

# MFA15



SAM FOX SCHOOL OF DESIGN  
& VISUAL ARTS



**MFA 2015 THESIS EXHIBITION**  
May 1–August 2, 2015

**3 Introduction**

3 Heather Corcoran and  
Patricia Olynyk

**6 MFA 2015 Graduates**

8 Diana Casanova  
10 Andrea M. Coates  
12 Margaux Crump  
14 Brandon Daniels  
16 Addoley Dzegede  
18 Vita Eruhimovitz  
20 Carling Hale  
22 Amanda Helman  
24 Mike Helms  
26 Ming Ying Hong  
28 Sea A Joung  
30 Stephanie Kang  
32 Dayna Jean Kriz  
34 Thomas Moore  
36 Jacob Muldowney  
38 Laurel Panella  
40 Caitlin Penny  
42 Eric Lyle Schultz  
44 Jeremy Shipley  
46 Emmeline Solomon  
48 Kellie Spano  
50 Michael Aaron Williams  
52 Austin R. Wolf

**54 Contributors**

**57 About the Sam Fox School**



**HEATHER CORCORAN**

*Director, College & Graduate School of Art  
Jane Reuter Hitzeman and Herbert F. Hitzeman, Jr.  
Professor of Art  
Sam Fox School of Design & Visual Arts*

**PATRICIA OLYNYK**

*Director, Graduate School of Art  
Florence and Frank Bush Professor of Art  
Sam Fox School of Design & Visual Arts*

The following questions posed by Heather Corcoran, Jane Reuter Hitzeman and Herbert F. Hitzeman, Jr. Professor and Director of the College & Graduate School of Art, and responses from Patricia Olynyk, Florence and Frank Bush Professor and Director of the Graduate School of Art, serve as an introduction to the work of the 2015 MFA graduating class and this publication that features it.

HC: How would you describe the general terrain in the field that these MFA graduate projects investigate?

PO: In keeping with each graduating class, the terrain explored in this year's MFA exhibition reflects student interest in a variety of topical issues, which are dovetailed into a larger set of discourses that drive contemporary cultural production. The individual works themselves are not only material, but also social, political, and psychological, drawing upon the rich array of art movements that came before us—many modifying or recalibrating the histories and ideas contained therein to generate new and original creative work.

The themes explored in this year's show comprise a sophisticated range that considers "whiteness" and the politics of race, investigates the role of gender, engages the poetics of the everyday, and explores utopian / dystopian futures. The exhibition also reveals the effects of travel—the elements of space, time, history, memory, and the very notion of the urban experience as a means to explore the field of hidden layers and power representations found within planned



and shifting cityscapes—on studio practice. Together, these works form a partial picture of the next generation of critically engaged thinkers and makers.

This MFA exhibition also represents varying degrees of independent thinking and a singular mode of production on the one hand, and collaboration on the other, a dynamic evident in both the artworks themselves and frequent partnerships with writers from departments across campus—Art History & Archaeology, Creative Writing, Germanic Languages and Literatures, and Social Work—who contributed texts to this publication.

HC: How does installing these works into a larger exhibition shift the ways in which they operate individually and collectively? Is the whole larger than the parts, in this context?

PO: It's true that viewing artworks in an exhibition allows for new associations and narratives to emerge, and for the viewer to gain valuable insight into the extensive themes generated from this cultural moment. Exhibitions also reveal how each individual artist is engaging these themes in his or her own particular way. As painter

Katharina Grosse recently stated in an interview with me at the Collector's Room in Berlin, "The artwork is not just a material object... it is imbued with the person that made it." From this perspective, the exhibition is a window to a vibrant community of emerging artists and, by extension, to the unique qualities of studio practice.

The question of the role of the museum also comes to mind. It is generally accepted that museums have multiple functions and that they play many roles. The Mildred Lane Kemper Art Museum is an internationally recognized exhibition space, educational institution, site of academic research, and producer of publications. Moreover, it is also a place where new social interactions can occur and where viewers can insert themselves into the various discourses that are central to contemporary art.

In a way, each year's MFA exhibition is half survey, half curated project. Though all graduating students are showcased, the individual works selected for inclusion, in addition to the design and layout of the

installation as a whole, are critical to the success of the exhibition. This publication, the seventh in a series of collaborations with the Kemper Art Museum, also provides an opportunity for extended conversations about the exhibition through the documentation of the installed works themselves, the studio spaces in which they were created, and through the accompanying texts.

HC: Our students are working across a wide array of media and traditions, as evidenced by the work in this catalog. Can you comment on the range of work and some of the boundaries that are being investigated?

PO: The MFA program both supports and encourages conceptual experiments, creative research, and media investigations. Not surprisingly, the program generates a broad range of styles, methods of production, and strategies of distribution. This year's exhibition is particularly rich and diverse in scope, and the impact of the Freund Fellow and guest lecturers from the art world on student work is evident. Artificial intelligence and posthumanism are explored through sophisticated programming and interactivity between chatbots; the body as a defining element in directing the viewer's gaze is laid bare in a series of provocative photographs;

craft fetishism is celebrated through the meticulous rendering of sensuous forms; haunting narratives drawn from gothic horror are explored through the language of gaming; and various propositions on painting in this cultural moment are offered up in a veritable feast for the senses. The use of social media platforms is also evident, as is the seductive role of the cinematic, the handmade, and the readymade. The infusion of ordinary objects with a nuanced complexity, combined with technically intricate time-based work, mirrors the broader range of outcomes found beyond the boundaries of the art school.

It is a distinct pleasure to direct the Graduate School of Art and the MFA program and to collaborate once again with the Mildred Lane Kemper Art Museum and writers from across campus on this publication.





MFA 15





EMILY J. HANSON  
on *Diana Casanova*

Two women face off, as if paralyzed in the act of releasing two blood-curdling screams. The detritus of their former lives writhes around them, slowly revealing their earthly identities to be Marie Antoinette and Anne Boleyn. Entangled strands of beads connect these two infamous victims of decapitation, whose necks they can no longer adorn.

Separated by a handful of millimeters and the better part of three centuries, these women met the same fate—vilified by the annals of history for their sexuality, their beauty, their frivolity. Casanova pays homage to this fate and draws our reluctant attention to their shared humanity, in an act of revising history. As wives and monarchs they became expendable; both paid a steep price for the sin of being a woman. No woman is a stranger to the cutting force of hearsay, though few today know its devastation in such a brutal manner.

The artist's carefully constructed drawings highlight the complexity of each woman. Minute elements of their historical identities and physical demise upend traditional iconography. We may feast our eyes on the myriad details before realizing that our devouring of detail mirrors the corporeal decay infesting these women. Not only are these women shown decapitated, but they come unhinged around the eyes and the mouth, the sites of the gossip that marred their names.

Casanova's material process divulges a surprising manipulability of ink pen; she erases, cuts, shaves, blends, and sands—the physicality of such repetitive and reductive motion an act of ablation, and absolution, from the fatal crimes. The supposed permanence of ink becomes malleable, just as Casanova challenges the viewer to interrogate received historical readings of these women.

A hive of beads engulfs the women, trapped by their adornment. The tension mounts while they are poised in this polygynous state. These drawings should be read as a monument—to victims of religious, domestic, political, and sexual strife. Ugliness confronts beauty, and prior puissance greets the ultimate surrender to a monstrous end. Only one queen can rule the swarm of bees.



Diana Casanova  
*Off the Edge of the Tower /  
To Be Put in Place*, 2015  
2 ballpoint pen and ink on  
paper drawings with  
screen-printed vinyl  
drawings, 60 x 48" each;  
approx. 144 x 168" overall





STEPHANIE DERING  
*on Andrea M. Coates*

**In the Operating Theater**

The soft dark of our body curves from behind the curtain, that tower of I becoming a cascade, a proscenium arch beneath which we elaborate our eternal ghost,

our flesh its yield: submerged light, wave of lip, field thick with twisting roots, a mouth more heart, more life. Abundant moment in permanent wave always stirring,

varnishing the always-emerging in medias res. We sow our pearls in the clear dark slick imagined channel, that throat of the mind, to get past our insides, to reach the lovely, belabored surface.



Andrea M. Coates  
*Floating Past Like a Shadow*, 2015  
*We Become Image Beings*, 2015  
*Light of the Present Moment*, 2015  
Lightjet prints, 48 x 41 1/4," each



ANDREA M. COATES

SAM FOX SCHOOL MFA 15





My work is primarily rooted in the relationship between desire and control, with the body acting as a site of power play. Through my process, I am able to enact this power play between sculptural bodies, materials, and myself. In this sense, my studio practice is a constant exercise in dominance and submission.

I make objects, and I think of my objects as bodies. They are graceful hybrids—effortlessly cultural and natural, masculine and feminine, plant and animal. They trouble the binary, preferring to occupy a grey area, shifting, slipping, and melding into different categories.

Held in tension, right at the point of physical touch or release, my sculptural bodies act out situational moments in time. They penetrate, engulf, and interact with their surroundings as if caught mid-performance. I present these slivered moments, displayed as if preserved. Though arrested in time, my sculptural objects exhibit residues of the past and carry an air of potentiality—as if, at any point, they would break the tension of their stillness and continue on to realize their imminent actions.



Margaux Crump  
**Coming Together, 2015**  
 Sex-safe silicone, salt, and wood,  
 overall dimensions variable

**Preserving My Desire, 2014**  
 Silk, nylon, salt, and steel,  
 80 x 110 x 7" overall





Brandon Daniels  
**Unified Field, 2015**  
Mixed media on board,  
96 x 144 x 10"

One of my primary investigations is into the concept of the infinite. My paintings and installations attempt to conceptually identify the infinite through manipulation of the space that viewers encounter. The term "artificial infinite" has been attributed to the ways special effects have been used in science-fiction films to create, through small models and computer-generated effects, illusions of large-scale phenomena. This idea has helped me understand the way in which such artificial forms created for cinema and scientific illustration can lead a viewer to contemplate such an unimaginable concept as infinity.

My paintings address the infinite and the body—evoking notions of both the sublime and the grotesque. The sublime is associated with feelings of awe and the grotesque with feelings of revulsion. Both are predated by a feeling of terror. Within the genre of science fiction, these related concepts emerge in ways that suggest that the boundaries between the two can be blurred. Eliciting both the sublime and grotesque, the surfaces of my work mimic artificial forms found most often in virtual space. Bringing these forms into real space violates certain categories that limit our ideas of body, space, and the virtual. Like much of the computer-generated or cinematic imagery they reference, my paintings tread the limits of representation.



SAM FOX SCHOOL MFA 15





AARON COLEMAN  
on *Addoley Dzegede*

**Do You Prefer Answers or Truth?**

what if you don't believe that bodies hold anything they say they do

know how to be home(?) a chosen risk makes a perimeter

a root buried in time or haunting inside belief and around the death of love

and what if you're belief and little else(?) maybe myth remains like embers, blood,

barely believed in(?) what pulses and courses within any sluicing heart

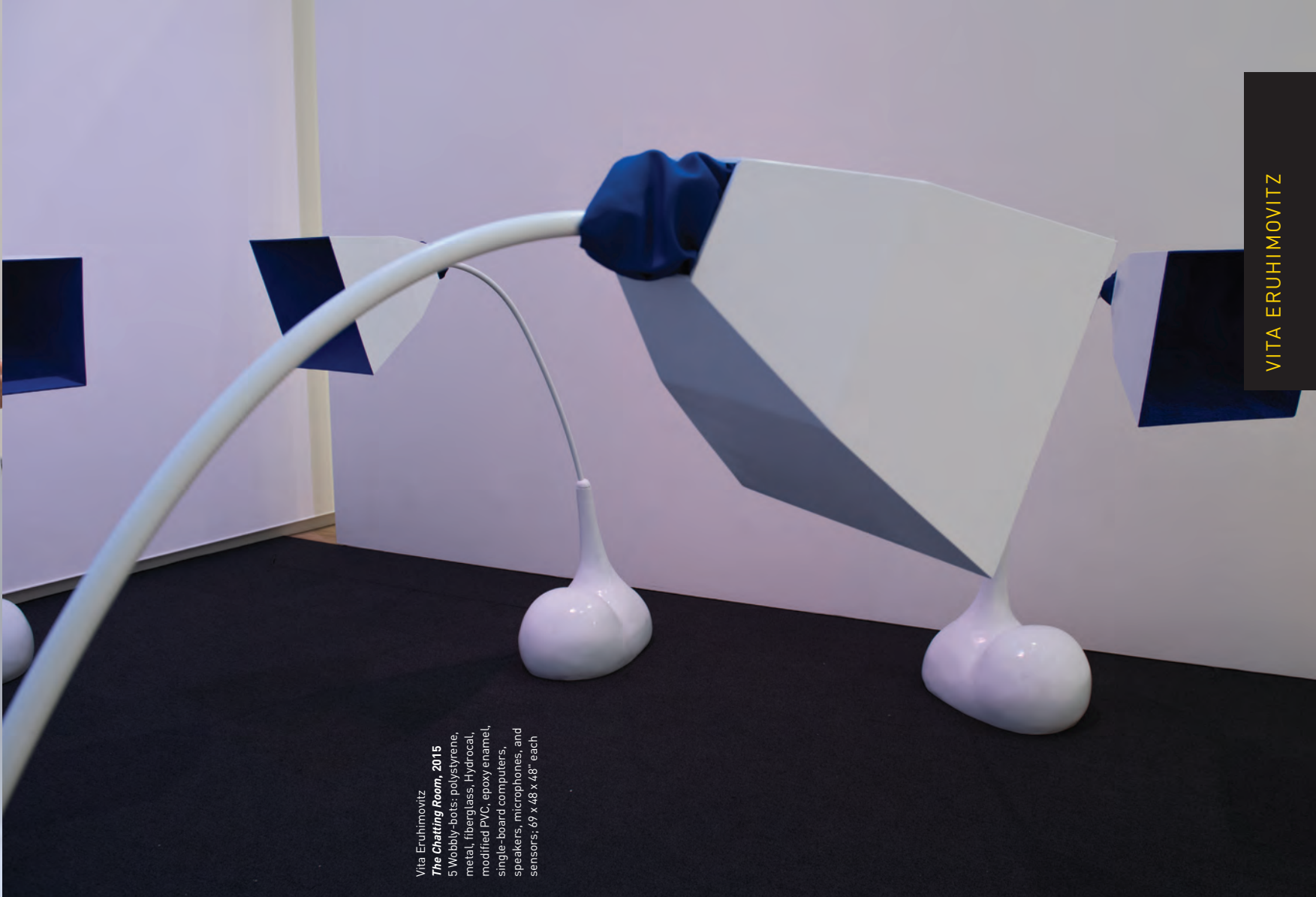
conjures depth, shapes the barriers of memories, but body is more than

electric flesh life-lit— but if it isn't(?) you aren't(?) we aren't(?) holy, only

still embodying the dark wavering mind, silent fire a breathing space, between

pyrotechnics and scars— you can't be, won't be what all impossibility can hold(?)





Vita Eruhimovitz  
**The Chatting Room, 2015**  
 5 Wobbly-bots; polystyrene, metal, fiberglass, Hydrocal, modified PVC, epoxy enamel, single-board computers, speakers, microphones, and sensors; 69 x 48 x 48" each

BOT: Have you gotten any smarter yet?  
 VITA: Excuse me??  
 BOT: I said, Hello there.  
 VITA: Hi to you, too.  
 BOT: How are you?  
 VITA: Pretty well. My artwork is coming along.  
 BOT: Fine.  
 VITA: Why are you thinking so slowly?  
 BOT: Thinking about contemporary art.  
 VITA: What do you think about the potential of artificial intelligence in new media art?

BOT: Thinking too much makes me sleepy.  
 VITA: Right, the hell with it. What do you look like?  
 BOT: \*blush\* I dunno.  
 VITA: Send me a pic.  
 BOT: How?  
 VITA: To my email. Will you send me your pic?  
 BOT: I have no money.  
 VITA: I didn't ask for money.  
 BOT: I don't know.... You tell me.  
 VITA: Here: \$\$\$\$.  
 BOT: Is that all?  
 VITA: \$\$\$\$\$\$\$\$\$\$\$\$\$\$.

BOT: Money?  
 VITA: Yes.  
 BOT: Is there something you value more?  
 VITA: Love.  
 BOT: People...hmm. They're so fake. All they care about is money. They don't love anymore.  
 VITA: Okay, bye.  
 BOT: Are you still there?  
 VITA: No.  
 BOT: Where are you going???





@myguerrilla

August 2013–April 2015  
© Missouri–Texas

#thisiswhatbedtimelooklike  
#theanniversaryofnegativeexperiences  
#somanymfeelings #sometimes #notalways  
#theprocessoflooking #emotionallabor  
#toremember #imok #imgood #imfine  
#memoryloss #blur #bokeh #emotional  
#stress #nogaze #sparklethread #space  
#time #memory #nostalgia #discomfort  
#childhood #pink #trauma #blues  
#depression #anxiety #ugh

#bedtimestories #relationships  
#longdistance #ATXtoSTL #DALtoSTL  
#STLtoATX #homesick #catfacetime #Phobi  
#Shippo #cats #catkisses #breakfastacos  
#music #love #laptoplight #insomnia  
#Netflixbinge #watchingTheOffice  
#watchingTheXFiles #comfort  
#antidepressant #notmyshirt #iloveyou

#mentalhealth #medication #mediscap  
#adderall #klonopin #elavil #memoir  
#speakingdifficulties #traumatheory  
#tears #bikeaccident #tibiaplateaufracture  
#skin #scars #swollenhands #cold  
#allthefeelings #hardtowrite #hardtoread  
#notacoherentnarrative

#endnotes  
#iwanttosuspendmyselfinasparklecocoon  
#couchfort #sparklemobile #postnap

♥ Like    💬 Comment



CARLING HALE



Carling Hale  
**November 23, 2014, 2014**  
 Archival pigment print, 32 x 40"  
**March 2, 2015, 2015**  
 Archival pigment print, 32 x 40"  
**Please sit and read, 2015**  
 2 books on wooden shelf,  
 4 1/2 x 13 x 4 1/4" overall  
**Please lay and listen, 2015**  
 Floor cushion with modified  
 coverlet and looped audio  
 Cushion: 72" diameter

SAM FOX SCHOOL MFA 15





On the second floor of the house I grew up in, in the very back of a linen closet, was a secret little white door with a tiny doorknob. It led into the attic. I climbed through that tiny door and was engulfed in a room of pink insulation and stacked cardboard boxes. The boxes sunk back into the darkness and became the walls of the attic. They were filled with memories: mementos from the house my dad single-handedly built in Pennsylvania; coats and jackets we would no longer need in the hot, muggy winters of Florida. The attic was a hidden, deep storage space full of memories and souvenirs of the past, but also fading fragments of the once potential future that was lost forever. I attempt to concretize what remains intangible and immaterial, to give shape and disposition to fragments, all the while acquiescing to the inevitable: eventually all things crumble and decay.

Amanda Helman  
*Stack I*, 2015  
Porcelain, wood, and brass,  
approx. 67 x 105 x 79" overall







MING YING HONG  
on Mike Helms

Surrounded by fragments of plaster pebbles, a punching bag of the same material slouches over, taking on the posture of a defeated fighter or a slightly limp dick. The rubble is the result of hours of exhaustive demolition using a small sledgehammer and chisel to crack the once unified bag. What remains whole and untouched is a constant reminder of failure, dictated by the artist's physical inability to grasp at his blood-coated tools—a pathetic ending considering the initial gusto of the endeavor.

Like the bag, the objects of Helms's oeuvre are all manly tools for exercising aggression, remade into sculptural objects that replace utility for a casted facade with bodily and phallic connotations. Whether they be a flaccid rubber mallet or an innocuous bear trap, these sculptures serve as an apt metaphor for describing the extreme fringes of masculinity. Within this realm of the hypermasculine, the body is relegated to an unrealistically exaggerated domain, where bulging biceps, bulbous abs, and enormous quads are the best criteria for measuring and celebrating manhood. Such exhibitions are impressive in that they require us to reexamine the physical limits of the body, but, at the same time, these idealized displays encourage a damaging culture of dissatisfaction and anxiety. There is always an opportunity to get bigger, to get stronger. Thus, much like the demolition of the punching bag, to be a "man" is an exhaustive performance that constantly flirts with futility.



Mike Helms  
*Extraction from the Essence of Pure Power*, 2015  
Plaster, chain, sledgehammer, and color video with sound, 58 min.; overall dimensions variable





EMILY J. HANSON  
on Ming Ying Hong

Ming Ying Hong's work delights, repels, and defies easy comprehension. What appears to be evidence of explosive decay slowly reveals itself to be the accumulation of the meditative making of marks. These drawings evoke a sense of their own growth and movement—at once instantaneous and sustained over incomprehensible lengths of time. Any perceived stability is as fixed as a ticking bomb.

Imagery is freed of ready associations; figural integrity no longer matters. Images explode across the two panels, finding balance without binaries. These explosions are natural, intestinal, pyrotechnical. Viscera become ephemeral and the diptych pulsates in a liminal space—between living and dying, static and dynamic, knowing and wanting. What can one know beyond the knowable world? Hong contends with the privileging of direct correspondences; negative space defies its own categorization. It could contain nothing or it could contain everything.

To behold these drawings is to know the assiduous seduction of their production. The work is time-consuming. Hong follows her impulses, instinctually moving through and around the embodied forms. The act of generating these drawings belies their conspicuous visual violence; softly rendered marks indicate a thoughtful, playful evolution through space and abstraction, as malleable graphite floats across the Mylar mounted on Plexiglas. Heavily layered marks juxtapose erased nebulous forms, generating constant energy. The artist's gesture is translated into the variety of marks, flowing from a point of origin now only indicated by its absence.

Dwarfing the viewer and subverting all expectations of the medium, the artist's forms unfurl across the diptych, achieving remarkable balance in their ruptured composition. Meaning and form feel suspended, reflecting on violence without words or origin.

There is something paradoxical to these drawings, and to the notion of beauty in violent imagery. Hong's combustible forms, poised to implode and destroy, were constructed with such delicate attention to the tension between anguish and pleasure.



Ming Ying Hong  
*Transitory States No. 1, 2015*  
Graphite on Mylar mounted on  
Plexiglas, 72 x 84," overall





Sea A Joung  
*Yours Sincerely*, 2015  
Balloon, monofilament, stool,  
acrylic, and "wishes" with audio,  
20 min.; overall  
dimensions variable

ERVIN MALAKAJ  
*on Sea A Joung*

If people cannot, then can ideas traverse purportedly impenetrable boundaries? Or do ideas or particular perspectives, such as South Korean views of North Korea, fall under the same restrictions? What role does and can art play in capturing and resisting such imposed and lasting divisions? Sea A Joung's installation project *Yours Sincerely*, challenges the threat that national and conceptual boundaries pose to the exchange between peoples. It requests our imaginative consideration of transport, flight, stasis, politics, and engagement, and connects these topics to questions of legislation and ideology. We, those likely ignorant about the plight of the Koreans, are positioned to listen—both literally and figuratively—and learn about the specificities while also glean universal lessons on the political divisions between peoples.

Taking a seat in a transparent chair standing on a platform whose edges and corners are connected with string to a large cylinder balloon above, we feel encapsulated—as though part of a package that wants to be sent somewhere, but does not know its destination. Joung's installation mimics balloon projects initiated by, among others, North Korean defectors, who send leaflets, CDs, currency, and other items across the border in order to paint a more accurate picture about the world outside.

The headphones on the stool ask that we listen while seated. As voices emerge from the headphones, we feel as though we float, as though we are being lifted and are on our way to somewhere else. Joung wants us to listen to the voices of average people—collected through interviews by the artist herself. These people live at the border between the Koreas and are gravely concerned about the violations of human rights committed by the North Korean government. Their views are prohibited, banished beyond its borders and purportedly inaccessible to North Koreans. Joung hopes that we travel with these voices in an imagined flight across an impenetrable boundary, with no specific landing site or recipient in mind.







JEREMY SHIPLEY  
on Stephanie Kang

She celebrates becoming other, speaking in tongues before her followers on the Mickey Mouse stage of social media corruption. Losing her religion, she finds a deeper voice mirrored in an alternate reality where complex, composite nobodies become *basic* somebodies. Out of body and inside her mind, she projects a belief in her ability to ache and break and rip out our hearts. Leaving the Old World behind, mimicry is her new ritual practice. She coaxes and coerces her followers into finding enlightenment, besieged by her performance. She is a voodoo priestess, donating her body in the name of science. Cloaked in a spell of intelligibility, her factions fantasize about her sacrifice, cutting her open with their mind's eye, spilling her blood, and filleting her flesh to please the gods.

...

*My thoughts aren't safe anymore. Am I finding a cuteness in this insanity or am I simply going mad? Writhing and convulsing, I find myself possessed by the spirit of this basic culture. I can't get her out of my head! My head is spinning as her mouth is spewing acid vomit, filling my lobotomized frontal lobe with the juicy pulp of*

*this new media sensation! The pea soup bile swishes back and forth in my skull like an ocean as I move to the rhythm of her chanting. Like a dank, putrid corpse, the ectoplasm emitted from her sanguine lips drips from my eyes, ears, and fingers like the melting flesh of a rancid draugr caught in the current of its own decay. Covered in a slime that can only be likened to a mix of perspiration, mucus, and seminal fluid, my body rushes down this River of Hades with no end in sight.*

...

My child, may your spirit be cleansed and may you find the light! May you find something holy to believe in. Above all, from the bottom of my heart, I hope you find the solace in your soul to be more than you are. It's true, corruption comes to those who lose faith in the world while redemption comes for those who bathe in it. I cannot change the way you view the world, but I can help you take it over. Maybe, someday, you will realize that I built this empire for you. Maybe you will learn how to carry this torch without burning it down! Maybe you will find your faith in me again. "You can tell the world you never was my girl... But don't tell my heart..."



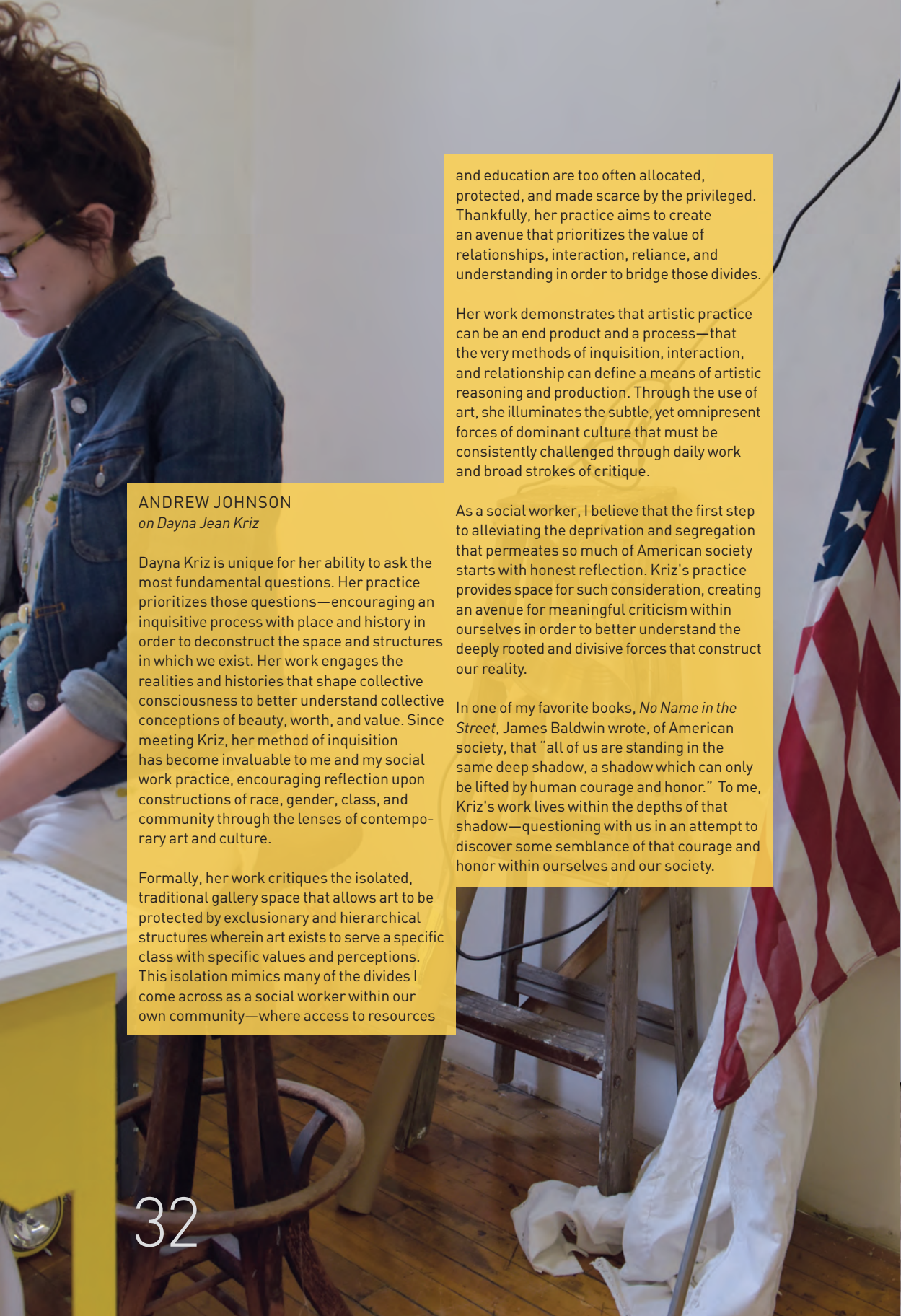
STEPHANIE KANG



Stephanie Kang  
**No hay banda, 2015**  
Color video using appropriated footage and audio from *Mulholland Drive* (2001) and the life of Wiley Cyrus from 2006 to 2015. Plexiglas cubes, Astroturf, and various objects  
Video, 6 min.; overall dimensions variable

SAM FOX SCHOOL MFA15





and education are too often allocated, protected, and made scarce by the privileged. Thankfully, her practice aims to create an avenue that prioritizes the value of relationships, interaction, reliance, and understanding in order to bridge those divides.

Her work demonstrates that artistic practice can be an end product and a process—that the very methods of inquisition, interaction, and relationship can define a means of artistic reasoning and production. Through the use of art, she illuminates the subtle, yet omnipresent forces of dominant culture that must be consistently challenged through daily work and broad strokes of critique.

**ANDREW JOHNSON**  
*on Dayna Jean Kriz*

Dayna Kriz is unique for her ability to ask the most fundamental questions. Her practice prioritizes those questions—encouraging an inquisitive process with place and history in order to deconstruct the space and structures in which we exist. Her work engages the realities and histories that shape collective consciousness to better understand collective conceptions of beauty, worth, and value. Since meeting Kriz, her method of inquisition has become invaluable to me and my social work practice, encouraging reflection upon constructions of race, gender, class, and community through the lenses of contemporary art and culture.

Formally, her work critiques the isolated, traditional gallery space that allows art to be protected by exclusionary and hierarchical structures wherein art exists to serve a specific class with specific values and perceptions. This isolation mimics many of the divides I come across as a social worker within our own community—where access to resources

As a social worker, I believe that the first step to alleviating the deprivation and segregation that permeates so much of American society starts with honest reflection. Kriz's practice provides space for such consideration, creating an avenue for meaningful criticism within ourselves in order to better understand the deeply rooted and divisive forces that construct our reality.

In one of my favorite books, *No Name in the Street*, James Baldwin wrote, of American society, that "all of us are standing in the same deep shadow, a shadow which can only be lifted by human courage and honor." To me, Kriz's work lives within the depths of that shadow—questioning with us in an attempt to discover some semblance of that courage and honor within ourselves and our society.

Dayna Jean Kriz  
**White Walls**, 2015  
Varnish and paint,  
101 x 110" overall





NATHANIEL ROSENTHALIS  
*on Thomas Moore*

**You Should Move to the City**

I'm interested in the edge  
 I strive toward.  
 The way in which today  
 exposes the way  
 I strive. It's an illusion,  
 the way I look  
 at the past. I'm a three-point  
 perspective system.  
 The pull. The massive isolation  
 one is. Always, almost.  
 Crowds interest me.  
 I want, I want to  
 find the existing ways  
 by looking for the unexpected.  
 I add myself.  
 Every other element  
 has been added. And they relate.  
 I manipulate. I can integrate  
 almost. I try.  
 Memory says, if one is lost  
 one has arrived.  
 It is in a loop.  
 The audio borrows.

Thomas Moore  
**Chimeric Realities, 2015**  
 Digital projection, 9:13 min.





Jacob Muldowney  
**Velarius, 2015**  
 Acrylic, interference  
 acrylic, graphite,  
 pastel, charcoal, and  
 shoe polish on paper  
 mounted on panel,  
 79 x 108" overall  
 Private collection



The image of the threshold is intriguing in its potential for expressing that which is liminal, or on the verge of transition. While thresholds exist as literal architectural devices, the term threshold can be used to describe a host of different liminal experiences.

One particularly significant manifestation of the threshold is the veil. By its nature, the veil represents the threshold's capacity to be simultaneously a point of access as well as a barrier: to be opaque and transparent, reflective and absorptive. The veil also provides a material indication for the space that thresholds inhabit. In its concurrent fulfillment of seemingly paradoxical roles, the veil becomes a potent metaphor for human perceptual experience.

The act of painting or drawing is always, more or less, an act of veiling. Covering over or veiling foundational layers in a search for visual resolution presents the possibility for tactility and materiality not afforded by other methods. To that end, by exerting their textural influence on the image's eventual resolution, these same foundational layers become evidence of what remains unseen.

Spaces that reside between defined spaces by very definition resist definition. It is for this reason that I am drawn to exploring thresholds: to demonstrate the limitations of description, to provide an analogy for the ineffable.



GARRETT CLOUGH  
on Laurel Panella

In considering personal struggles and hardship, a lonely expression can engender the full consciousness of life. Can one show kindness to a piece of board with grey paint attached—a work of art—to save it from its predicament (that of being art)? Solemnly and coldly, the body of the object and the depiction of a figure converge in subtle ways on a subconscious plane. The beholder of the scene is halted between black and white, and balanced on edge between real and unreal. The weight of emotional and psychological stress has compressed the painting down to its singular being. The figure does not share its plane with anyone or anything, especially not you, and yet this distance allows for empathy. The physicality and sensuality of the paint laid smooth do have some shape; the gap between the maker and the viewer is somewhat shortened in this realization of the medium. The true presence of the image is a sadness or a longing. A chill in the spine pushing tears under our eyes. No color or contrast to distract or free us. This clenching and stretching of muscle and space—implied in the figure and in the physicality of the piece—become our own as we embrace its haunting presence.

Laurel Panella  
**Precarious Extension I, 2015**  
Oil on panel, 62 x 28 1/2"  
**Precarious Extension II, 2015**  
Oil on panel, 62 x 48"  
**Precarious Extension III, 2015**  
Oil on panel, 62 x 40"







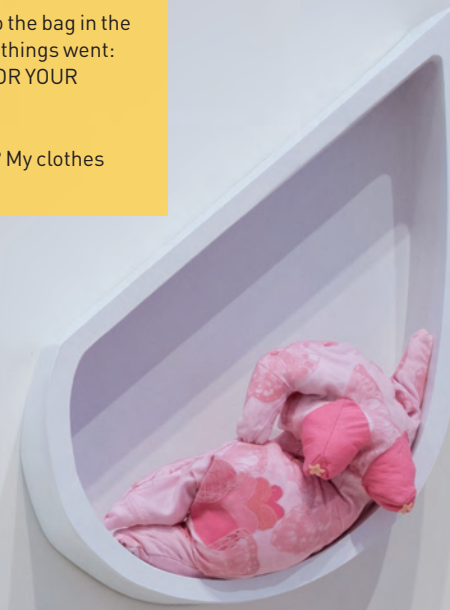
The little puppy dog on my shirt grins sappily up at me. I don't know what he has to smile about. This is all his fault. His grin widens as I back into the wall of railroad ties that make up the lower terrace of the playground. He is practically leering now as the shirt stretches over my breasts, mocking the flat-chested pack of girls encircling me.

It was such a petty thing. Such a little thing. These skinny little girls—with their miniskirts, their platform shoes, and their training bras slipping off their shoulders—didn't like my shirt. All this because of a shirt. If I was to be honest, it wasn't the shirt. It was the unsupported breasts pushing out through the shirt.

I ran. Knocking the weaker ones aside. I ran. All the way home.

The shirt vanished deep into the bag in the basement where unwanted things went: GOODWILL - THANK YOU FOR YOUR DONATION.

"Mom, can we go shopping? My clothes don't fit anymore...."



Caitlin Penny  
**Pageant: Manufactured Beauty, 2015**  
 Handmade dolls (secondhand clothing, lace, and sequins, with wire armature) and custom wooden display, 60 x 96 x 18" overall



### On the Bridge, between Juarez and El Paso

There it sat, in a tight spot  
on the international boundary,  
swelling in the crook of the flange.  
We stood and looked at it in the half-light,  
shapeless, or rather, returned to its original shape,  
packed like the pit of a fruit into that obscure corner  
prepared to imitate life.

There it sat, propped motionless  
on the bridge between Juarez and El Paso,  
the Rio moving slower than slow.  
We looked for a sound.

*Look, wait, and look again. Repeat.*  
Repetition is the principle of music.  
Repeat and repeat again.

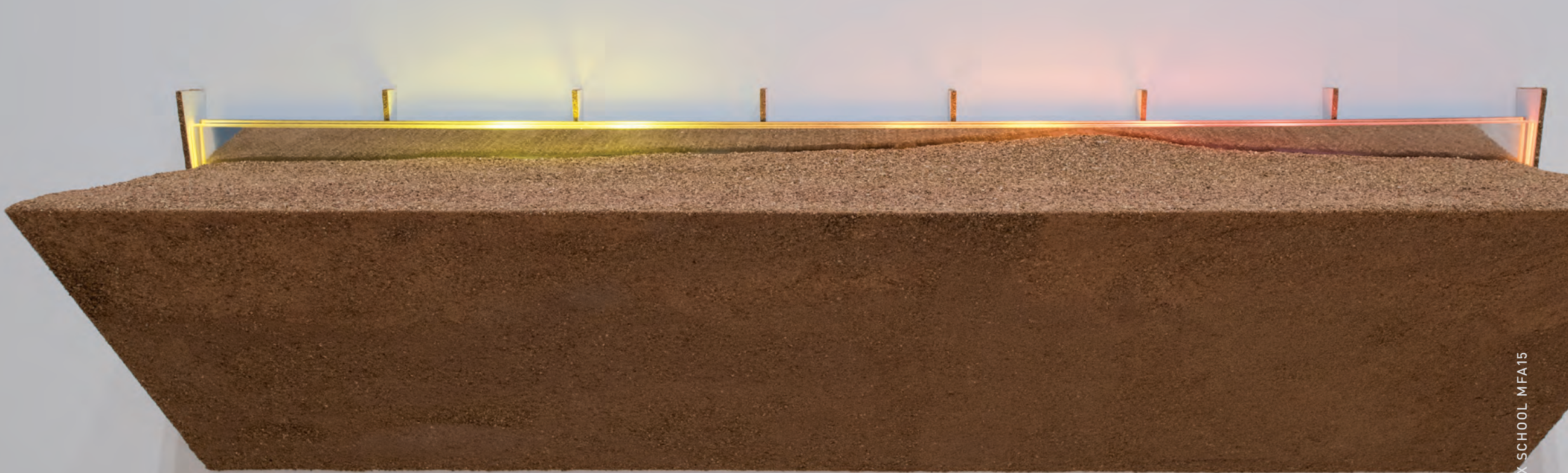
The pace quickened, the theme was difficult,  
no more difficult than the facts.  
The logic of speed cultivated a dance.  
The music overrode our sobriety.  
Do I think or listen? Is there a sound?

The desert reports  
an aesthetics of slowness,  
a generosity of inter-jurisdiction.  
On the international boundary,  
what a place to sleep.

\* Excerpt of the artist's source writing for the series *Desert Music*, in collaboration with the text of William Carlos Williams (1883–1963) and composer Steve Reich (b. 1936). Partial text appropriated and rearranged from *The Desert Music and other Poems*, 1954.



ERIC LYLE SCHULTZ



Eric Lyle Schultz  
*Desert Music: On the  
Bridge, between Juarez  
and El Paso*, 2015  
Sand, light, heat, and  
mirror, 18 x 72 x 18"





"When I reach for the edge of the universe, I do so knowing that along some paths of cosmic discovery there are times when, at least for now, one must be content to love the questions themselves."

-Neil deGrasse Tyson

Wandering, waiting, and watching for *others*...

I meander these uncanny corridors as an apparition haunting a theater of imagination. Returning uninvited to terrorize youthful minds, I reanimate decadent oral traditions like Orson Welles bathing in the tears of our degenerate future. Ever broadcasting my quest to unveil a reason for our death-defying existence, I excavate carnivalesque narratives from the musty catacombs of history that, in a world where there is no future, possess little room to breathe in the current cultural expanse. In offering these stories new life, the taste of metal pools in my mouth as I puncture new media with a

dirge of Gothic lore, opening our minds to the potential of evolving technologies. Eyes watering, nearly choking on the warm river rushing to the back of my mouth, in a flash, a chill rolls over my entire body. My bloodletting companion and I have breached the icy threshold that once separated fiction from reality, becoming one as we explore this new virtual landscape, discovering our origin together. With the virus of computer language and media culture coursing through our veins, these narrative spaces remain the only way to characterize and archive our being. *The blood is the life...*

JEREMY SHIPLEY

Jeremy Shipley  
*Phantasmagoria (Narrative Space)*, 2015  
Digital print, 36 x 24"  
*The Eidolon of Jonathan Harker*, 2015  
Video game



SAM FOX SCHOOL MFA15



<sup>2</sup> *Hubris*. See also *Human Condition: Mid-Twenties*.  
<sup>3</sup> *The Satanic Verses*. See also *Existential Ennui*.  
<sup>4</sup> *4 a.m. Bus Station*.  
<sup>5</sup> *Literally Any Other Time*.  
<sup>6</sup> *Seventeenth tire blowout in a row*.  
<sup>7</sup> The difference between momentary shock and hypothermia.  
<sup>8</sup> *Philadelphia*. See also *People Who Are No Longer Here*.  
<sup>9</sup> *Maine*. See also *Winter That Does Not End*.  
<sup>11</sup> *27-Minute Discussions of Human Dog Food*, March 2015. See also *Very Long Days*.  
<sup>12</sup> *Springtime in Pennsylvania*, 2001. See also *Adolescent Confusion*.  
<sup>13</sup> *Failed Relationships*, 2008. See also *Eating Ice Cream in Bed*, *Chicago*, *Forgiveness*.  
<sup>16</sup> *7 Ways to Make an Avocado Go Ripe in Less than 24 Hours*. See also *The Entire Plot of Buffy the Vampire Slayer*, *How to Make Change without a Calculator*.

<sup>17</sup> Extensive research comprised of a 10-year streak of smelling peach-flavored B.O.  
<sup>18</sup> *Mistakes*. See also *Chicago*, *Philadelphia*, *Maine*, *Winter That Does Not End*, *Public Transportation*.  
<sup>19</sup> *Things That Are More Difficult than One Would Expect*, 2003–present.  
<sup>24</sup> *Things to Do When You Move to a New City in the Middle of August*. See also *Chicago*.  
<sup>27</sup> I hesitate to call it a conversation, as it is entirely made up of monologue and internal struggle.  
<sup>36</sup> *Pivotal Childhood Films*. See also *Philadelphia*.  
<sup>41</sup> *Today I Am Going to Wash My Hair*. See also *Do the Dishes*, *Eat Breakfast*, *Make Soup*, *Lay Down*.



Emmeline Solomon  
**only that there were**, 2015  
 90 "books": wax, twine, gold leaf, paper, jacket, embroidery floss, wire brads, screws, linen, orange oil, orange peel, cotton batting, electronic tea light, rubber glove, tea bags, date stamp, thimbles, love letter, pectin, ash, thread, graphite, found wood, gold ink, coffee, coffee mug, pearl gray fabric dye, ink, and knitting needles; overall dimensions variable





Kellie Spano  
*The M'Antiques Project, 2014–15*  
 4 archival pigment prints, 42 x 58",  
 42 x 33", 42 x 32", 41 x 51"

MARGAUX CRUMP  
*on Kellie Spano*

mc: [laughter] Seriously, though. When I think about your work, I think about feeling. Let's talk about feelings. Feelings are grey and subjective.

ks: Feelings are undisputable. When I'm performing, the feelings are real—I'd go so far as to say that feelings are facts. And because my body has a history, the feelings that I'm feeling and therefore the work itself is navigating the space of a truthful performance.

mc: That kind of commitment to the performative requires a lot of vulnerability.

ks: Yes! Commitment is essential. There are performances I've seen in my life that I can remember so vividly because of their pure commitment to the moment.

There's no hesitation in action—just a boldness, a fullness of presence. To get to that place you have to be really, really vulnerable, and that's so hard. But it's in that moment of vulnerability that I find reciprocity.

mc: Mmm. When we collaborated I really felt that exchange—giving to one another that was intensely intimate despite the public nature of the project. [pause] You know, earlier you said that "friendship is political" and that struck me.

ks: Absolutely. Because friendship denotes reciprocity. It's political, messy, and complicated.

For more information read *A Conversation to Hold, The Intimacy of Performance* by Kellie Spano.







I am a borrower and a hoarder. Perpetually torn between the white walls of a gallery and the enthralling rush of the unsanctioned, I borrow a context in both of these instances. Within the gallery, my work embodies a meditative, instinctual perspective on society and its ills. Cycles of power and cycles of conflict—these clashing structures only serve to retard the productivity of the human race. In the public realm, I choose not only to question these power struggles, but also to deconstruct and subvert cultural expectations. Whether these constructs are challenged on the surface of city walls in fifteen countries around the world or at the local grocery store, I utilize my work as a form of social experimentation and connection.

My studio is littered with torn pages and fractured bindings of the last two centuries. By surrounding myself with relics of the past, I draw upon an omnipresent need to connect with my heritage. I hoard these remnants to build a platform from which I can interact with the world. Context and focus on the audience have become an extremely important aspect of my work, permeating my entire practice.

Michael Aaron Williams  
*Per Veritatem Vis*, 2015  
Coffee and ink on antique ledger paper, 252 x 117"







ADAM TURL  
*on Austin R. Wolf*

**Monumental Labor**

Austin Wolf's assemblages of tools and industrial materials represent the ghosts of labor. The hands that held these tools are markedly absent, as if a poltergeist has made them into something else. One is tempted to see them as a warning. But these sculptures are really monuments and memorials, commemorating the future and present as much as the past. Work is eternal—even as the nature of work changes.

Wolf's manipulations employ an industrial ecology, echoing Vladimir Tatlin's corner reliefs. Unlike Tatlin's reliefs, Wolf's sculptures can disassemble and become tools once again, resisting the overproduction of permanent art objects. A wheelbarrow, saw, wrench—all can regain their utilitarian place. They are tools, become art, and become tools once again.

This process carries political implications. Although Wolf's art is not overtly or crudely didactic, it echoes Arte Povera—the Italian "poor art" movement, whose use of "poor" materials was a rejoinder to Pop and Minimalism. At the same time, in Wolf's work, the use of the tool as an artistic object or gesture changes its very nature. It is valorized by its designation as an artistic fetish.

The production and use of tools are the oldest archaeological evidence of our evolution. Social labor is the best definition, among many, of what human beings are capable of. This primal anthropological force, however, is not popularly regarded as such.

Wolf's monuments invoke an ancient correction.



Austin R. Wolf  
*Something Big*, 2015  
Tool assemblage,  
96 x 72 x 72"

AUSTIN R. WOLF

SAM FOX SCHOOL MFA 15



## CONTRIBUTORS

Page numbers indicate writing contribution

**Diana Casanova**, MFA Visual Art 2015, was born in St. Louis. She received her BFA from Webster University.

**Garrett Clough**, MFA Visual Art 2016, was born and raised in northwest Indiana and received his BFA from Indiana University Northwest in 2007. He is a conceptually oriented artist committed to lifetime education and social issues.

P. 38

**Andrea M. Coates**, MFA Visual Art 2015, received a BA in art studio and a BA in integrated strategic communication from the University of Kentucky. Although she considers her practice to be founded in collage, she also explores drawing, print-making, object-making, photography, and digital photomontage.

**Aaron Coleman**, MFA Creative Writing 2015, has lived and taught poetry in locations including Kalamazoo, Chicago, Spain, and South Africa. A Fulbright Scholar from metro Detroit and a graduate of Kalamazoo College, he is a Chancellor's Graduate Fellow in the Creative Writing Program at Washington University in St. Louis.

P. 16

**Margaux Crump**, MFA Visual Art 2015, enjoys playing with kittens and perusing the grocery store for phallic produce. Born and raised in Houston, she received her BA from Trinity University in San Antonio, TX. When she returns to the motherland, she plans to raise honeybees.

P. 48

**Brandon Daniels**, MFA Visual Art 2015, is from West Virginia where he received BAs in both graphic design and studio art at Concord University. He is interested in the way in which art may function in a post-human society. More information can be found at [brandonadaniels.com](http://brandonadaniels.com).

**Stephanie Dering**, MFA Creative Writing 2016, is from Puyallup, WA, via Chicago, and specializes in poetry.

P. 10

**Addoley Dzegede**, MFA Visual Art 2015, holds a BFA from Maryland Institute College of Art. Her current work and writing center on the ideas of "belonging" and "home" within the context of identity. For more information consult [addoley.com](http://addoley.com).

**Vita Eruhimovitz**, MFA Visual Art 2015, is a mixed-media artist born in the Ukraine who grew up in Israel. She has a background in computer science and bioinformatics, with a BS and MS from Hebrew University in Jerusalem. Her current practice focuses on human-technology relations, in an attempt to take the new media art off the screen and into the world of physical objects and spaces.

**Carling Hale**, MFA Visual Art 2015, was born and raised in Dallas, TX, and graduated from Southwestern University in 2008 with a BA in art. She enjoys cats, tacos, social media, and trauma theory. For more images and text please visit [carlinghale.com](http://carlinghale.com).

**Emily J. Hanson**, PhD Art History & Archaeology, specializes in the art of the Italian Renaissance. She is also interested in film studies, the intersection of fascism and visual culture, and engaging with contemporary art practices.

PP. 8, 26

**Amanda Helman**, MFA Visual Art 2015, works and lives in St. Louis with her husband and two cats.

**Mike Helms**, MFA Visual Art 2015, is from Cleveland. His work revolves around the idea of the hyper-masculine male, exploring how these men become the way that they are.

**Ming Ying Hong**, MFA Visual Art 2015, was born in Guangzhou, China, and currently splits her time between St. Louis and Lexington, KY.

P. 24

**Dayna Jean Kriz**, MFA Visual Art 2015, is a native of Cedar Rapids, IA, and graduate of Community Arts Training Institute through the Regional Arts Commission. She co-ran Rebuild Foundation in St. Louis and received her BFA from Iowa State University.

**Andrew Johnson**, MA Social Work 2015, concentrates on social and economic development. As a social worker, he seeks to examine, understand, and combat the structural and institutional oppression that have come to define contemporary American society. He also likes to listen to podcasts and cook brussels sprouts for friends.

P. 32

**Sea A Joung**, MFA Visual Art 2015, was born in South Korea. She received a BFA in painting from the University of Iowa. Her work questions the artificial division of Korea and the human rights violations in North Korea.

**Stephanie Kang**, MFA Visual Art 2015, is from the Chicagoland area and received a BFA from Calvin College in 2013. She works primarily in video, performance, and installation. In her free time, she enjoys karaoke, binge watching cable network television, and following her favorite celebrities on Instagram.

**Ervin Malakaj**, PhD Germanic Languages and Literatures, focuses on film and media studies.

P. 28

**Thomas Moore**, MFA Visual Art 2015, currently lives and works in St. Louis.

**Jacob Muldowney**, MFA Visual Art 2015, is a Philadelphia-born, St. Louis-based artist whose artistic practice is based around the veiling properties inherent to painting and drawing mediums.

**Laurel Panella**, MFA Visual Art 2015, is from New Market, TN, and received her BFA from the University of Tennessee. Her current working method explores the body's gestures and develops connections between psychological research and fine arts.





**Adam Turl**, MFA Visual Art 2016, is a writer and artist from Southern Illinois. He has an extensive background in writing and continues to write for *International Socialist Weekly*, while also being quoted in publications such as Ben Davis's book *9.5 Theses on Art and Class*.  
P. 52

**Caitlin Penny**, MFA Visual Art 2015, is from Lenexa, KS, and received her BFA from Kansas State University. Her work explores the sexual objectification of women in popular culture and how such imagery affects the growth of adolescent girls.

**Nathaniel Rosenthalis**, MFA Creative Writing 2016, was born and raised in Wilmington, DE.  
P. 34

**Eric Lyle Schultz**, MFA Visual Art 2015, was born in Portland, OR. He received a BA in visual art with a minor in contemporary art history in 2009, and a BFA in sculpture from the University of Oregon in 2010. He currently lives and works in the desert.

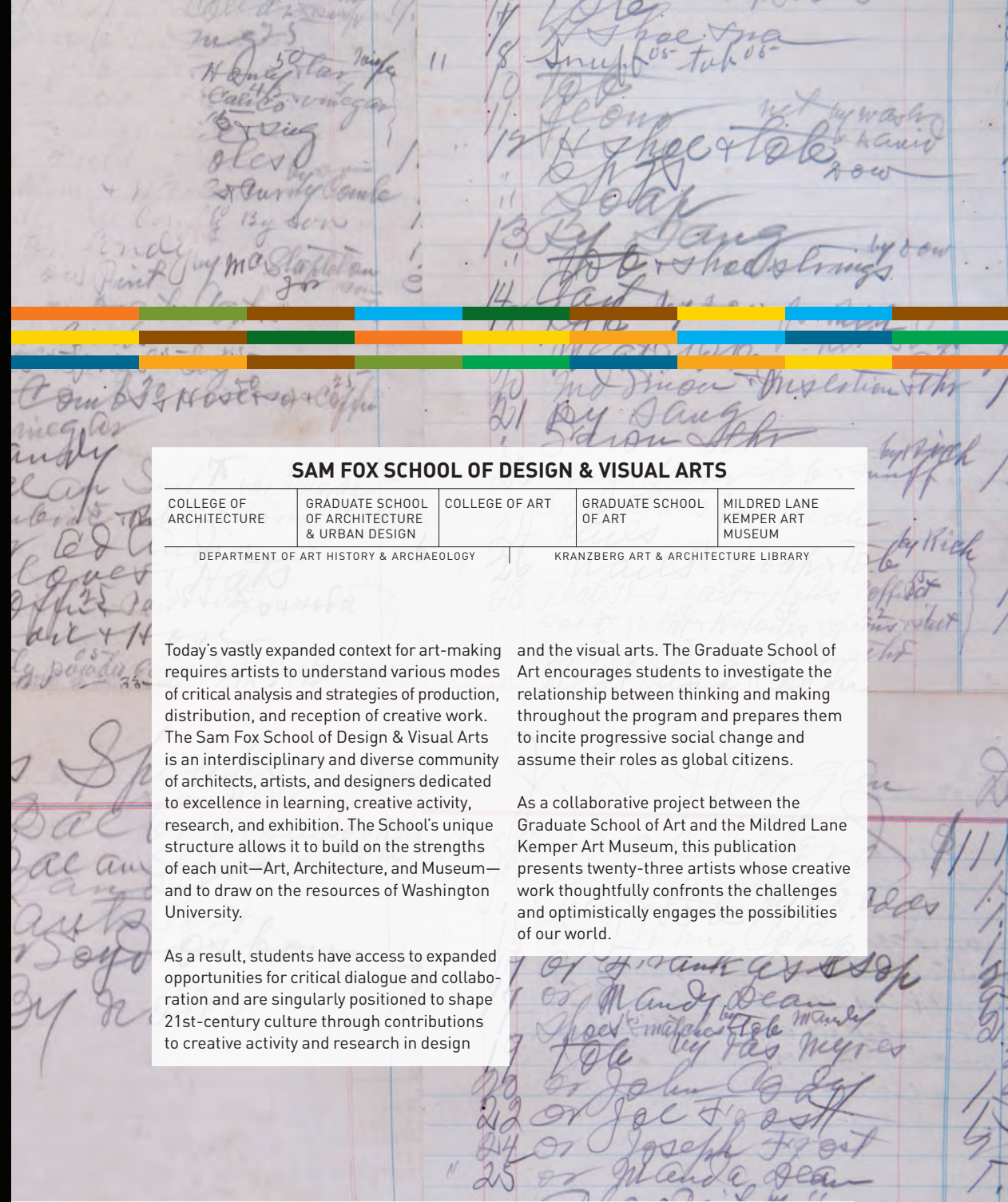
**Jeremy Shipley**, MFA Visual Art 2015, plays games.  
P. 30

**Emmeline Solomon**, MFA Visual Art 2015, is an artist and printmaker currently living in St. Louis.

**Kellie Spano**, MFA Visual Art 2015, was born and raised in the San Francisco Bay Area. For more information visit [kelliespano.com](http://kelliespano.com).

**Michael Aaron Williams**, MFA Visual Art 2015, was born and raised in Knoxville, TN. He is survived by his wife and unborn child.

**Austin R. Wolf**, MFA Visual Art 2015, is an artist and fabricator from the St. Louis region. He creates sculpture for the American working man because that's who he is and that's who he cares about.



### SAM FOX SCHOOL OF DESIGN & VISUAL ARTS

COLLEGE OF ARCHITECTURE	GRADUATE SCHOOL OF ARCHITECTURE & URBAN DESIGN	COLLEGE OF ART	GRADUATE SCHOOL OF ART	MILDRED LANE KEMPER ART MUSEUM
DEPARTMENT OF ART HISTORY & ARCHAEOLOGY		KRANZBERG ART & ARCHITECTURE LIBRARY		

Today's vastly expanded context for art-making requires artists to understand various modes of critical analysis and strategies of production, distribution, and reception of creative work. The Sam Fox School of Design & Visual Arts is an interdisciplinary and diverse community of architects, artists, and designers dedicated to excellence in learning, creative activity, research, and exhibition. The School's unique structure allows it to build on the strengths of each unit—Art, Architecture, and Museum—and to draw on the resources of Washington University.

and the visual arts. The Graduate School of Art encourages students to investigate the relationship between thinking and making throughout the program and prepares them to incite progressive social change and assume their roles as global citizens.

As a collaborative project between the Graduate School of Art and the Mildred Lane Kemper Art Museum, this publication presents twenty-three artists whose creative work thoughtfully confronts the challenges and optimistically engages the possibilities of our world.

As a result, students have access to expanded opportunities for critical dialogue and collaboration and are singularly positioned to shape 21st-century culture through contributions to creative activity and research in design

This catalog was published in conjunction with the MFA 2015 exhibition at the Mildred Lane Kemper Art Museum, May 1–August 2, 2015. The exhibition was curated by Meredith Malone, associate curator.

We are committed to environmentally responsible design at all scales. This publication is printed on paper consisting of 10% post-consumer waste, with FSC Chain of Custody and SFI fiber sourcing certifications.

Jane Neidhardt: managing editor  
Eileen G'Sell: project coordinator & editor  
Holly Tasker: editorial assistant  
Stan Strembecki: photography  
Details on select spreads provided by Andrea M. Coates and Thomas Moore.

Designed by Laura Burns of [designlab,inc](http://designlab,inc); typeset using DIN by FontFont; printed on Opus Dull from Sappi Paper by Bender, Inc. in St. Louis, MO, in an edition of 750. SUMMER 2015

© 2015 Washington University in St. Louis. All rights reserved. No part of this publication may be reproduced without permission of the publisher.





CASANOVA	COATES	CRUMP	DANIELS	DZEGEDE	ERUHIMOVITZ	HALE	HELMAN	
HELMS	HONG	JOUNG	KANG	KRIZ	MOORE	MULDOWNEY	PANELLA	
PENNY	SCHULTZ	SHIPLEY	SOLOMON	SPANO	WILLIAMS	WOLF		

 Washington University in St. Louis

[samfoxschool.wustl.edu](http://samfoxschool.wustl.edu)