipsism I look to both my travels and my engagements to serve as a base and guide to honest material and content. From graffiti, film, literature, music, and travel, I have found themes that speak to the aspects of life that I am engaged with. To this end, I look to the current world, and the point of criticality that we exist, and the hope that through the chaos, a greater understanding of humanity will occur, and we will be able to adjust to things not falling.

tour blvd



JOSEPH HOLSAPPLE

MFA Painting

BFA Memphis College of Art 2003

I consider each painting as a stage upon which I enact a little drama of life and death—of creation and destruction. Within this arena, contrary forces are set in opposition to one another, portraying the paradoxes of life that so often evoke a sense of mystery in me. The world I depict veers from comedy to tragedy as it seeks to simultaneously enthrall and repel its audience with a spectacle of joy and brutality.

Untitled, oil on canvas, 2008



ALEXIS CULVER

MFA Photography

BA Integrative Studies, Warren Wilson College

I have visited the same 200 acres of woods outside of Bloomington, Indiana throughout the seasons. After seven years away from the Midwest I returned to southern Indiana, specifically this land, because of my familiarity with it, and because it has everything I need to make these photographs: a pond, streams, fields, forest, hills, and life.

This project started with a vague idea of light and it's place in the forest. I chose a patch of woods and started photographing the way sunlight filtered through the canopy and illuminated little sections of the forest floor. And then I added people to the frame, hiding them in the background, showing only their reflections, cutting out their heads, denying their identity, so they could be anyone, or anything, to the viewer.

The forest is a dark space, someplace where anything can happen. I never know what I will come across—bones, paper, fabric, dead animals, feathers, arrowheads, broken glass, barbed wire. I look for these unexpected objects when I'm photographing. I also explore the everyday changes that occur, going unnoticed to probably anyone except me—flooding water, draught, fallen leaves, skinny trees, changes in the light, the sky, animal tracks, and ice formations. These unpredictable findings and experiences have inspired the work to evolve over the last two years.

I hope viewers pause to spend time with the photographs, hold them, study them, really engage with them. And I hope they leave the work with their own interpretation of what happens in these woods. *Lost Ground* will only come full circle with viewership. I am not interested in having the final word on this series, but rather to open up a space to challenge the viewer to draw conclusions and provoke thoughts on their own experiences in the woods.

Draught, Summer 2007



Chair and Anvil, wood, rope, flocking, polygem, foam, 2009



Candle Stick, porcelain, sterling silver, 2009

LISA JOHNSON

MFA Metalsmithing and Jewelry Design
BFA Miami University

Domestic Ornamentum

This installation concentrates on themes of ornament in the domestic realm. The circumstances of this setting are unfortunate, a chair you cannot sit upon, an anvil hanging precariously over the guest of honor, and other non-functioning items elude a sense of sarcasm that interests me as an artist. Aggressive items inspire these forms and through this process they are rendered harmless or useless as actual weapons and carry a cartoon aesthetic such as Spy V.S. Spy.

The content of my work arises from an interest in the juxtaposition of puns, translations, irony, and duality. I find these qualities provocative and challenging or witty and playful portrayed through identifiable objects. My obsession with redefining the recognizable in my art is frequently a direct expression of my observations or experiences that communicates as appealing, stimulating, and sometimes humorous.

My studio practice is expansive, and reflects work that combines traditional methods of metal-smithing and certain practices found in ceramics. The freedom to transform found objects through the process of slip casting porcelain has expanded my ability to create three-dimensional art. I have found that the techniques and materials I choose are determined by conceptual needs of the piece. For *Domestic Ornamentum* I have chosen to work primarily in porcelain, copper, and sterling silver. These materials can be found in traditional formal dining sets and reinforce the contrast of fragility and abrasiveness found in the piece.

By documenting interactions in life, no matter how minute, I embody a certain sensitivity to the very details that go unnoticed with controversial attitude. I hope to provide the viewer with entertainment as well as a lighthearted commentary on confrontation.

The word ornament is rooted in the Latin ornamentum, meaning equipment, trappings, embellishment. Ornament's original function was understood to exceed mere decoration and to serve as a way of equipping a person for ceremony or battle.

-Protective Ornament: Dressed for Defense, Metalsmith Magazine, Spring 2005. By Suzanne Ramljak



BRIAN KELLEY

MFA Painting

BA Studio Art, emphasis in painting, College of William and Mary 2007

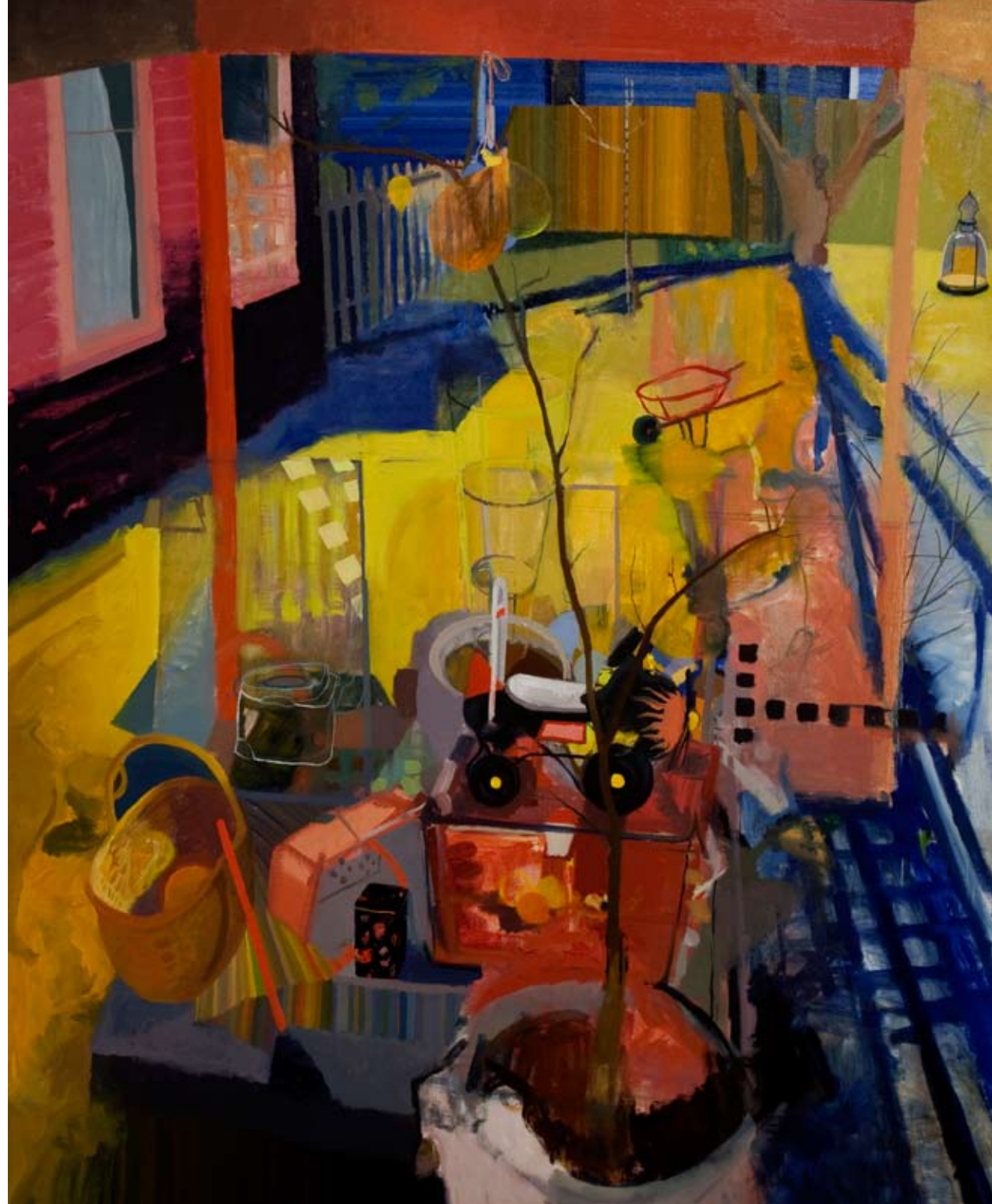
I am inspired by moments in life when the objects on the kitchen table or debris in the road seem full of purpose. Spaces that are lived in and objects that are routinely handled begin to embody a human presence, and they imply a narrative in the same way as the phrase 'If these walls could talk...' does. Unfortunately, this fleeting sensation of human residue rarely tells a clear story. At best, it invites me to imagine a narrative. Such wondering and searching are irresistible the moment we see order in chance.

The works before you are the culmination of such wondering about a specific room and all the specific objects, noises, organisms, and unworldly lights that have found their way into it. It is a wondering about what the room used to look like years ago and what it could look like in the future. The objects seem enigmatic in such a space as their uses seem unclear. Will they remain specimens of a lost context or is their purpose just unrealized? Will they stay mundane or will they transform?

Ruin In Ruins, oil on canvas (left)

Historical Construction, oil on canvas (right)





ARON WEHR

MFA Painting

BFA Painting, Maryland Institute College of Art

I'm attempting to figure out how to get the paintings to read as having a sense of time in relation to the idea of the cycle. I understand how time can relate to the space in a painting, but I feel for myself it must be able to exist in a more concrete manner. Maybe one that connects to the process as well, as a way to create a link from my self-imposed rules to the idea, and ultimately something that remains apparent in the outcome. In my mind, the idea of the cycle and time are connected with some form of accumulation, maybe that's a personal thing. Having two children around the house tends to leave things piled up, literally and figuratively speaking. There never seems to be enough time, so you prioritize and some things just get left. They don't go away, they simply pile up and accumulate.

I find this to be in direct correlation with the way I see my paintings. They're accumulations of experiences that are built over many sittings. Each day things change and have to be considered, they're either left or addressed. I paint accumulations of stuff. In the process I attempt to speak about the cycles in my own life and those I see affecting the world around me.

The "Pooh" Plane is Ready for Take Off, but the Pilot is Still Enjoying the Party, Reluctant to Give Up the Safety of Her Diaper. Oil on linen on panel, 48" x 60", 2009

Bicycles and Handguns, Both Teaching My Kids Necessary Motor Skills. Oil on panel, 32" x 48", 2009



DORA LISA ROSENBAUM

MFA Printmaking
BA Studio Art, Wesleyan University

My work centers the everyday, individuals' un-theorized, taken-for-granted experiences and understandings of their worlds.

Individuals constitute themselves through their daily practices and routines; every day we make choices that shape who we are (and want to be) in the world, but these often remain out of our consciousness. We forget to notice that the food we eat for breakfast or the clothes we wear are not merely a matter of idiosyncratic taste. Rather, through these choices, we project ourselves onto the world, (re)producing appropriate social dispositions. We eat not as individuals with particular desires but as members of society who have learned what people like us enjoy; we shop as middle-class American women, or working-class American men, or working-class immigrant men, etc. My work foregrounds these seemingly thoughtless and individual, yet deeply meaningful, social practices. Intended as critical social commentary, it compels us to see our choices—not disparage them.

InsideOut is a study of female underwear in Western culture. As consumers, we search for meaning and identity in the products we purchase. Through our clothing we decide how we want to be viewed by others. Just like everything else we wear, our underwear, although rarely seen by others, is a social signifier. The three pieces in *InsideOut* each highlight a different aspect of underwear, thus providing a complete exploration into this complex object.

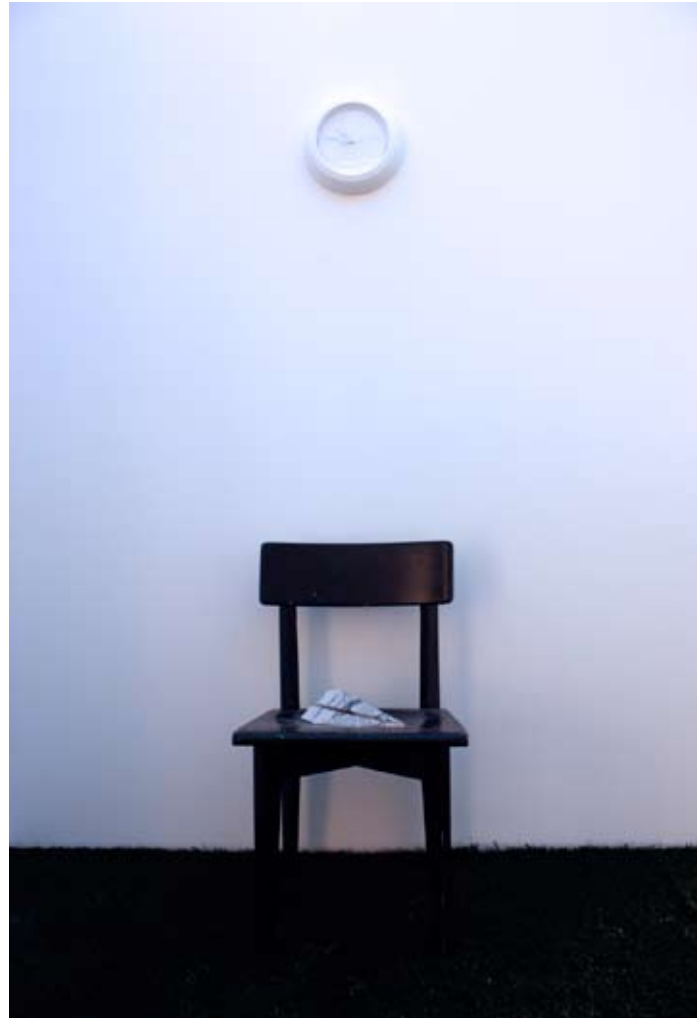
Printmaking is central to my material process, and my work is driven by a series of aesthetic and formal decisions that enforce the messages I strive to communicate. I create delicate contour line drawings and rich surface textures on very thin and translucent papers. Through these laborious processes and delicate materials, I create objects that are immediately attractive and ephemeral yet subtly distancing and weighted with commentary. I take the banal and make it precious and beautiful; it becomes an object of value to be placed in a gallery and is therefore, worthy of attention. The materials, drawn and printed elements, presentation and lighting, all used in careful balance, ultimately come together to create a body of work where beauty and irony function in unison.



Prospect: Fuchsia, softground prints



Seamless boy shorts, softground print



DEREK PARKER

MFA Sculpture

BFA Sculpture, California State University at Fullerton

I approach my work both empirically and intuitively. I dig through my memories, stripping them down to find what primordial aspect connects us together despite our infinitely diverse experiences. These archetypal symbols, stemming from a collective unconscious, serve as a foundation upon which we build, deconstruct then reassemble our memories. I try to take that foundation and give it life. Memory becomes idea, idea becomes object and object is assumed as memory again. The hope is that while my work is inspired by my experiences, it cries out to the collective symbols in everyone's unconscious that makes you feel, without knowing why, the creeping sensation of your own memories. To realize with each piece, in a different way, that we are all connected by something we cannot verbally describe or clearly understand.

I don't know where I'm going, but if I did, I know exactly how I would get there.





JOHN BERRY

MFA Painting

BFA Illustration, Rhode Island School of Design

This is a war universe. War all the time. That is its nature. There may be other universes based on all sorts of other principles, but ours seems to be based on war and games.

-William Burroughs

It is by warfare that the soul makes progress.

-Abba John the Short

As one of three brothers, I spent my childhood in constant competition. We devoted entire afternoons transforming our basement into rival hideouts to wage war. We combined our train sets, Lego's, Lincoln Logs and GI Joe hideouts to make massive multi-leveled fortresses. Our action figures were then drafted into teams to embark on an epic struggle. Eventually, after hours of jailbreaks, explosions, and sneak attacks, almost all our forces would lie in what we called 'the dead pile', leaving the two strongest opponents to grapple for control of our invented universe.

These paintings are an extension of these early war games. They touch on the desire to organize and engage inner conflicts. These oppositional spaces often appear as vacant puzzles or forgotten video game levels. The painting's superficial struggle is simply how to navigate the forms. Dead ends and red herrings, such as scraped paint, flat shapes, or drawn marks provide an elastic return to the surface of the painting. The work is a battleground for pictorial unity. It is a world of reduced information, an incomplete space in continual movement. In some paintings the environment is being built, in others it is falling apart.

There is an inescapable tension between the viewer and the paint. Paint is a chameleon antagonist, a stand in for many possible forces of opposition: Man versus Man, nature, self, or God.

Even if You Went Looking for It You Couldn't Find It

oil on canvas 80" x 69" 2009

www.johnberry.com



CARRIE LONGLEY

MFA Ceramics

BA Studio Art, Wittenberg University

Wunderkammer

The driving force behind my sculpture is the relationship of science and art. Collections, categories, labels, frames, and display cases are all devices used by science and art to encourage the viewer to carefully examine precious objects and artifacts. My intention as an artist is to create a playful shifting back and forth between our traditional ideas of a scientific specimen and art object.

My work is constructed from a combination of various interests, experiences, and memories, which generate exponential possibilities for continuing my drive as an artist. I am continually inspired and amazed by the germination of a seed, the birth of a baby, and the intricate web of relationships among humans, plants, and animals. Although my work is laden with personal lived experience, it is my hope that all viewers relate to my work in a way that evokes memory, wonder, and curiosity.

I utilize the malleable characteristics of clay to create small-scale sculptures, which resemble preserved scientific specimens. The forms display warty surfaces, soft, fleshy folds, and puckered openings, suggestive of organic growth. I use clay primarily for its material and technical possibilities and its chameleon-like ability to mimic organic form and surfaces. The aesthetic characteristics of glaze allow me to achieve a surface depth similar to a membrane or skin of an organism.

Although our way of seeing the natural world has dramatically advanced, the mysteries surrounding this world are ever present. My work celebrates this sense of mystery, existing somewhere within the border of illusion and reality. I intend for this exhibition to create a visual dichotomy as a seemingly authentic scientific collection is displayed in a contemporary art setting.

Porcariuscauda (front)

Capilluslinus



NATHAN ETCHISON

MFA Ceramics

BS Studio Art, University of Evansville

BS Business Management, University of Evansville

Architorus

There exists, in human nature, a need to understand and explain the mysteries of the natural world. The examination of space, whether unseen in the immensity of the universe, or its opposite, the atom, requires theoretical models to help describe its physical characteristics. As a visual language, these models are full with feelings of intrigue and the suggestion of the unknown.

Driven by a desire to explore and investigate, my process, the physical activity of fabrication, is playful and serious at the same time. My work pairs generated models from math and topology with ideas and forms found in architecture. Through basic shape, I look for subtle shifts to describe and reveal relationships between interior and exterior space as I investigate methods of connection. With a vocabulary of geometric forms, my intention is to create sculptures that describe physical transitions and relationships found in our environment. I look for combinations that are forthright, yet subtle, juxtaposing angularity and curvature, sumptuousness and rigidity. The process of dividing, assembling, orienting, and pairing continually evolves as parts are merged and morphed together. In repetitively examining these patterns, I have developed forms with the visual language I am compelled to create.



Double Volume.



As Good As.



Slipping Glimpser and Sloppy Gagster Installation View (composite photograph).

Inkjet print on vinyl, inkjet prints on paper with mixed media, framed mixed media drawings with collage, acrylic and enamel on canvas, enamel on found objects.

Dimensions variable, 30'x 11', 2009

JOSHUA BRENNAN

MFA Printmaking

BA University of Wisconsin-Parkside 2004

Please choose only one of the following—a, d, f, b, e, c or g.

a.) Dogs are very aware, conscious beings, existing in the now. They leave their mark as drips and stains. Their shifting perception of space is fascinating. Move things around, slightly, and it can be the end of the world, momentarily. An object's being, its aura, changes when it migrates from here to there. Manipulate the arrangement. Another chance to challenge a disposition. To form a new understanding. Both integrate and destabilize. How refreshing. It can be startling.

d.) What happens when bearings are lost? Intention—divorced or removed? It is what it is. Existing, without explanation? This becomes a type of “choose your own ending” adventure. A labyrinth of disparate experiences, abstract symbols and obscure references. A myriad of styles. Positions to occupy. Nothing is set in stone.

f.) Reading the palm of what is found. Awkward, unattainable histories. Shrouded in mystery. They had makers who sought to do something. To convey a message? The context has changed and the message—lost in limbo. Now open for interpretation.

b.) Hands harmonize, in and against, unison. The proliferation of artifacts, bearing complicated authorship. Push and pull. Like the force of nature. Forever unfinished, in conflict. In flux. Layer after layer. History exposed through quick glimpses, folds and tears. A balancing of chaos.

e.) It's organic. Created when stumbled upon. Lying in wait. It's seamless. Looking as if it invented itself, without assistance. Self-proliferation.

c.) Deception achieved through the use of conventions. Abusing formats. Invention of authenticity. If the illusion sustains, it may be real. For some.

g.) Two wrongs won't make a right, but 200 just might.



KELLY JORDAN

MFA Painting

BFA from Wright State University, Dayton, Ohio

The underlying motivation in my paintings is to seek and to cherish. I am simultaneously preoccupied with the curiousness, scale and inestimable complexity of nature and in love with the small things of my world: cups, the space of my apartment, lace curtains, striped shirts, overripe pears, northwest windows, and kitchen table still-lives. Maybe it's my middle class mentality. Maybe I'm sentimental. But something tells me that to know the things in my perceivable reality, to know the things in my home and backyard is to begin to know something of the rest.

My imagination lives in a middle world where I find meaning. It is a place of intersection between the world I know and a world out of reach. It is the place where two different (seemingly incompatible) experiences can share a stage. It's the place where a shape and a sound are the same, where paint equates light, and where socks and dark matter might have something in common.

Wednesday 6 a.m.



ANNE ROECKLEIN

MFA Sculpture

MPS Arts and Cultural Management, Pratt Institute, Brooklyn, NY 2004

BA Studio Art, Carleton College, Northfield, MN 1998

The beliefs tell the agent about how things are and about how they can be altered; the desires attract the agent to how things are not but can be made to be....desire is always, at bottom, an attitude towards a possible waythings may be, towards a possible state of affairs. (Pettit)

Desire, in a word, is the drive behind my studio practice and the pivotal concept of my work, from which other topics branch. I am interested in desire as a consuming emotion central to the human condition—a force that constantly drives us to reach beyond the present and seek unknown possibilities. My recent work has investigated strategies for pursuing our desires, and it is through this investigation that I have come to focus on lures.

A lure is an object or some other kind of entity where one can situate desire—a focal point of our conflicting wishes to resist or indulge. My thesis work addresses desire through an exploration of both physical and conceptual aspects of lures. These pieces incorporate paper collage, faux flower and aquarium plant parts, and many materials used in the construction of fishing lures. Each material is selected for specific connotations; I find them enticing and logical vehicles for creating lures for people filtered through my own versions of opulence and ornamentation. There is also a deliberate addition of nostalgia and wistfulness through the use of second-hand materials as well as materials that attempt, but do not quite succeed, in replicating nature. This work addresses both the process of being lured as well as the satisfaction of visual desires, and through this effort we explore the universal push/pull of pursuit and restraint.

Pettit, Philip. "Desire." Routledge Encyclopedia of Philosophy. 1998

untitled lures, mixed media, 2009



DAVE ROWE

MFA Ceramics

BFA University of Illinois Urbana-Champaign 2006

I have spent my entire life in the American Midwestern landscape. Whether it was growing up in Illinois, visiting my family in rural Missouri, or attending graduate school in Indiana, I have always felt deeply connected to the place I inhabit. This landscape has become the defining element in my creative practice. First and foremost, my works are an exploration of, and response to, the environment that I have become familiar with. I believe that as humans we are shaped by everything that has come before ourselves, and that to understand where we are, we must know where we come from. In my work I re-imagine, re-interpret and re-present vestiges of the past, helping to connect the viewer to their own personal history through architecture and landscape. The works are closely connected to the history of American ingenuity and industry. The narrative in the work is reference to the rise and fall of industrial might as explored through the remnants and ruins often still extant on the physical landscape of America. The forms are evocative of barns and sheds, mine structures, and mills, and other remnants of our collective past. Through the exploration of these forms, it is my hope that the viewer will reconnect to their own past, gaining insight to the present.



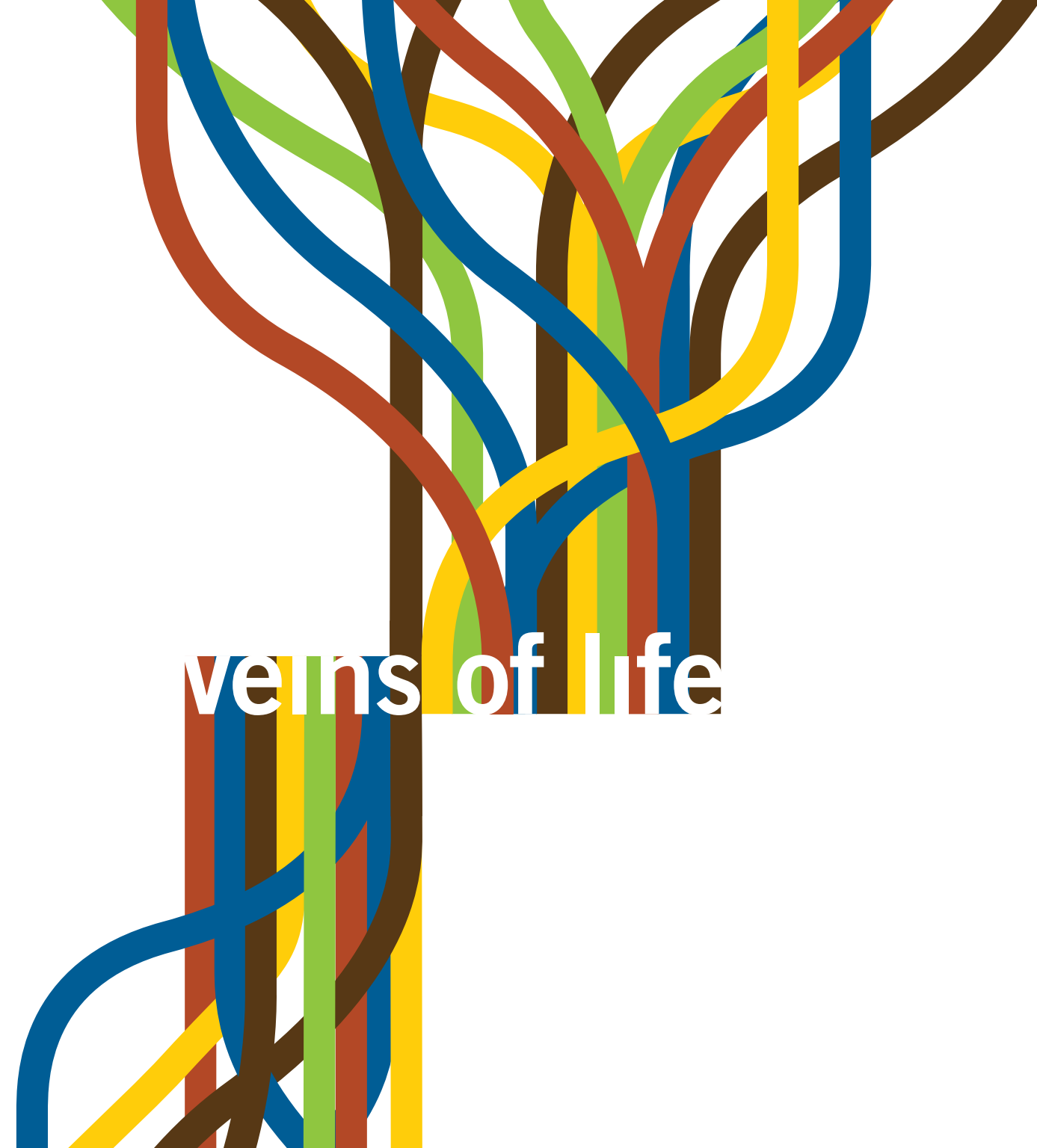
TODD MUNSON

MFA Painting

BFA Painting, Kansas City Art Institute 2001

I am using my paintings as a means to explore and understand why things are as they are for me by attempting to create an individual visual language. By appropriating sources from literary and art historical references which offer symbolic links to personal events I endeavor to construct the paintings and that create a dialogue of psychological and emotional atmosphere in the catharsis of an internal process revealed in external form. However, this is not to say that I am currently concerned with the specific esoteric nature of my private language being imposed onto the viewer but rather that the work speaks to one's own condition and sensibilities on both an empathic and aesthetic level.

Skeleton on Bicycle, oil on panel, 11" x 14"



veins of life

DAVID HARPER

MFA Graphic Design
BA with an emphasis in Graphic Design, University of Southern Indiana

The purposes of graphic design are to communicate a message, to simplify complicated information or ideas, and to solve problems. Design is not tied to a specific medium, only to that form that elevates the content and is appropriate for the message.

I have been engaged with learning and practicing graphic design for eight years. Graphic design is an obsession for me: a way to have control over something, and to create something that is both beautiful and functional.

I am learning to appreciate the perpetual challenge of design. The more time and energy that I put into researching about a topic, generating several ideas of possible solutions, and evaluating and re-evaluating those ideas the more likely the finished solution will be effective. That is rewarding to me.

IN 2006
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ALLYSON SMITH

MFA Painting

BFA Painting, Maryland Institute College of Art

The uncontrollable aspect of our being interests me most: the spilling over, the volatile, the touch, the drama, the primality and sentimentality of love. I want to make the loss, the weight, the craving, and the striving we all feel physical, material, and momentary.

Painting forms a connection between hand, material, intuitive memory, and intellect. I like that in painting you can undo things, to add by subtraction and subtract through addition. A sort of regeneration through upheaval that seems very appropriate to me right now. A celebration of its own kind.

Letters to the Past and Present I, II, and III, oil on canvas, 30" x 79", 32" x 82", and 31" x 78", 2009



NATE KUZNIA

MFA Printmaking

BFA Printmaking/Sculpture, Wayne State University, Detroit, MI 2005

My current work, which falls under the ultimate title of *landskapes and katalogues*, involves a cryptic and rebus-like narrative that follows a tragicomic duo as they navigate, observe, and ponder the constructs of heaven, hell, and purgatory in the confines of their own two-dimensional limbo. The rounder and hairier half, a trihybridization of a studio-woodchuck, a gerbil, and a Polish-American has been labeled as MASCOT (WILL AID). This surrogate shoulder devil-angel is usually accompanied by the blatantly phallic sensation known as pin kwangzar, a trusty Silver-esque sidekick who operates as a consultant, confidant(e), and comic-relief. These self-assigned asexual mentors function as the graphic manifestation of my art world conscience and have become the hackademic guides necessary to counter my own faux-intellectualist wit and cynicism in this arena. In some cases, I project characteristics and interests upon these stand-ins that are relative to my own. For example, MASCOT is obsessed with becoming a master of theology and pin kwangzar is an obsessive collector who moonlights as a conspiracy theorist. The katalogues are attempts to remove reoccurring symbols and ideas from the more chaotic landskapes. By default, their proximity has birthed hybrids that can be categorized as kataskapes and landlogues. This series is communicated primarily through drawing, collage, printmaking, bodily fluids, and the application of paint.

Seventy sculptures for Eddie J./ Twenty-five toasted, silkscreen and mixed-media 2008



VIDA SAČIĆ

MFA Graphic Design

BA Graphic Design, Marian College

It is my belief that one's work is inseparable from who that person is. In my case as well, my experience and my perspective are evident in my products. I continue to be intrigued by the notion of the designer as author, a category often discussed in contemporary design.

My thesis work builds on notions of design authorship, creating another world for the viewer to experience at their own pace. For my thesis work, I authored an original book, a series of short animations and videos, as well as a series of posters and photographic narratives displayed in a gallery installation. The main plot of these vignettes revolves around Weaver and her friends, characters I developed and hand crafted from hand-made felt.

My slice-of-life narratives and animated short stories use purposeful minimalism to open room for interpreting the narrative on multiple levels. They showcase simple adventures and snapshots from the characters lives.





SONIA LEA

MFA Painting

BFA Studio Art, Kutztown University

I have been accused of self deprecating humor and of being too interested in my fingernails. These paintings are about both of those things. As a child, I began each school year by begging for a new binder and folders (all color coordinated). Because, this year I was going to be organized and a good student! Inevitably, homework was never put in the right folder because I was too busy doodling in my brand new notebook and another school year passed the same as the year before. Now, I like to fantasize about how the right shoes might make me a better teacher.

The irony of my actual life contrasted with my fantasies amuses me. In these paintings, I tried to create a sense of contrast. By making two spaces in the paintings, for example the inside and outside of a doorway, I hoped the viewer would compare one to the other. I tried to heighten the comparison through the use of lights and darks. These spaces in these paintings are meant to feel everyday. And the fantasies I am illustrating are meant to be somewhat silly. I am trying to share my own self amusement with the viewer.

Realistic Bedroom Scene: There are No Pets or Footy PJs in the Victoria's Secret Catalog
Oil on canvas, 84" x 60", April 2009

MFA 2009

Written by Brandon Stosuy

I have a specific approach to writing about art, ideally spending as long as it takes getting to know the artist's work, gathering an excess of primary materials like personal interviews, statements, and images before ever actually diving into the text. I want more than I can use. Generally, I don't reference other critical texts. It's not that I go out of my way to avoid them, but when an artist asks me to write something I write it, and am not interested in weaving together other people's opinions. Too much art (and academic) criticism relies on received notions, a sort of institutionalized plagiarism. You can't apply the same theoretical framework to each art-maker you encounter; it's necessary to shift writing styles depending on a subject. The 'essay' can then emerge as a conversation, a densely formalist text, a hybrid of oral history and analysis, something epistolary or anecdotal, etc. The important thing: Each artist demands a voice unique to his or her project. A number of my writing projects have resulted in later exhibitions or other projects with the artist; even if they didn't, though, I view the act of writing about an artist as, itself, a form of collaboration.

That's the ideal. Flying into Indianapolis and driving an hour to Bloomington for a weekend in March to see almost three-dozen graduating Indiana University art students' work presented an interesting wrinkle in the process. For starters, how do you get to know 33 artists and their very different projects between Friday morning and Sunday afternoon? Maybe you don't. In other ways it was perfect: These are young art makers at the beginning of their career

so there's no critical industry surrounding them, which means you're able to approach the material without botched Wikipedia entries or generally accepted clichés. All I had to go on is all I wanted to go on, really: What I saw (and looked at more closely afterward) and what they told to me. As one student joked on the last day, it definitely felt a bit like speed dating. There wasn't enough time to get fancy because it might have been the only chance we got to talk face-to-face. We spoke straightforwardly without artifice or jargon. Nobody namedropped Foucault.

It's fascinating submerging yourself in a new community without time to second-guess your instincts. Before you get to that point, though, you have to decide whether or not it's an actual community. People attend art programs for various reasons: There's the Departmental focus and the faculty, but also the cost of tuition, available scholarships, the fact that you like it a little more than that one other place you got into, the weather. For these, and other reasons, people might argue an MFA program is an away-from-the-real-world cubbyhole for artists-in-training, not a community. But why does anyone move to a particular city? How did you meet your five closest friends? I'm not calling IU a community because everyone wanders the same campus or eats at the same downtown restaurants or frequents the same bars; I'm calling it a community because that's what I saw, a group of artists making work together and separately and, yes, eating lunch at Laughing Planet, but talking about each other's work while they did it.

More radically, in our digital age, when everyone writes a blog or maintains a Twitter to keep friends and strangers updated

on minutiae, it's becoming essential we move beyond shortsighted navel gazing to investigating notions of community and collaboration and working as a team. I see this as the real benefit of obtaining an MFA in 2009: There are the instructors with years of experience and wisdom who help you hone your craft, but speaking from experience, it's actually the connections you feel—the real connections, I'm not talking about networking—that come in most handy later. You discover a peer group who influences you and your thought and output, and vice versa.

As the art market feels the affects of a down economy, young artists are more reliant on a real community. I spoke with my own students at NYU last year about the effects of the downturn and they discussed a new found reliance on their peers, along with the decision to use cheaper (often more interesting) materials: You share your paint, invent uses for the junk around your apartment, get your friends to act in your movies (or if you're Bloomington student Brian Kelley, you make your own paint). As Richard Prince will let you know, the big individual artists still exist, but this seems like a smart time to open up and accept group work. When artists start out, the usual progression is from group shows to solo exhibitions. Some don't have a solo show for years (or, sadly, ever). The pages in this catalog include individual artists with their individual statements, but the book is bound together as one large group project.

Much like the work I saw at IU.

I found printmakers not making prints, a ceramicist using construction-grade wood, a sculptor and a painter talking about comic books (but disavowing Pop Art), and a jewelry maker and metalsmith, Lisa Johnson, slipcasting elegant Worcester-influenced porcelain and a silver Spy Vs. Spy-style tableware set for two: A bowl made from a cartoon bomb (complete with fuse), a TNT centerpiece, dart gun candle

holders, a chair with a fuzzy anvil hovering above it, a brooch with a scope target on its side. It's a humorous commentary on violence, yes, but these are items that would go over well at the next local gun show, regardless of how difficult it would be to light your table with birthday cake-sized candles.

A number of very different IU artists make use of "low brow" sources. What if Philip Guston was interested in video games? John Berry differs from digital artists like Cory Arcangel and Brody Condon by rendering his mazes (*Even If You Went Looking For It You Couldn't Find It, Remote Hut*), "vacant puzzles or forgotten video game levels" (*Rain Level, Bonus Level*), and *Lego/Lincoln Log/Tetris* setups in simple (but complex), flattened (but somehow endless), and immediately appealing paintings. Joseph Holsapple, a narrative painter who also draws comic books without words, brings a "brutal and beautiful" sensibility to his canvases, citing an interest in Flannery O'Connor, Max Beckman, and Chris Ware, among others. He uses vibrant, violently bright colors for his scenes—a magician sawing his assistant, a man with a bloody stump where his hand used to be, and various cinematographers (whether lost at sea, on a set, or standing beneath a Dr. Seuss tree). Along these lines, Nate Kuznia's busy, humorous cartoon cells follow MASCOT (WILL AID) and *pinkwangzar* through an absurdist narrative where they repeatedly and unsuccessfully try to kill themselves. Kuznia's paint, hair, pinholes, and fascination with '80s metal guitars, fluorescents and muscle cars make these busy, overlapping images feel very much alive. Some are backed with discarded museum archival mattes: One, fittingly, from Picasso's *Dreams And Lies In Franco*, for instance, mixing the high and low in a very direct way. Bounding her tales into a book, Vida Sacic, who came from Croatia to Bloomington, created Weaver, a minimalist faceless felt character that stars in a series of stop-animation videos, flipbooks, and other objects. The hardcover book *The Story Of Weaver*, a children's story for adults, includes Weaver's origin story and adventures with other characters, all cast with a plaintive existentialism and quiet beauty.

Rachel Bleil, who arrived at IU as a potter, concocted a shape-shifting teddy bear character ("Big Teddy") as a taffy-like avatar, echoing her own moods and reflecting where she's at any particular point.

There's no shortage of the fantastical. Rebecca Drolen's Edward Gorey-like Victorian-England-In-Bloomington photographs and curio objects in *Particular Histories* offer playful looks at time and escape. (When a woman photographs herself in staged situations, folks invariably mention Cindy Sherman, but to Drolen's credit, she carves out her own visual vocabulary.) Carrie Longley dreams up strange plant-like creatures based on the shapes in her garden (or, in her words, her own "bad posture"), giving them humorous Latin names (*Adipose Obsesu*, *Gracillius Dudus*) that echo their forms or connotations. She keeps them under glass, lending an air of believability: These soft, fleshy chunks of clay, wax wire, and glaze indeed come off like scientific specimens.

Approaching pop culture via high-tech consumerism, Jonathan Dankenbring, who has a background in anthropology, produces black, wooden flat screen televisions with MDO, Bondo, and polished automobile lacquer primer; skeletal wooden coffee tables complete with non-functioning credit card swipes; and marbled iPod-like objects made of jade and hematite stone to investigate the ways consumers embrace minimalist ideals in everyday life, the idea of "prototyping fulfillment", and the strange strip-mall spiritualism of commerce. There are also those creating objects that don't directly reference our everyday: The ceramicist Nathan Etchison alters simple geometric forms and applies a luxurious silver leaf, resulting in classical urns that echo infinity symbols and other self-contained systems, elegantly defining an interior and talking about containing space.

Throughout, there's a great diversity. I met with two digital artists, Aaron M. Higgins, who produces non-narrative Abstract Expressionist projections accompanied by humming Brian Eno and John Cage-inspired minimalist soundtracks, and Ying-Fang Shen, who's interested in nature's narrative and whose *The White Snake* retells a traditional Chinese tale using tropes from Chinese Opera with very specific diegetic sound: wind, rain, trees and leaves blowing. The two artists both find a starting point with non-digital materials: Higgins, black paint and oil in a pan; Shen, rice paper and a light box.

Though a number of the artists spoke about their plans to leave Bloomington once they graduated, the city and its environs are central to much of the work. For instance, there are a number of painters looking specifically at their houses and what goes on (or doesn't go on) inside of them. Kevin Gardner, who spoke with me about thinking of space as "a psychological environment," discussed his paintings in terms of landscape. The voyeuristic canvases, basically still life featuring people living still lives, include warm but dusky colors, spare rooms, cluttered shelves, and blurry individuals. More important than the people is the house where the paintings are set and which give the series its name. It's Gardner's Bloomington residence, and most of the titles of the works are almost clinical (*The House*, *Living Room*, *The Bedroom*, *The Shelves*), as he takes us on a tour covering every inch of his dwelling. With *I Don't Know Where I'm Going*, *But If I Did I know Exactly How I Would Get There*, Derek Parker goes in a different direction, fabricating a physical, pristine, bone-white sculptural house complete with appliances and a patch of a perfect blue sky and then situating it in a gallery.

Aron Wehr grew less concerned with formalism when he became a father. His main vantage point is his back porch, which is piled with things back porches are usually piled with, the junk and toys providing him with an ever-shifting, active gauge of his home. He places objects recognizable to his children toward the

bottom of the canvas (bicycle, ball, toy). When he saw his daughter painting rainbows, he worked one into his canvas. But this is not an idealized or idyllic family setting. He tries to make the images on his canvases as useless as possible: A wooden fence meant to protect the kids from a fire; a broken basket holds nothing; blue masking tape on the upper corner of one piece destroys space and flattens it out. His expository titles have this same sort of dry humor: "My Dog Died. He didn't go to heaven, but instead made his way into a small metal box...and this painting." Lee Busick, a printmaker with a background in graphic design, uses color theory and color psychology to gauge his closeness to family and friends with grids of interlocking portraits (the more zoomed in, the tighter the relation).

A deft technical painter, Sonia Lea stars in her works, pairing the mundane and quiet disasters of reality versus an idealized fantasy: A fairytale marriage is interrupted by cat vomit or a dirty kitchen floor; everyday footy pajamas (and the ubiquitous coterie of pets) aren't in the air-brushed world represented by Victoria's Secret. She interjects humor with titles like *First Comes Love*, *Then Comes Marriage*, *Then Comes Three God Damn Cats*, *Who I love Dearly But Could Sometimes Do Without* and *So Now My Nails Are Red And My Hair Is Curly, But My Arms Still Hang Like Kimono Sleeves*. In a number, Lea stares out at the viewer, as if asking us to help her figure out where exactly things went wrong. Kelly Jordan's, active, often red-hued, flower-accented, impressionistic canvases are also situated domestically. She paints straight from life (what's in her home, backyard, a number of coffee mugs) and views the acts of painting as an extension of the natural sciences. Citing an interest in the archaeologist Lambros Malafouris, she seemingly rejects the concrete to a degree, looking at a blurrier cognitive architecture. Brian Kelley, who makes his own paint, likens the ingredients of the store-bought kind to junk food. Fittingly for someone so careful about what he

applies to his canvases, Kelley's works centers directly on his studio and the possibilities of space within it via the strategic use of mirrors and strange vantage points, attempting to make the familiar strange and fantastical (a yellow chair ties them together, but also points to how much the space is able to morph between subsequent shifts). In his *Historical Reconstruction*, he goes as far as recreating the studio space as it may have looked others inhabited it, thereby conjuring the ghosts of past occupants. His overall project—exploring every detail of the real and imagined room both past and present and future—is something like Wallace Stevens' *Thirteen Ways of Looking at a Blackbird*, albeit with endless permutations.

200 acres of woods around Bloomington are documented across seasons with minimal human intervention in *Lost Ground*, Alexis Culver's series of beautiful, mysterious, discombobulating black and white images captured with a 4" x 5" view camera: A hand creeps over a submerged stump, hair is entwined gently in a branch, a woman drapes herself over a fallen tree or balances on one like a tightrope. The intrusions are always disembodied and fragmented (and perfectly lit), another aspect of the forest's layers and fluctuations.

Some are looking at landscapes from different places entirely. Immediately discussing his interest in books (Conrad, Melville, Goethe) and his disinterest in the Internet, Mississippi-born Todd A. Munson aims for simple images rendered with impressively 19th Century colors and strikingly straightforward images: A horse in a field, a cow, various skeletons, a tree, British revolutionary war soldiers, a taxidermy ram. They're smaller works, based on books and his real life, but in a more hidden way (the depiction of a fox stands for "Todd," etc). His concession to modernity? A painting of a doghouse. In the Ceramics department, Dave Rowe uses construction-grade wood to create sturdy assemblies that echo the distinct horizontal landscapes of Champaign, Illinois (albeit with splintered protrusions). While visiting, he spoke about fantasy artist Kris Kuski,

the Chapman Brothers and Sarah Sze, but you could also think of Richard Serra run through a chop saw. Julian Hensarling is a printmaker with a background in graffiti. Fascinatingly, his various interests and expertise have resulted in *A Tour Blvd*, two large, abstract assemblages of mixed construction materials, one featuring a harnessing pulley and rusted beam, investigating notions of fate by referencing the parable of Mr. Flitcraft from Dashiell Hammett's *The Maltese Falcon*: A beam just barely misses Flitcraft, causing him to rethink life, leave his family, and later start a new family (and life) much like the first.

Ryan Irvin, a graphic designer who looks at compost as a complex metaphor using Kazimierz Dąbrowski's theory of *Positive Disintegration*, frames the area's natural resources in terms of environmentalism. Another graphic designer, Bryeanne Summers looks at sustainability in Bloomington through a colorful series of lush images that resemble ornate bestiary tapestries. Likewise, Dave Harper's *Veins Of Life* focus on small, local farms as a solution to the United States' agricultural system, which he believes "is broken and will collapse when modern farming strips the soil and the oil runs out." Jiangmei Wu's simple, delicate accordion origami folds look at the escalation of McMansions in post-World War II America.

LaRinda Meinburg uses recycled and mundane everyday materials—garbage bags, plastic, glossy newspaper inserts, phone books (creating micro/macro maps), the bottoms of Dasani water bottles—to echo naturally occurring form, creating a false human-made landscape of lily pads, dissection slides, protozoa, strange underwater creatures. Most ambitious is the 12-foot-tall Dasani waterfall, which called for over 3,000 bottles, and cascades seamlessly over a moving wall. (After giving my artist talk, Meinburg approached me with what I assumed was a question, and instead asked me for the empty bottle I was holding.)

The resulting objects are clean, crisp, and glossy, as if they escaped from an amusement park or cartoon. Anne Roecklein's fishing lures approach desire in a broad, not necessarily sexual, sense: Glass beads, fishing line, egg beads, faux flowers, aquarium plants, flocking, and dozens of other materials, come together as objects for attracting people. In a series of *Portrait Lures*, she interviewed friends and acquaintances and constructed lures based on that they personally find visually irresistible.

Oddly enough for a college campus, there's not all that much sexuality. Joshua Brennan, though, who has a complex practice encompassing abstract painting, faux naïve, junk sculpture, printmaking, appropriation, graffiti, and a heavy dose of theory (50% postmodern rustic, 50% Wabi-Sabi) is working on, among multiple other things, glory holes as art objects along with masking pornographic images in scribbles and dashes of paint (as he explained it, keeping the sexuality one layer back). He hung his show as a pile, the pieces overlapping on top of a 10' x 16' wide billboard. Dora Rosenbaum's *Inside Out*, encompasses three bodies of work, all looking at the physical and sociological packing of women's underwear, from the elaborate and "sexy" to, in her words, "grandma-style." She makes thin, fleeting soft ground etchings and silkscreen prints on cellophane—as she put it, "containers that can't contain." Allyson Smith's tall skinny canvases mimic our shape, her pinks and blues a sort of bruised human flesh. Her most striking works feature couples in bed, awkward but familiar; unguarded but posed. Smith told me she's fascinated by uncertainties, psychological loss and yearnings, the sound of Nina Simone's voice when it's cracking. Karrie Maxwell, interested in Kai Althoff, Kitaj, Francis Bacon, heads, and teeth, uses all male characters to create strong, active paintings that investigate issues of power. She wants her figures to be doing something—her strange, beguiling canvases are kinetic (and somehow otherworldly), as are her collages and the creepy dolls she's been more recently creating.

That's just a quick run through. I wish I could include everything I saw and all that we spoke about, but then again, it's likely best leaving things out, keeping it open enough to complement the patchwork of images and statements that came before this, but not to over-determine a specific shape.

It's been interesting for me to see how these artists' works overlap and repel and somehow connect with each other, but perhaps the bigger questions, in the end, is how does the work connect to the world outside of Bloomington? Last year's catalog essayist Daniel Dove mentioned New Yorker critic (and onetime New York School-associated poet) Peter Schjeldahl, so in the name of tradition... In Schjeldahl's review of the New Museum's recent *Younger Than Jesus* group show of artists under the age of 33, he focused on video art, noting "video is by far the predominant medium of adventurous young artists today." I didn't see any video in the work of the artists at IU and, to be honest, that seems much more adventurous: The students at Indiana University-Bloomington impressively side-step trends, creating art that felt—from my short visit—vital, honest, and real. It was a pleasure getting to know it.

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Brandon Stosuy is Senior Writer at *Stereogum*, a Contributing Writer at *Pitchfork*, and a Contributing Editor at *The Believer*. He has written art, book, and music criticism for various publications and has collaborated with artists on catalog essays and exhibitions, most recently the Goetz Collection's Matthew Barney, the installation exhibition *Mirror Me* with Kai Althoff, and a sculptural rewriting of *Neuromancer* with Brody Condon at the New Museum. *Up Is Up, But So Is Down*, his anthology of Downtown New York literature, was selected by the *Village Voice* as one of their 25 favorite books of 2006. He curates a monthly heavy metal showcase in Brooklyn called *Show No Mercy* and teaches art and literature at NYU.

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