CHAIR’S STATEMENT

It is my sincere pleasure to welcome you to this celebration of the creativity and culture in the Department of Art at Miami University. It is my honor to serve as Chair after having been on the faculty for over twenty years. During my time at Miami I have witnessed many changes in the curriculum, technology and people; but one constant always has been the high quality of the work produced by our students, faculty and staff.

The faculty of the Department of Art are the epitome of the teacher/scholar model for which Miami is well-known. This type of educator equally balances the roles of research/creative activity with curricular development and instruction. They bring their personal work into the classroom for example and engagement, or collaborate with their students on the development of ideas and the creation of projects. This exhibition of faculty, emeriti and alumni work is a great representation of this culture.

I am honored to exhibit my own work with such an accomplished and dedicated group. The diversity of the show speaks to the wide-ranging talents of these individuals and their commitment to their various fields of art. As the audience, you, the viewer, are an integral part of the exhibition. I hope these works communicate with you in ways that are personally meaningful.

Warm Regards,

Peg Faimon
Chair & Professor, Department of Art
Helen Armstrong  Assistant Professor
Andy Au  Associate Professor
Erin Beckloff  Instructor
Daniel Bonham  Visiting Faculty
Andrew Casper  Assistant Professor
Joomi Chung  Associate Professor
Larry Winston Collins  Associate Professor
Susan Ewing  Distinguished Professor/Associate Dean
Peg Faimon  Professor/Chair
Tracy Featherstone  Associate Professor
dele jegede  Professor
Jean Langan  Associate Professor
Matthew Litteken  Lecturer
Rod Northcutt  Assistant Professor
Amy Pace  Instructor
Jennifer Purdum  Visiting Faculty
Ellen Price  Professor
Geoffrey Riggle  Visiting Assistant Professor
Dana Saulnier  Professor
Samantha Skelton  Visiting Assistant Professor
Pepper Stetler  Assistant Professor
Dennis Tobin  Associate Professor
Jacob Tonski  Assistant Professor
Ann Wicks  Professor
Roscoe Wilson  Associate Professor
Jennifer Yamashiro  Lecturer
Jon Yamashiro  Associate Professor
Participate Coasters, 2011
Letterpress
15 x 15 x 18 inches
ARTIST STATEMENT

Graphic design is often about control—controlling what the audience sees, controlling the typography of a piece, controlling its concept. This interpretation of design stems from a modernist understanding of authorship. Closed and complete, a finished work delivers a specific message to a targeted audience. Participatory design turns this idea on its head by requiring user content for completion. Rather than delivering clean, finished products to a passive audience, participatory designers create open-ended generative systems that engage the newly activated user.

My own work explores participation from both a theoretical and pragmatic perspective. The text and design of Participate: Designing with User-Generated Content empowers designers to replace completed artifacts with flexible frameworks. The accompanying coaster series, developed for the launch of the book, encourages readers to self-define the four main themes of the piece—community, modularity, flexibility and technology—and then share their perspectives through a collaborative sculpture.

BIO

Helen Armstrong is a designer and an educator based in Oxford, OH. She has an MA in English literature, an MA in publications design and an MFA in graphic design. Armstrong is currently an assistant professor of graphic design and a faculty affiliate of Interactive Media Studies at Miami University. In addition to teaching, she also works as principal and creative director of her company, Strong Design. Her work has been included in numerous publications in the United States and the United Kingdom, including The Complete Typographer, The Typography Workbook, and Design Elements. Armstrong’s first book, Graphic Design Theory: Readings from the Field (Princeton Architectural Press), was published in Spring, 2009. Her second book, Participate: Designing with User-Generated Content, came out in 2011.

Helen Armstrong

ASSISTANT PROFESSOR

Graphic Design
2009 – present
Oxford Campus

EDUCATION

MFA, The Maryland Institute College of Art
MA, University of Baltimore
MA, University of Mississippi
BA, Delta State University
Vl-oï: 12.r. 2010
Gouache on archival pigment print
22 x 17 inches
**ARTIST STATEMENT**

On one of NPR’s *Science Friday* programs, there was a discussion of the viability of auto assembly in manufacturing. The basic principle was that providing the correct recipe and environment, one could construct a computer or other complex machine by just providing the right variables and setting them in motion.

I was particularly struck by how this happens in the development of life, with fertilized eggs following local rules of chemical interaction that eventually leads to a complex living fetus. In “Life Industries,” I am exploring the idea of products that are living things, manufactured and marketed, the necessary construction being merely code that explains a sequence of events to make the organism viable. The various products are labeled according to their product name/number and the periodic elements on which they are based.

These *Life Products* are based on either Carbon, Silicon or Nitrogen-Phosphorous and are potential colonists of other worlds, transmittable by pulses of information that cause the necessary sequence of events for life to begin. The series includes gouache paintings and silkscreens to mimic mid-century product advertisements, sculptures that will be displayed as if a specimen in a natural history museum, and a ‘mockumentary’ about the inner workings and developments inside *Life Industries*.

**BIO**

Born in Chicago in 1972, Andrew Au was influenced from an early age by science fiction, religion, reading and art. With each series of work he produces, he creates a working narrative that sets the parameters for the aesthetic conventions he uses. In recent series of works, he has treated memetic study as a pseudo-science, presenting cultural ideas as if they were living and evolving creatures. His works also challenge the notions of design being evident in lifeforms through a series of life products that will be evolved, rather than designed. He teaches foundation studies at Miami University at Middletown, OH, and maintains a studio with his wife in Cincinnati.
Five, 2012
“Open” acrylic on canvas panel
12 x 9 inches
**ARTIST STATEMENT**

The landscape, still life, figure and portrait all hold an interest for me in my work. These two works are part of a body of work executed at a quickened pace. These works are studies looking for a resolution within the first couple of hits upon the surface in the drawing or painting.

**BIO**

Daniel Bonham received his BFA in painting from The Maryland Institute College of Art (MICA) and an MFA in painting from Boston University. His work has been shown in the United States and in Europe, including group exhibitions at Harvard University Art Museums, Cambridge, MA. While at MICA, he was awarded a Ford Foundation Grant. Bonham was also selected for a one-semester study at the Delaware Water Gap School of Painting in Walpack, NJ, for landscape painting. He has held visiting faculty positions at Quincy College, MA, and Miami University. Additionally, he was a visiting artist at the Art School of the Aegean in Samos, Greece, and taught in MICA’s summer Canada landscape painting/drawing program in New Brunswick, Canada.

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**Daniel Bonham**

**VISITING FACULTY**

Painting and Drawing  
2009 – present  
Oxford Campus

**EDUCATION**

MFA, Boston University  
BFA, The Maryland Institute College of Art
Surfaces, 2012
Recycled rubber
Dimensions vary depending on installation
Surfaces explores the idea of image as memory-space, a constantly morphing dimension where lived experiences are revived and re-articulated as events, signs and sensations. Images used in this work come from various sources, from immediate experience to mediated information. Newly appropriated images are transformed into dark silhouettes and fused together as part of an abstract landscape, serving as metaphors for fragments of memory that through the passage of time have been disintegrated and stratified as sediments.

From a distance, the installation looks like an aerial view of a landscape, emphasizing flatness of the surface, horizontal expansion of space and dense accumulation of layers. A closer observation reveals individual shapes that range from recognizable figures, events and places to non-referential forms and textures. Among various philosophical questions and concepts, one that has been a consistent ground of my creative process is the question of image. What is an Image? Surfaces is one of my formal and conceptual responses to this question. An image is a site to be experienced, a visual field to be interpreted, and a landscape to be contemplated.

Joomi Chung was born in South Korea in 1975, lived in Argentina between 1987 and 1995, and came to the United States in 2001. From 1995 to 2000, she attended the Hong Ik University in Seoul, South Korea, where she completed a BFA in painting and an MFA Research Certificate. Chung continued with her studies, receiving an MFA degree from the University of Massachusetts Amherst. She joined Miami University in 2005 and currently is an Associate Professor of Painting, Drawing and Animation.

Her work has been exhibited in various national and international art centers, museums and galleries, such as the Institute of Art and Design, University of West Bohemia in Pilsen, Czech Republic; Samband Íslenskra Myndlistarmanna Gallery in Reykjavik, Iceland; Hangaram Museum-Seoul Art Center, Seoul, South Korea; Colorado State University in Fort Collins, CO; Herter Gallery at the University of Massachusetts, Amherst, MA; Ohio State University Urban Arts Space, Columbus, OH; Urban Institute of Contemporary Art in Grand Rapids, MI, and the Carnegie Center for Visual and Performing Arts, Covington, KY.
Legacy Series Portfolio (Series of Five Portraits), 2012
Linoleum block print on paper
14 x 11 inches (each)
**ARTIST STATEMENT**

My interest in linoleum block printing peaked after I enrolled in a printmaking course with master printmaker Robert Blackburn, founder and director of the well known Printmakers Workshop in New York City. He encouraged me to explore printmaking using traditional wood and linoleum block techniques. Using the linoleum block printing process provides an avenue for me to create graphic, yet spontaneous, compositions. The series of portrait prints titled *Legacy* is dedicated to five great American men of African descent who faced many challenges during their lives, but who left an enduring legacy. I felt a need to illuminate these figures to inspire future generations. My relief work parallels the activity involved in the construction of a jigsaw puzzle. Certain foresight precedes the development of the textures and placement of various shapes. Composition is vital, regardless of the medium or technique used during the creative process. The subject matter is a reflection of my personal experiences.

**BIO**

Larry Winston Collins was born in Cincinnati, Ohio. Collins received his BFA from Columbus College of Art & Design in Columbus, OH, and his MFA from the Maryland Institute College of Art (MICA) in Baltimore, MD. He also received a fellowship to attend the Skowhegan School of Painting and Sculpture in Maine. Before pursuing a career in fine art, he worked as a graphic designer. Also an educator, Collins is an Associate Professor at Miami University in Oxford, OH. He has received many awards, including grants from the Ohio and Greater Columbus Arts Councils, a travel fellowship in Dakar, Senegal, West Africa, and a printmaking residency at the Dresden Graphic Workshop in Dresden, Germany. Collins exhibits widely nationally and internationally. His artwork ranges from drawings and printmaking to mixed media paintings.
StarSphere: Transparent Study, 2011
Acrylic
13 1/2 x 15 x 14 1/2 inches
**ARTIST STATEMENT**

*The Prague Star* series was begun in 1997-99 during the two years I lived and worked as an artist in Prague, Czech Republic, and is a theme that I continue to explore in a range of materials, processes, contexts and scale, from jewelry to monumental sculptures and, most recently, embossed prints.

Throughout centuries of foreign occupation and recent decades of Nazi and Communist oppression, stars remain powerful religious and secular symbols in Bohemia. The stars can also refer to cosmology and the concept of universal harmony within a higher and mathematical order.

From my ‘Czech life,’ stars are now considered in the context of my American life, as in the flag, denoting the union of states, or as a word forming the masthead of so many newspapers, reflecting the search for truth and the explicit and implicit freedoms cited in the 1st Amendment to the U.S. Constitution. Through light, space, transparency, and reflection, *StarSphere* celebrates enlightened friendship, global communication and, most critically, freedom.

**BIO**

Susan Ewing earned her MFA with Distinction in 1980 and her BA in 1977 from Indiana University, Bloomington, and an AA from Stephens College, Columbia, MO, in 1975. She has taught undergraduate and graduate Jewelry Design and Metallurgy at Miami since 1981 and is currently Associate Dean of the School of Creative Arts. From 1997-99, Ewing was a Senior Fulbright Lecturing Scholar at the Academy of Art, Architecture, and Design in Prague, Czech Republic. In 1999, she taught as a special International Masterclass Professor at the Royal College of Art in London.

Miami University named Ewing a Distinguished Professor and Distinguished Scholar of the Graduate Faculty in 2005, and Distinguished Scholar in 2002. In 1996, Ewing was awarded Miami University’s highest faculty honor, the Benjamin Harrison Medallion, and the Lifetime Achievement Award from Ohio Designer Craftsmen. In 1993, President Clinton honored Ewing as one of 80 artists selected for the White House Collection of American Craft.
Collage including instant film photographs and handmade paper
11 1/4 x 11 1/4 inches
ARTIST STATEMENT

The design process combines analysis, creativity and technology to communicate ideas and to solve problems. My work is as much about this process as it is about the finished product or solution. Research informs my work—I need to be an educated and well informed designer. Critical analysis of the problem includes learning as much as I can about the topic or message I am trying to convey and understanding the intended audience who will connect with that message.

I have worked in collage for many years, beginning in graduate school. I find the medium to be a common ground between art and design, due to the nature of its process. I collect ephemera in my travels, especially when I’m abroad, and I combine those found pieces with my own photography and typographic elements. This collection speaks to my unique travel experiences, and to the things I find interesting and curious along my path.

BIO

Peg Faimon obtained a BFA from Indiana University with Summa Cum Laude academic honors and an MFA from Yale University, where she received the Norman Ives Memorial Award.

Faimon is currently Professor and Chair of the Department of Art. She is an affiliate of Miami’s Armstrong Institute for Interactive Media Studies and was formerly its Co-Director. She is also the Director of the Miami Design Collaborative. Her teaching includes a variety of courses in design. In 2000 she was named the Curry Distinguished Educator, and in 2008 the Naus Family Faculty Scholar. In addition to teaching, Faimon also maintains a design consultancy and has received national and international recognition.


At home, Faimon shares her life with her children, Anna and Noah, and husband, Don. They love to travel and spend time together.
Wearable Structure: Yellow Pod, 2010
Wood and fabric
48 x 82 x 48 inches
**ARTIST STATEMENT**

“Wearable Structures” materialize our daily struggle between control and chaos. The balance is precarious and can tip one way or another in an instant. Building materials traditionally used to construct living environments or other architectural securities are used in a frenetic fashion, quickly, and maybe hopelessly, trying to impose order on a situation that is moving out of control. The traditional role of structure or stability becomes mobile when placed on the figure, allowing the individual to indulge in the illusion of stability. The mobile/wearable element of the work further subverts attempts of control and order. Similar to the way water will carve a new path around an obstruction, the participant finds new ways to move about daily routines in ordinary fashion.

**BIO**

Tracy Featherstone’s work has been recognized nationally and internationally in such exhibitions as: Contraption, Delaware Center for Contemporary Art, Wilmington, DE; Do You Know The Shape of Desire, St. Edwards University, Austin TX; State Fair, Wexner Center for the Arts, Columbus, OH, and Momentum, 825 Gallery, Los Angeles, CA. She is currently investigating a series of works that explores the way ideas are translated across visual media, cultural identity and time. What does it look like when sound turns to drawing? Painting morphs into three-dimensional sculpture? Human form becomes a material within a sculpture? Sculpture expands into furniture? Furniture becomes architecture? What is lost? What is gained?

Tracy Featherstone lives and works in Hamilton, OH. She earned a BFA from the University of Cincinnati and an MFA from the University of Arizona. Featherstone works individually as well as collaboratively with artists Krista Connerly, Denise Burge, Jenny Ustick and Lisa Siders. In addition to developing new work, Featherstone has held international teaching positions at South Jiatong University in Chengdu, China, and Miami University Dolibois European Campus in Differdange, Luxembourg.
The End of the Beginning, 1972-1973
Oil on canvas
48 1/4 x 67 inches
Museum purchase
91-18-2
Photography by Frank Khoury
National Museum of African Art
Smithsonian Institution
**ARTIST STATEMENT**


**BIO**

dele jegede earned the BA (Fine Arts) from Ahmadu Bello University, Zaria, Nigeria, and an MA and PhD from Indiana University, Bloomington. He was the Art Editor at the *Daily Times*, one of Africa’s leading newspapers before joining the faculty of the University of Lagos in 1977, where he became Director of the Center for Cultural Studies. He was a Fulbright Visiting Professor at Spelman College in Atlanta, GA, from 1987-1988. In 1993, he joined the faculty at Indiana State University and served as Chair of the Department of Art from 2001 to 2005. Jegede served as Chair of the Department of Art at Miami University from 2005-2010, and continues to teach art history. He has curated major exhibitions on contemporary African art and published extensively in the field. His *Encyclopedia of African American Artists* was published by Greenwood in 2009. Currently, an edited volume on his work as scholar, artist, cartoonist and art activist, with contributions by seventeen scholars on art and allied fields, will be published in November 2012. A conference on dele jegede’s work has been scheduled for January 2013 at the University of Austin, Texas.

**PROFESSOR**

Art History
2005 – present
Oxford Campus

**EDUCATION**

PhD & MA, Indiana University
BA, Ahmadu Bello University, Zaria, Nigeria
Foreclosure, 2012  
Mixed media  
28 x 16 x 10 inches
ARTIST STATEMENT

Nature is the inspiration for much of my work—the concepts arise from nature. I hold a strong belief in anthropology and geology and feel a strong connection to the earth. Symbols of nature are used to convey concepts. Recurring themes in my work are yin & yang, flora & fauna, natural found objects, and organic form. I’m a mixed media artist, with current expressions in painting, porcelain and installation.

The nesting theme began with the concept that I am a “nester.” Given any significant time in a space or place, I will begin to “nest,” or claim the space. Struck by the beauty of natural birds’ nests, I began to collect them. Noticing that certain containers seemed to lend themselves to nesting, I added nests to them. This installation explores a variety of concepts represented by altered nests. In addition to developing new work, Featherstone has held international teaching positions at South Jiatong University in Chengdu, China, and Miami University Dolibois European Campus in Differdange, Luxembourg.

BIO

Jean L. Langan, who completed her BFA, MA and a PhD in Art Education from the University of Illinois, is a working artist and professor of art education at Miami University. Langan specializes in the artistic development of children and native cultures, teaching art education methods, studio, capstone courses, and supervising student teaching. She is active in research and scholarship at the National and International levels of her field, serving as an officer in the National Art Education Association and the International Society for Education through Art.

Among her many credits, Langan’s art-works orbited the earth aboard the Space Shuttle Atlantis. She was also the lead artist, along with Miami University students and learners, who produced a painted canvas to wrap the Delta V Rocket for 2014. Langan participated in the Healing Arts exhibits at Bethesda North Hospital, Cincinnati (3 years) and McCullough-Hyde Memorial Hospital, Oxford (2 years). She also had the privilege of working with famed artist Christo during his installation of the Gates Project in Central Park, New York City.
Home for Mus musculus, 2010
Steel, paper and plastic with drawing/signage
10 x 48 x 120 inches
ARTIST STATEMENT

When viewers (essentially, learners) pore over items in natural history museums, they happily assume that it represents known facts, heuristic methods or unbiased historical research. Seldom considered is the possibility that facts can be skewed, science can be adjusted to serve agendas, and history itself was written by the victors.

I create sculpture, drawings, paintings and installed environments that strive to communicate the circuitous and often complex relationships we humans have with other people, animals, plants and the land—all based on falsified yet compelling stories...seriously. Natural science, experience with agriculture and an active imagination have all provided me with not only a visual language (diagrams, flowcharts, clipboards and narrative structures), but also with productive lines of inquiry that dovetail well with my background. As a youth I raised pigs, as an undergraduate I studied animal science and biology. I was trained as a carpenter and builder, and I think I have always been inclined to tell those tall, Texas tales. As a working artist now, I remain fascinated with zoology and environmental/social science.

BIO

The General: Rod Northcutt is interested in people—how they live, die, love, fight, eat, drink, share, hoard, isolate, commune, work, make and think.

The Past: He was trained in art schools (MFA in Sculpture from the School of the Art Institute of Chicago, BFA in Painting & Drawing from the University of North Texas), and he has exhibited internationally, although he gave up on making pretty things for rich people long ago. He has lived and worked in Austin, southern New Mexico, Chicago, Detroit, Rochester and southern Ohio, and he began teaching at the university level in 1999 in El Paso.

The Current: He now creates projects that aim to generate dialogs within communities through creative, making-based practice. He maintains a studio in rural College Corner, OH, with his wife, Christina Miller. Refusing to work alone, he collaborates with other like-minded artists and collectives, cultural groups, and citizens of small communities to use art, intervention and dialog to address social challenges.
ARTIST STATEMENT

In recent mixed media monoprints, fragmented plant forms occupy a fluid and indeterminate environment. Uprooted plants and flattened leaves are described by contour lines and diaphanous shapes. The work draws on the relationship between varying languages of depiction as well as the tensions between flatness and spatial illusion and clarity and obfuscation. The accumulation of multiple layers on the membrane-like quality of the paper permits the investigation of surface nuance and the ability of ink to be both transparent and opaque. If pressed further about the all-consuming question of content, I would say that the particular attitudes of the selected plant forms are personifications of dissolution, loss and decay. Important influences for this body of work are Ellsworth Kelly’s plant studies and Leonardo da Vinci’s anatomy notebooks.

BIO

Ellen Jean Price was born in New York City and grew up in Saint Albans, Queens. She attended the Art Students League and Hunter College before she completed her BA in Art from Brooklyn College. She earned her MFA in Printmaking from Indiana University in Bloomington, IN, in 1986. Ellen is currently a Professor of Art at Miami University, where she also serves as Director of Graduate Programs. Her prints are included in public and private collections and her creative work was recognized with Ohio Arts Council Individual Excellence Awards in 1996, 2001 and 2009, as well as with a Cincinnati Summerfair Artist Award in 1998. Her artwork has been included in recent exhibitions of contemporary printmaking, including Here’s Looking at You, Portraits in Ohio, at the Ohio Arts Council Rifle Gallery in Columbus, OH; Stones Throw, at the Elizabeth Foundation for the Arts exhibition space in New York City, and Print Houston: NEXT, a national biennial juried by Dr. Dena M. Woodall, Assistant Curator of Prints and Drawings at the Museum of Fine Arts, Houston.

Price remains an active participant in the printmaking community and is currently writing an article for the Fall/Winter 2012 issue of the Mid America Print Council Journal.

PROFESSOR

Printmaking
1987 – present
Oxford Campus

EDUCATION

MFA, Indiana University
BA, Brooklyn College
Domestic Mori, 2010
Ink on paper
42 x 26 inches
**ARTIST STATEMENT**

*Wunderkammer,* or 16th century curiosity cabinets, have historically been concerned with the strange and extraordinary. These arrangements of natural and man-made objects could capture particular memories of far away, exotic places that were then used to store and retrieve memories. Curiosity cabinets have also shared a relationship with memento mori (images and objects intended to remind the viewer of mortality). It is out of these artistic traditions that my drawings are created. The intent of constructing and arranging objects, both natural and artificial, into personal, domestic “cabinets” is to create my own time capsule of Victorian banisters.

Experimentation with collage and drawing in relation to fragmented and sometimes appropriated images influences the process of my work. The “collage aesthetic” born out of artists like Kurt Schwitters, the Dada movement, has been an influence on my process in drawing. The objects in each of the colored ink drawings are created with transparent, fluid washes allowing for an understanding of the whole object in a relatively atmospheric, open space. Architecture and interior design are obvious influences, which allows for a very concrete understanding of the furniture-like images, but, unlike furniture, the apparent function is unclear or strange at best.

**BIO**

Jennifer Purdum was born in northeastern Ohio in 1975 and grew up in the small town of Wooster, OH. In 2000, she graduated with her BFA from the University of Cincinnati. She attended graduate school from 2001 to 2003 at American University, first in Corciano, Italy, then finishing in Washington, DC, with an MFA in painting and printmaking. After graduate school, she moved to New Orleans to teach as an adjunct instructor until the hurricane Katrina disaster. This eventually led to a relocation back to the Midwest, where she currently lives and works as an Adjunct Instructor at Miami University.
Cluster, 2012
Copper, enamel and steel
9 x 12 x 1 inches
ARTIST STATEMENT

Inspired by life’s events, dilemmas and day-to-day interactions, Geoff Riggle’s work is an exposé of a continuously reflective dialogue combining jeweler’s skills with both precious and non-precious materials. His current body of work both explores and celebrates relationships, growth, progress and the human spirit. Through the use of metaphorical constructs in conjunction with sacred archetypes and form, he poetically points to a symbiotic awareness of our world and lives.

BIO

Born and raised in Richmond, IN, Riggle received his BS in art education from Ball State University, Muncie, IN (2004) and his MFA in jewelry design and metalsmithing from Miami University in 2010. Riggle’s current body of work spans the mediums of metals/jewelry, sculpture, photography and digital media. In recent years, Riggle has exhibited nationally and internationally and has been featured in a number of publications, including Showcase 500 Rings: New Directions in Art Jewelry, Marthe Le Van, author, Lark Crafts, New York, 2012. Currently, Riggle teaches jewelry design and metalsmithing as Visiting Assistant Professor in the Department of Art at Miami University.
M. in Flight, 2011
Oil on canvas
88 x 77 x 3 inches
ARTIST STATEMENT
The ‘night paintings’ began with my attempts to structure within painting the personal loss experienced as one that I love slipped away into an illness that erases memory, thereby collapsing the relationship that we had into darkness. Though my emotional orientation to this lost relationship is central to much of this work, this account is too simple. In art, explanations need not be inaccurate to be inadequate. Rationales rapidly become too small, too focused on some supposed cause and effect way of thinking that is wholly inadequate to thinking about painting. First of all, even as these works structure loss and decay they also largely contradict the idea that this loss should be presented as the slow retreat of memory. Rather, the work impels presence. This is because the paintings are so insistently carnal; flesh bears weight and pressure, flesh becomes muscular, growing, falling, tipping, spilling, collapsing and decaying. Secondly, this painting mediates a complex nullified relationship to the history of painting, specifically to the image of the figure in landscape with its dynamic poles of encompassing nature and now lost relationships to spiritual traditions.

The work structures diverse genealogies as the paintings are fragmented across multiple frames of reference.

BIO
Dana Saulnier was born in Boston and lives on a few acres of rural Ohio farmland where he tries to keep his eyes alert to the rhythms of time. An avid reader of history, philosophy and the psychology of perception he tries to keep his mind open to thinking about our complex relation to passing time. He teaches art by seeking to introduce his students to their own creative relationship to life lived. Occasionally he writes about art making. Saulnier received a BFA degree in Painting from the University of Cincinnati and an MFA degree in Painting from Cornell University. Saulnier is represented by First Street Gallery in New York City. He has exhibited his work throughout the United States and in Europe.
Cycle, 2011
Copper, sterling silver, enamel and magnifying lens
9 x 9 x 20 inches
**ARTIST STATEMENT**

I believe art is our relationship with it. Although it’s not the only important factor when considering art, it is the driving force behind why I create. As humans we are interacting on a daily basis, be it with the objects that surround us or with each other; constant connection and separation is inevitable. The basis of my current body of work is this interaction. As a maker and a crafts person I have been inspired by the connection between people making and experiencing art. By using contrasting organic and mechanical, tool-like elements, I am inviting the viewer to become engaged, to hold and look through these precious objects or to open and reveal something hidden. My work speaks not specifically to the pieces of metal that it is fabricated of, but the volume that it encases and the structure it evokes. I begin my process drawing, both on paper and with wire in space. The process, or time it takes to make a drawing, is often as important as, and sometimes more interesting than, the final result. My work often explores how a drawing can affect and shape space, and sometimes the final pieces incorporate those drawings and the ways the changing light and shapes through lenses and forged wire affect them. My sculptures and jewelry live for the moments that can never be recreated, a unique glimpse seen only once, based on light, depth and the surrounding space.

**BIO**

Samantha Skelton received a BFA in Metalsmithing in 2009 from Edinboro University of Pennsylvania and an MFA in Metalsmithing in 2012 from Miami University, Oxford, OH. Skelton’s recent exhibitions include SNAG international conference in Seattle, WA; the Society for Contemporary Craft in Pittsburgh, PA, and the University of Cincinnati Park National Bank Gallery in Batavia, OH. Currently Skelton holds the title Visiting Faculty at Miami University, teaching foundations.
Seed Drill, 2012
Encaustic on terra-cotta
16 x 16 x 31 inches
ARTIST STATEMENT

My sculpture consists of making moderate size encaustic covered terra-cotta organic abstractions. The combination of form and surface renders an object that is not intended to represent anything specific. The forms themselves may refer to eggs, cells, organs or biology. Or, they may have been inspired from low-tech, hand-held planting and harvesting tools, yet their scale may be out of whack. The surfaces, too, may reference natural materials of growth and or decay, yet they are not intended to represent anything specific. What it all boils down to is this: there are three things that I am interested in, 1.) the process of discovery in the construction and surfacing processes; 2.) the viewer’s perception, sense of discovery and individual interpretation, and 3.) that when it is all said and done there has been a celebration of life.

BIO

Dennis Tobin’s work has been exhibited in museums and galleries throughout the country, in both solo and group exhibitions. He was awarded “Best of Show” at the Wichita National and his work was selected for inclusion in the traveling exhibitions, American Ceramics Now: the 27th National Exhibition and The 28th Ceramic National: Clay, Color, Content. Tobin’s work has been exhibited at the Clay Studio in Philadelphia, PA; the Utah Museum of Fine Arts in Salt Lake City, UT; the Everson Museum in Syracuse, NY; the Butler Institute of Art in Youngstown, OH; the American Craft Museum in New York City; the Crocker Art Museum in Sacramento, CA, and the Museum of Arts and Sciences in Evansville, IN.
Reel, 2011
Digital video
ARTIST STATEMENT

Jacob Tonski is a pragmatic optimist whose work explores dynamic balance through kinetic metaphors.

A self-adjusting platform makes everyone the same height, probing ideas of equality and the origins of power. A larger-than-life top spins about the room, wobbling through themes of pleasure, danger, youth and decay. A sofa teeters, standing on one leg, musing on the stability of the social structures we build.

These and other human-scale objects, both amusing and threatening, find an uncanny identity between toys and tools. The forces of time and gravity serve in these works as foils for those things we are powerless to direct in our lives and with which we must instead dance and negotiate.

BIO

Jacob Tonski holds an MFA from the Design | Media Arts department at UCLA. He studied computer science and has a BFA from Brown University, and he worked as a Technical Director at Pixar Animation Studios. He was a 2010 fellow at the Carnegie Mellon University Studio for Creative Inquiry in Pittsburgh, PA. His work has been shown in Brazil, Germany, Greece, Portugal, China, Finland, The Netherlands, Online and throughout the United States.

Jacob Tonski

ASSISTANT PROFESSOR
Art & Technology
2009 – present
Oxford Campus

EDUCATION

MFA, University of California, Los Angeles (UCLA)
BFA, Brown University
Front Yard Zoo, 2012
Plastic lawn ornaments, Astro Turf and wood
Dimensions vary depending on installation
ARTIST STATEMENT

Lawn ornaments represent how disconnected the average person truly is from nature. Many people surround themselves with these kitsch, cute, controllable and lifeless creatures. These fake ornamental plastic animals stare blankly into the distance, destined never to move, unless blown over by the wind or removed by the owner. Lawn ornaments represent a fascination with controlling nature in every way possible. People control where nature is allowed to exist and with lawn decorations, how we want it to look. These decorations are designed to look harmless, smaller than life, clean and, most of all, cute. People are ignorant of true nature. Bears are not huggable and deer do not come with permanent smiles. At first this seems like a trivial and minute problem, but it represents a larger and more meaningful issue, humankind’s disconnected relationship to nature.

This theme is consistent throughout all of my work. Nature is idealized and often times depicted as sublime or virginal. Through my artwork and research, I am trying to understand this ideal and sometimes surreal misconnection that contemporary society has with the natural world. Where does this misconnection begin and why is it propagated so readily in our culture?

BIO

Roscoe Wilson was born and raised in northern Indiana and southern Michigan. His environmental values were shaped in this mostly rural mid-western setting. Growing up in this region enabled him to experience nature and discover an awareness that only a forest, lake and field can offer. While at UW-M, he studied the history of environmentalism and drew inspiration for his artwork from former Wisconsin residents and environmental pioneers, including John Muir and Aldo Leopold. After graduate school, Wilson moved to Boston, MA, and worked for Skinner Auction House, the Museum of Fine Arts-Boston and the Boston Center for Adult Education. In 2003, he accepted an Assistant Professor position with Miami University, Hamilton, OH, where he now resides. Roscoe Wilson is currently an Associate Professor of Art.

ASSOCIATE PROFESSOR

Roscoe Wilson
Studio Art
2003 – present
Hamilton Campus

EDUCATION

MFA, University of Wisconsin-Madison
MA, Purdue University
BA, Wabash College
Phanphiroj's 2012 photo project Underage, 2012

Ohm Phanphiroj

One of Phanphiroj's subjects, Bar, a ten-year-old boy, confesses to prostituting himself to support his family. For Phanphiroj, the most serious reason for prostituting is to meet the demands of a drug addiction. The power of Phanphiroj's project lies in its ability to pair anguishing details with compelling stories.

Jennifer Pearson Yamashiro

In the interview process, Phanphiroj asks the young men about their past, present, and future. Many of them come from poor families and have been forced to work to support their families. Some have been involved in the drug trade and have developed a strong addiction. Phanphiroj's portraits of these boys are intended to be a call to action. They are meant to draw attention to an overlooked group in the community and to promote a human rights agenda for the prostitutes who entered the profession.

The artist's intention is to confront viewers with the reality of child abuse and exploitation. Some aspects of the photographs are painful and difficult to digest. The viewer is left with the question of what can be done to help these boys. Phanphiroj's project is a powerful tool for raising awareness and drawing attention to this social injustice.

Jennifer Pearson Yamashiro

Ohm Phanphiroj was a Light Work Artist-in-Residence in July 2011. For more information on Phanphiroj and his work, visit his website at www.ohmphotography.com.

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Jennifer Pearson Yamashiro

Ohm Phanphiroj

Phanphiroj's project Underage focuses on underage prostitution in Bangkok, Thailand. The project draws attention to an overlooked group in the community and to promote a human rights agenda for the prostitutes who entered the profession.

Jennifer Pearson Yamashiro

Ohm Phanphiroj was a Light Work Artist-in-Residence in July 2011. For more information on Phanphiroj and his work, visit his website at www.ohmphotography.com.

Underage #4

Reason for prostitution: Money

Clients: 8

Length of prostitution: One week

Siblings: 3

Hometown: Bangkok

Sexual orientation: Straight

D.O.B.: November 12, 1995

Age: 14

Dream: B-Boy dancer

For more information on Phanphiroj and his work, visit his website at www.ohmphotography.com.
Jennifer Pearson Yamashiro is currently the Director of the University Honors Program on Miami University’s Hamilton Campus and a Lecturer in Art History and Integrative Studies. She received a BA from St. Olaf College in English and Art History, an MA in English Literature from the University of Wisconsin-Eau Claire, and an MA and PhD in Art History from Indiana University. As Curator of Photography, Art, and Artifacts at Indiana University’s world-renowned Kinsey Institute, she introduced the collection to the general public with *The Art of Desire* exhibition and catalog. Her collaborative book project *Peek* was the first book published on the Kinsey Institute’s photography collection and later became her doctoral dissertation.

Jennifer Yamashiro was Executive Director of a national non-profit art organization for six years. She teaches the history of photography, American art, modern art, contemporary art, material culture, portraiture and the Western art history surveys. Her research interests include the complex relationships between history and the present, science and art, representation and reality, fine art and popular culture, along with gender studies.
Topaz Internment Camp, Utah - Lydia and Barrack Wall
Photographed 2009, printed 2012
Toned gelatin silver print
14 1/2 x 18 inches
ARTIST STATEMENT

During the spring of 1942, Japanese and Japanese-Americans were imprisoned in American concentration camps because of the way they looked. Their freedom was taken away and their lives changed forever because of their race. After the war, the Japanese quietly worked their way back into American society. Today, fourth-generation Japanese Americans still don’t know much about the internment of their ancestors because their grandparents have remained silent about the events. Japanese of my grandparents’ generation survived by believing in the term  *Shigata ga nai* (it can’t be helped), so be quiet and just move on.

There is an eerie silence that pervades these forgotten Internment Camp sites today. We imagine the landscape and the lives of these uprooted families. My children have become an important part of these silent spaces. They put a racial face on the landscape, a contemporary face to history and show us young Asian faces that whisper, “never forget.”

BIO

Jon Masuo Yamashiro was born the oldest son and raised as a third-generation Okinawan American in the “cultural pastiche” of Honolulu, HI. He traveled from the islands to study at Washington University in St. Louis and received his BFA in 1985, then went on to earn an MFA in photography from Indiana University in 1991. Since the fall of 1993, he has had the privilege of teaching photography to college students at Miami University. Jon lives in Liberty, IN, with his wife Jennifer and their daughter Lydia (12) and son Luke (9).
**Pirouette 2, 2012**

Cast stone

15 1/2 x 11 x 8 inches

Collection of Richard and Susan Momeyer
ARTIST STATEMENT

As long as I can remember, drawing, painting, constructing, sculpting, building, and simply making things have been as much a part of me as breathing. As with most artists, early during my career my creative works were heavily influenced by what I saw. However, as time passed, visual observations/interpretations alone became of less importance and therefore observations became one with what was felt and experienced.

BIO

Joseph L. Cox III, who was born and raised in Cincinnati, OH, developed a fondess for creating art at a young age while living in the West End neighborhood of Cincinnati. Inspired by his grandfather, a local contractor, he developed a strong interest in drawing and in sculpting things from wood. While a student at DePorres Catholic High School for boys, Cox was taught art by the school’s sports coach and art teacher, Frank Shands. Through Shands, Cox applied for and received the Frank Foster Skillman scholarship in 1957 to attend Miami University. Following graduation with his BFA in art studio in 1961, Cox enlisted in the US Army, where he served for three years as an intelligence specialist, and then an additional 18-month tour of duty in Korea.

After the war and his return to the US, Cox became a commercial and fine artist, designing greeting cards, direct mail advertising, posters and commissioned sculptural work. In 1971, Cox began a prolific 36-year career at Miami University, first as faculty in the Department of Art teaching graphic design, sculpture, painting, drawing and illustration. Cox served six years as the department Chair, finishing his career as Associate Provost for the University.
“.....the other side of the fence,” 2012
Wood and found objects
43 x 36 x 28 inches
ARTIST STATEMENT

As I reflect on my sculpture over the last 30 years it appears to me that the content continues to be about the juxtapositioning of the human being and nature in harmony or conflict, a metaphor for the things or conditions that work together or intrude or impose on other natural systems. Wood, bronze, welded steel and the element of motion remain a consistent means of expressing my sculptural ideas.

Jim Killy

Jim Killy holds a BFA from the Columbus College of Art & Design (1970) and an MFA from the University of Notre Dame (1973). He was the primary faculty member in the Sculpture area at Miami University from 1976 until his retirement in 2007. Killy taught sculpture, drawing and design at Lake Michigan College for three years prior to assuming his position at Miami. While at Miami, he developed bronze casting, welding and wood fabrication studios as foundations for the sculpture program in the Department of Art.

Killy’s work has been included in numerous regional, national and international exhibits, as well as a number of one-person and group shows. Selected exhibits include May Show, Columbus Gallery of Fine Arts, Columbus, OH; Indianapolis Museum of Art; New Horizons in Art, Illinois Center, Chicago, IL; Chicago Vicinity Show, Museum of the Chicago Art Institute; International Sculpture Conference, Royal Hibernian Museum, Dublin, Ireland, and University of Hawaii at Manoa.

Selected commissions and collections include Goodyear Tire and Rubber Co. Executive Collection in Akron, OH; Cincinnati Bell Telephone Company in Cincinnati, OH; University of Notre Dame Art Gallery, Notre Dame, IN; Dayton Public School System; Peat, Marwick, Mitchell, Chicago, IL; Mt. Mercy College, Cedar Rapids, IA; American Marketing Association, Columbus, OH, Chapter; Janet Clemmons Center, Hamilton, OH, and Pyramid Hill Sculpture Park, Hamilton, OH. His work is in the permanent collection of the Miami University Art Museum, the Charles Heimsch Conference room in Pearson Hall, Jane Reece Conference Room in McGuffey Hall, as well as Roudebush Hall.
56  *Through the Year, 2012*
Graphite on paper
10 x 10 inches
ARTIST STATEMENT

My current work involves a process of creating form and surface independent of pictorial imagery. I strive to draw from my memory of past observable material that has intrigued me, but I render it in such a way that it may represent some experience in my life. In this way, I hope to create work that can be a personal revelation and can also invite viewers to establish their own personal scenario about the meaning of the work. Maintaining a sense of mystery and ambiguity is important to the work.

BIO

Ed Montgomery earned his BA in printmaking and drawing from the University of Louisville in 1969 and his MFA from the University of Tennessee in 1974. He has been at Miami University since 1977 and has taught a number of various classes on the Oxford and Hamilton Campuses. He is currently Coordinator of Fine Arts and Humanities on the Hamilton Campus and teaches drawing, printmaking and visual fundamentals.

He has been in over 80 group and invitational exhibitions, along with over 30 solo exhibitions. His work is included in numerous public and private collections, such as the Cincinnati Art Museum, the Speed Art Museum in Louisville, KY, the Tennessee Arts Commission and the Library of Congress.

About his work, Montgomery says “My primary interest has always been in the art of drawing, and of all its multiple aspects. I also find direct connections between drawing and other works on paper, such as printmaking and photography. My work refers to personal themes and imagery developed over the course of a lifetime of observation and reflection. In my studying of landscape, still life and figurative resources, I am interested in depicting natural form and texture in a range of tonal value. I attempt to merge earthly, ethereal and spiritual qualities.”
A Boy and His Dog, 1996-2007
Oil on canvas
40 x 20 inches
ARTIST STATEMENT

I believe in Color Color Color! Color as music. Color as narrative. Color as prayer. And yes...color as laughter. In the 2007 book Philip Morsberger: A Passion for Painting, author Christopher Lloyd writes of my “mythical universe, comprising a whole cast of fantastical creatures, both human and animal. . . All these creatures inhabit a turbulent, chaotic world that is hugely energized and dominated by a mood of restlessness.” Lloyd continues by commenting that my “Color is a distinctive feature of the recent narrative paintings . . . The colors sing on the canvas.”

BIO

Philip Morsberger was born in 1933 in Baltimore, MD. He began his art studies at the Maryland Institute College of Art in 1946, finishing with his BFA at the Carnegie Institute of Technology in Pittsburgh, PA. In 1958, he was awarded the Certificate of Fine Arts with Distinction from the Ruskin School of Drawing and Fine Arts at the University of Oxford, England. After returning to the US, he joined the faculty at Miami University where he taught until 1968 when he became the artist in residence at the Rochester Institute of Technology in New York. In 1972, he returned to England where he obtained his MA and served 13 years as the Ruskin Master of Drawing at the University of Oxford - the only American to hold this position. His teaching career subsequently has taken him to Harvard University, Dartmouth University, UC Berkeley and the California College of Arts and Crafts. Morsberger retired after serving 5 years as the William S. Morris Eminent Scholar in Art at the Augusta State University in Georgia.
Curious Colt, 2012
Hand-colored copper engraving on paper
23 1/2 x 31 inches
ARTIST STATEMENT

My activity as an artist-printmaker is a search for the nature of things such as clouds, horses, lilies or rain in the afternoon. It seems to me that prints intensify the essence of their subjects. Perhaps it is the flourish of the media and the necessary involvement of the artist.

I admire satire and humor, but I am not attracted to the cartoonish. I am drawn to the romantic expressiveness, but I do not want sentimentality. My prints and paintings are representative of things and places, not for story or literary connotations. My experiences with subjects provide motivation, but I hope they do not reflect on me, rather on that which is experienced. I hope that my prints may be of use in understanding and appreciating the images we see and situations we discern.

BIO

After completing his advanced studies, he traveled in Europe for two years, establishing a studio in Rome. Wolfe came to Miami University in 1963 to direct the printmaking program after teaching for one year at Clarion College in Pennsylvania. He has been a visiting artist-lecturer at various schools and associations, including the University of Nebraska, the Dayton Art Institute, the Contemporary Art Center of Cincinnati, Grinnell College, Albion College, the Federal University of Panama in Brazil and the Midwest College Art Association Conferences.

Wolfe has exhibited in over 200 regional, national and international competitions, 30 exhibitions by invitation and 25 one-man shows. Wolfe’s works have been selected for museums, corporate and private collections, including, among others, the New York Public Library; the Sheldon Gallery of the University of Nebraska; the Cincinnati Art Museum; the Hunt Botanical Library of Carnegie Mellon; the Dayton Art Institute; the Winter’s Bank, Dayton, OH; the First National Bank of Cincinnati, OH; Ohio State University; the Casa da Gravura, Curatiba, Brazil; The Speed Museum, Louisville, KY, and the Rajashastan School of Art, Jaipur, India. He has received six grants for research in printmaking and painting, and in 1972 he was honored by the Ohio Arts Council for his contributions to the arts in Ohio.

Robert Wolfe

PROFESSOR EMERITUS
Printmaking, Painting, and Drawing
1963 – 1991
Oxford Campus

EDUCATION

MFA, University of Iowa
BFA and BS, Miami University
Paradigm Shift, 2011
Acrylic, oil, burlap, pipes, tubes and canvas on deconstructed board
48 x 48 x 8 inches
ARTIST STATEMENT

My work is a paradigm of socio-political interactions in which a multiplicity of images, popular icons and layers encourage complex visual decoding. I employ parody and metaphorical content on deconstructed, multiple layers to investigate our attractions to political affiliations as influenced by the media, money and organized allegiances. My three-dimensional multiple layers and levels engage the viewers as investigators and challenge them to search for multiple logics and potentials. These structural and personal interactions help to clarify the overlapping of the personal and the public, the implicit and the explicit, the hidden and the exposed, reality and fantasy. They convey the unevenness of the political terrain while expressing my personal energetic response to its virulence. The pipes aid my aversion to certain ideologies and enable me to penetrate bourgeois dreams in order to display their ambiguity or inconsequentiality to social ethics and humane policies. At times, the work serves to lead us to realities generally encumbered by standard or familiar structures, while providing an effective way to make “public-political comment” and relate “private-political experiences.”

BIO

Adéwálé (‘Wale) Adénlé graduated in 2012 with an MFA in Painting and Drawing from Miami University, Oxford, OH. He obtained his undergraduate degree in Fine Art from Yaba College of Technology, Lagos, Nigeria, in 1991, and an MA in Museum Studies from Southern University in New Orleans in 2010.

In addition to his studio practice, Adénlé has taught art classes in New Orleans public schools and at Miami University, and has over 15 years experience as a political cartoonist and art editor with various newspapers in Nigeria, the US and Great Britain. He is currently a Visiting Assistant Professor of Painting and Drawing at Texas Technical University.

Adénlé has exhibited widely in three continents and won numerous awards and grants, including the 2000 Reuters-UK News Graphics Award, in Pamplona, Spain, and London, UK. He was also a recipient of 2012 Rochester Institute of Technology’s Future Faculty award, Rochester, NY. Adénlé is the author of Mixed Feelings, with his most recent public commission being Congo Square, a 7’ x 11’ cast bronze sculpture commissioned by the city of New Orleans in 2010.

EDUCATION

MFA, Miami University
MA, Southern University, New Orleans, LA
BFA, Yaba College of Technology, Lagos, Nigeria
Core III, (Brooch in Base), 2012
Sterling silver, shell, holly, imitation coral
3 1/2 x 2 1/2 x 1 1/2 inches
Photo by Robert Thomas Mullen
ARTIST STATEMENT

I use natural forms as visual inspiration for my work, utilizing traditional metals and metalsmithing techniques. I experiment with a variety of materials in conjunction with precious metals to enhance the form, color, surface and texture of the piece. Recently I have been interested in shell forms, cutting them to reveal the beauty and elegance of their inner structure. I want each object to be understood by its core structure and want to include that object as one element of a finished piece of jewelry or small sculpture.

BIO

Sue Amendolara received a BFA degree from Miami University followed by an MFA in Jewelry Design/Metalsmithing from Indiana University. She currently teaches Jewelry/Metals at Edinboro University of Pennsylvania. Amendolara is President-Elect of the Society of North American Goldsmiths.

Her metalwork has been exhibited nationally and internationally. Publications of her work include American Craft, Metalsmith and Ornament. She has been the recipient of three Individual Fellowships from the Pennsylvania Council on the Arts and a Mid-Atlantic/NEA Regional Fellowship. Her work is in the permanent collections at the Victoria and Albert Museum, The Renwick Gallery of the Smithsonian American Art Museum and the White House Collection of American Crafts.

EDUCATION

MFA, Indiana University
BFA, Miami University
Unum Motum, 2011
Stainless steel, sterling silver, photograph and resin
3 x 4 x 1 inches
ARTIST STATEMENT

Since moving to Kansas from the large city of Seoul, I have been exploring the behaviors of small animals around me. This has inspired the Viatoribus Viae series within a larger group of works with the theme of instinct. In autumn, monarch butterflies travel through the region in large groups and sometimes cluster by the hundreds on trees. Using the mirror image of butterfly wings and reflection I create the illusion of a grouping of butterflies resting on the wearer of these brooches. The distorted outline of the mirror allows the butterfly groupings to be visible only from one particular angle. The magic of this illusion makes the wearer feel as though they are holding a secret, small life on their shoulder.

BIO

After completing her BFA in graphic design and metalwork at Miami University, Heather Bayless moved to Seoul, South Korea, where she received her MFA at Kookmin University with the help of a Fulbright Research Grant. Her jewelry and tableware has been shown in exhibitions throughout the US, Europe and Asia, has been published in several of Lark Crafts’ 500 Series books, and recently was featured in a cover article in Ornament magazine. She has also received several major awards, twice receiving a Saul Bell Design Award, and in 2009 her work earned First Prize out of 3,500 designers for the Massimo Martini Design Award, Beyond Silver. Heather is currently an instructor at Kansas State University in Manhattan, KS.

EDUCATION

MFA, Kookmin University, Seoul, South Korea
BFA, Miami University
Building the Perfect Mouse, 2008
Acrylic on board with digital rendering
16 x 13 inches
ARTIST STATEMENT

My early inspirations were some of the great illustrators of the 1960s and 70s, Mark English, Bernie Fuchs and Robert Heindel. Their illustrations could be found every month on the pages of many of the prominent magazines of the time, and they were like rock stars to me. Wanting to do that kind of work myself, I actively sought out editorial illustration assignments that gave me the opportunity to grow as a painter/illustrator and also to create images that had ideas and concepts behind them. While my focus there hasn’t changed, as an artist you are always growing in different ways both technically in how you paint and also how you conceptually create images. That’s what keeps it interesting. I’m inspired by nature and landscapes. I love to paint those elements and try to incorporate them into the figure work. The things you love in life ultimately come through in the art you make.

BIO

Bill Cigliano is a 1976 BFA graduate from Miami University’s School of Fine Arts. After graduation, he worked as a staff illustrator for an art studio in Cincinnati, OH. In 1979, he and his wife Christine (Miami University BFA, class of 1977) moved to Chicago where he began working as a freelance illustrator. His client list has grown to include a diverse group of magazines, publishers and corporations, including Abbott Laboratories, Boy’s Life Magazine, The Chicago Tribune, Harper Collins, IBM, Major League Baseball, The NY Times, Warner Brothers, and Yankee Magazine, to name a few. Recently he has begun a series of landscape paintings depicting his impressions of England, Italy, Maine and his native Midwest. Some of those oil on canvas paintings can be viewed at Sawbridge Studios, a showroom of fine artisans’ work in Winnetka, IL. Cigliano and his wife Christine live on Chicago’s north side, and he works out of their 100-year-old Victorian house.

EDUCATION

BFA, Miami University
Gallivant, 2008
Oil on canvas
36 x 48 x 1 1/2 inches
ARTIST STATEMENT

I am reaching into the soul to bring forth my best creative process. I try to be open to the still, quiet moments in our daily existence, being an observer of the details of our physical surroundings and the sensual reaction to that physicality. Observing the essence of the human spirit and the interactions, to me, is a key ingredient to describing our human experience.

I describe my process as a dance between the give and take, the yin and yang of what is before me. It is a philosophy of is/not is. I do not paint the item/the scene. I paint the color of the perceptual moment, to notice the nuance and the dance of the line that describes the being and the energy. So really, subject matter is not important. Energy is all there is.

BIO

Sabre Esler received a BFA from Miami University in 1987. Her work covers an astonishing range, from figurative to landscape, cityscape and still life subjects. Her vivid palette, impasto textures and expressionist spirit result in energetic canvases that reflect a sense of joie de vivre. Sabre’s works are cutting-edge fresh, yet classically familiar. The artist, who is greatly influenced by the American expressionists, knows the importance of line and the energy and spontaneity it brings to a painting. She is successful in her quest to achieve the most impact with the least amount of visual effort. Sabre loves texture and achieves it in novel ways, from carving through layers of paint on the canvas to integrating gauze strips into her compositions. Sabre’s work is showcased in galleries throughout the country and in numerous corporate and private collections. Her goal is to connect emotionally with her viewers through her unique use of color, texture and form.
Mound, 2011
Hand-cut and machine-sewn rubber inner tube
2 1/2 x 12 x 12 inches
ARTIST STATEMENT

One purpose of my work is to reflect on the local waste cycle. I work with locally sourced discarded materials to demonstrate they have a use-life extending beyond their intended or expected one. It is my hope the resulting works will challenge the viewers to reconsider what they send to landfills and think about whether those objects might have value within another context. The pieces I have submitted are made from rubber inner tubes that have been diverted from the Rumpke landfill in Colerain Township. Additionally, I try to consume all of the material, thus the cut outs from the hanging pieces can be found on the floor or sewn into new objects.

BIO

A native of Louisville, KY, Alysia has degrees from Centre College (BA Art/Religion, 1993), the University of Arizona (MA Near Eastern Studies, 1996; PhD Anthropology, 2001) and Miami University (MFA Studio Art, 2011). Artist, anthropologist, archaeologist, educator—all these terms are appropriate, but none of them alone is sufficient.

EDUCATION

MFA, Miami University
MA and PhD, University of Arizona
BA, Centre College
The Details, 2012
Folded cloth and wood
240 x 40 x 40 inches
**ARTIST STATEMENT**

My recent work is a way to honor two family members who have recently passed away. The clothing represents the vivid details, colors, textures, scents, and sounds that were evoked from my grandmother’s stories. There were so many different stories over the course of my life, yet they all had one thing in common—clothing. She would describe what everyone in a story was wearing, every story, every time. I couldn’t tell you what I was wearing yesterday but it seemed she knew what everyone was wearing for the last 80 years. The clothes symbolize my father in different ways—he was always wearing sweatpants that were too short, had duct tape over the hole in the pocket, or a t-shirt that had a ridiculous saying or phrase. Frugal as hell and soft spoken, now I understand what the sayings on the shirts were for. The clothes really did make the man.

**BIO**

After graduating from Columbus College of Art & Design (CCAD) in 2002 with a BFA, Foy spent time working in a ceramic studio, started his own studio, began teaching and did a little landscaping before attending Miami University in 2007. After graduating with an MFA from Miami in 2009, Foy returned to his home in Columbus where he continued making art. Foy has taught at CCAD and currently teaches at Capital University in Columbus, OH. He has exhibited nationally as well as internationally, most recently in The Best of Ohio Show, and co-curated and exhibited in an exhibition at the Ohio State University Urban Arts Space, titled Object Imprint.

**EDUCATION**

MFA, Miami University  
BFA, Columbus College of Art & Design  

**Josh Foy**
Untitled, 2011
Cyanotype on paper
15 x 11 inches
ARTIST STATEMENT

Home keeps us grounded and safe in such a huge world. There are so many places to explore and we're encouraged by others to think big and accomplish our dreams. Of all the places to go, as long as some place makes me feel comfortable and most like myself, I can find confidence every day to try my hardest. I find strength in hearing the strong vibrato of a friend's laugh, enjoying the first bite of my favorite dish or that liberating feeling of a run through the park. It brings you back, reminds you of what you love and lifts your spirits. With all the outside influences, it's easy to get caught up in something and forget about your real goals. I've realized that the spontaneous adventures are more exciting when you don't take one every day. So I'm thankful for a schedule and a home that makes me feel safe, because then I can enjoy the real adventure of life.

BIO

After graduating from North Manchester Jr.-Sr. High School, Leah Grant enrolled in the School of Fine Arts at Miami University. Her course work at Miami encouraged her to think critically about her artwork and helped develop her aesthetic competence. During her third year at Miami, Grant studied in Paris, France, at Parsons New School of Design Paris and at Le Sorbonne. Her semester abroad proved to be a life-changing experience, introducing a culturally different way of thinking as well as new professors, different standards and a new location. Persevering through new challenges while developing her own style, Grant graduated with a BFA in 2011. She continues to expand her artistic style through adventures and exploring the world. She now lives in New York and works at Artnet Auctions.

EDUCATION

BFA, Miami University
If The Walls Could Talk #4,
2009
Collage on paper
27 x 22 inches
**Artist Statement**

I have chosen to submit works selected from three distinct series executed during the past five years. Each series has 30 to 60+ related works in it. Since my years at Miami University in the 1960s, collage and painting have been the primary media for my artwork.

**Bio**

Vincent Inconiglios, born in 1946, was raised in Brooklyn and Long Island, NY. He has lived and worked in his loft in the historic Meatpacking District of New York since 1970 and currently splits his time between NYC and his studio in Falls Village, CT.

He had his first solo exhibition in New York City in 1973, and in 2003 he had his first solo exhibition in Europe. He has had solo exhibitions in SoHo and was one of the featured artists of Ten Downtown in the 1970s. His work has been noted by Barbara Rose in New York Magazine, reviewed in Art Forum and seen in The New York Times. Inconiglios’ work is held in public and private collections in the US and abroad, including Chase Bank, Norton Simon and AT&T.

He was awarded a class prize for drawing in 1951, was published in The Saturday Review at age 13, and started a sign painting business as a teenager. Inconiglios holds a BFA from Miami University, where he was an undergraduate fellow and a scholarship recipient. He also received a full scholarship for graduate studies with artist Richard Anuszkiewicz at the Blossom Kent Program at Kent University in Ohio. Inconiglios has been artist-in-residence at the Dayton Art Institute, Dayton, OH, and visiting artist at the Living Arts Program in Detroit, MI, a multi-cultural creative project in art, music, dance, theatre and writing.
Lowlifes, 2011
Linocut on paper
20 x 16 inches
I believe in drawing. Drawing is a way of looking and responding to the world. It can be as personal as one’s speaking voice when one can do it unconsciously. Printmaking is a way of extending, expanding and enriching drawing. Printmaking makes drawing less precious and worrisome. Etching and woodcut combine qualities of drawing and painting with the very physical and tactile properties of the woodblock and metal plate. The resistance of the woodblock and metal plate insists that you have determination. Printmaking is something to look forward to every day.

I believe in an art that derives from one’s life, one’s encounters and involvements, things one knows about and experiences. Printmaking is Rembrandt and Beckmann, Kollwitz and Munakata, Utamaro and Hokusai, Kirchner and Heckel, and Nolde and Munch, to name just a few. Printmaking is the Democratic Art Form, the common man’s opportunity to have a great art collection.

David Johnson was born in 1955 in Fort Dodge, IA. As a senior at the University of Iowa he discovered printmaking. The Mauricio Lasansky Retrospective, the Atelier 17 Exhibition and a show of German Expressionist prints proved too much to resist. After some years out of school and other jobs, Johnson returned to school. At the recommendation of a couple of his teachers, he came to Miami University to study with Professor Emeritus, Robert Wolfe. Under Wolfe’s tutelage Johnson learned lithography, greatly expanded his knowledge of intaglio, extended the scale and use of color in his woodcuts, honed his drawing skills, increased his familiarity with art history, started to develop a sense of connoisseurship and began to accumulate a professional exhibition record. He taught at Anderson College for one year in 1987 and has been full-time faculty at Ball State University since 1988.

David Johnson

BIO

David Johnson was born in 1955 in Fort Dodge, IA. As a senior at the University of Iowa he discovered printmaking. The Mauricio Lasansky Retrospective, the Atelier 17 Exhibition and a show of German Expressionist prints proved too much to resist. After some years out of school and other jobs, Johnson returned to school. At the recommendation of a couple of his teachers, he came to Miami University to study with Professor Emeritus, Robert Wolfe. Under Wolfe’s tutelage Johnson learned lithography, greatly expanded his knowledge of intaglio, extended the scale and use of color in his woodcuts, honed his drawing skills, increased his familiarity with art history, started to develop a sense of connoisseurship and began to accumulate a professional exhibition record. He taught at Anderson College for one year in 1987 and has been full-time faculty at Ball State University since 1988.

EDUCATION

MFA, Miami University
BFA, University of Iowa
Threatening and Invasive Creatures, 2012
Intaglio artist's book
7 x 9 x 1 inches
ARTIST STATEMENT

Sarojini Jha Johnson worked with Miami University Professor Emeritus Robert Wolfe to develop her philosophy and approach to printmaking. Her work places natural forms in a fictional context. An essential theme expressed is the human desire to make time stand still in order to experience a particular moment. Her main medium is color intaglio printmaking, a medium that allows for great creativity and invention in terms of surface and color. She also makes artist’s books, using the intaglio medium, that focus on subjects such as impact of environmental changes and the beauty and mystery of nature.

BIO

Sarojini Jha Johnson grew up in Ohio, earning a BA in French and a BFA in drawing from the University of Cincinnati. She received her MFA in printmaking from Miami University, where she began working with animal and plant forms in her prints. Since 1985, she has taught printmaking and foundations at Ball State University.

EDUCATION

MFA, Miami University
BA and BFA, University of Cincinnati
Cashew painted over, 2012
Gouache, watercolor, gesso, charcoal and pencil on paper
7 1/4 x 7 1/4 inches
ARTIST STATEMENT

After moving to Boston a couple of years ago, my studio space became a small corner of a very small apartment. Forced to reconsider materials and scale, I started to work with water-based paints and dry media on paper. Subject matter changed, too, and I began to paint groceries and small, isolated still lifes of things in my space. These still lifes served as an approachable starting point and turned into a foundation for experimentation with media, layering and explorations between object and space. My recent paintings don’t attempt to make a bold statement; rather, they are a glimpse into my own curiosities about paint and process and their quiet nature a reflection of my own introverted-ness.

BIO

Leah Kandel graduated from Miami University in 2010 with her BFA, with a concentration in painting, and a BS in Art Education. Leah’s work has been exhibited in group and solo shows in central and southern Ohio, most recently at GRID Furnishings in Columbus, OH. Leah currently lives in Boston, MA, where she continues to paint and works as the Education Department Assistant at the Institute of Contemporary Art/Boston.

EDUCATION

BFA and BS, Miami University
Hothouse at Dusk, 2009
Acrylic and oil on reclaimed mattress fabric
80 x 60 inches
ARTIST STATEMENT

What connects all my work is an investigation into the way nature is represented in our cultural commodities. I build my paintings and installations out of images of idealized nature: Victorian wallpapers, found paintings and prints, needlework, puzzles, posters, labels, patterned textiles from clothing, upholstered furniture, carpets, floral mattresses and even lamp shades. These domestic objects become a visual vocabulary revealing the discrepancy between our cultural reality and an illusion of “the natural.” Formally, I draw the viewer into my paintings through the use of controlled paint application and nuanced color relationships. Though initially beautiful, echoes of control and mortality inform the viewer that my concept of nature is not one-dimensional. Formal qualities such as the confusion between figure and ground, or between hand-painted and manufactured surface, lend the paintings to reversible readings and irresolution.

Beyond the depiction of nature, I am interested in the way cultural possessions reveal the desires and values of their owners as they relate to sex, class and aesthetics. I collect objects from secondhand stores and yard sales in the unglamorous, rural places I have lived. Though the objects I work with are collected in specific locales, they extend beyond the locale to demonstrate the influence that mass-production has with the unique culture of any particular place.

BIO

Anna Kell was born in Columbus, IN, in 1983. She received a BFA from Miami University in 2005 and later earned an MFA from the University of Florida. Her paintings and installations have been featured in exhibitions nationally at venues including the Jolie Laide Gallery in Philadelphia, PA, the Governor’s Island Art Fair, the AC Institute and Caelum Gallery in Chelsea, Root Division in San Francisco and the ARC Gallery in Chicago, IL. She is currently an Assistant Professor of painting and drawing at Bucknell University in Lewisburg, PA.

EDUCATION

MFA, University of Florida
BFA, Miami University
Rain Maker, 2012
Copper and bronze
5 x 3 x 3 inches
ARTIST STATEMENT

At its core, my work is about opening unusual, humorous lines of communication. When I was in the United States, I realized that people connect similarly in both Eastern and Western cultures. Each scenario involving the figures evokes dark humor, sexuality and separation, but also the community existing among the figures in the works. Each cast figure and larger raised vessel figure displays observed behaviors and comments on my experiences.

I believe that art does not have to be heavy and polemic; it can be light and humorous. My goal in art is to affect people on an individual and personal level. I believe that my works are to be experienced intimately, to be enjoyed, played with and laughed at. I want people to forget any sadness and to sleep happily every single night. I am confident that I can give joy and peacefulness with the simple gesture of my art as a gift.

BIO

When accepted to the Edinboro University of Pennsylvania, Tadashi Koizumi randomly chose art for a major. As a foreign student in America, Koizumi thought that art would not require much conversation, as his English skills were a concern. However, after taking so many fascinating studio art classes such as filmmaking, photography, graphic design and printmaking, he found a great passion for metals. One of his teachers, Sue Amendolara, also an alumna of Miami University, introduced her former professor, Susan Ewing, to Koizumi, who inspired him to apply to graduate school in studio art at Miami.

Currently residing in Japan, Koizumi is learning traditional Japanese techniques in the city of Kyoto. Koizumi has had the opportunity to have a solo show in Turkey in 2009 and several solo shows in Japan. Even after returning to his homeland of Japan, he remains connected with art societies in America. One of his works was based on Bridget Martin’s 2012 book, Humor in Craft. In 2012, Koizumi was accepted into a juried show at CU / 29 - Mesa Art Center in Mesa, AZ.

EDUCATION

MFA, Miami University
BFA, Edinboro University
Tangled Up in Blue, 2012
Mixed media on canvas
28 x 66 x 2 inches
ARTIST STATEMENT

As a visual artist, my inspiration comes from many sources, including music, personal introspection and the natural world. My artistic process involves “long-looking” at the environment—observing the movement, rhythm, energy and tension of nature—to inform my work as a reference. After intense observation, I put down colors and marks in a spontaneous and energetic delivery. The paintings, though often retaining recognizable references, are actually abstractions.

I find that working with unstretched, flat canvas, sometimes painting all the way to the edge, allows me a greater freedom that contributes to the immediacy and gestural quality of my paintings. The threads and inconsistencies of the edges become an integral part of the piece. I use mixed media—acrylic, charcoal, pastel, graphite and pencil—on canvas, with some elements of fabric collage. The title of a painting always receives special attention because I consider it an extension of the work itself.

BIO

Marjorie Morrow is a painter who lives in the Chelsea section of New York City and has worked as an artist there since 1969. She now divides her time between Manhattan and the Catskill Mountains, where she maintains a full painting studio. A 1967 graduate of Miami University with a BFA in printmaking and painting, she participated in the first Blossom-Kent Art Program at Kent State University under the guidance of Richard Anuszkiewicz.

Morrow’s work has been exhibited nationally and internationally, recently including Response and Reflection: 9/11 Ten Years Later in NYC, September 2011. Her series of 13 drawings, created in the aftermath of 9/11, was accompanied by poetry written in specific response to her artwork by students of Drew University in a special creative workshop at which Morrow was guest artist in 2011. Her 2012 exhibits in the New York area include Long Island City, the Adirondacks and upstate in Sullivan County. She is married to the musician Alan Freedman.
Five Peppers (Perimeter), 2012
Ink wash on paper
5 x 6 3/4 inches
ARTIST STATEMENT

I used to have preconceived notions about subject matter. When I first started painting, I thought the idea came first. Think of something to paint and then paint it. I never produced a satisfying painting this way. What was missing was a genuine sense of inspiration. When I became curious about the appearance of things, I discovered my inspiration and my process became more natural. The painter Avigdor Arikha once likened subject matter to a phone call, “When it rings, I run.” That is to say that the real subject matter is not the object, but the act of seeing. It is about what Duncan Thomason, Arikha’s biographer, described as “…a curiosity of appearance… a grappling with the visible world.” My goal as an artist is not to create something preordained, but to find visual stimulation from my personal environment and produce a similar sensation in a painting or a drawing.

BIO

Brent Payne was born and raised in Columbus, OH. He received his BFA from the Columbus College of Art & Design in 2006 and his MFA from Miami University in 2008. Payne’s work has been selected for numerous juried exhibitions throughout the Midwest, including Here and Beyond: The Ohio Art League 100th Anniversary Exhibition at the Riffe Gallery in Columbus, OH, and Manifest Gallery in Cincinnati, OH. His work has also been featured in several juried exhibitions in New York City, most recently the Fourth Annual National Juried Exhibition at the Prince Street Gallery juried by painter William Bailey, and the 18th Annual Juried Exhibition at the Bowery Gallery juried by painter Rackstraw Downes. He also participated in the Miami University faculty/alumni exhibition Figurama in Pilsen, Czech Republic. Brent lives and works in Columbus, OH.

EDUCATION

MFA, Miami University
BFA, Columbus College of Art & Design
FDRObama, 2009
Mixed media
20 x 16 inches
ARTIST STATEMENT

As an illustrator I have tried my best to develop my own voice that is true to myself, yet is relevant to the needs and desires of my clients. I have been influenced by too many to acknowledge any single artist. My years at Miami were highly influenced by teachers like Joe Cox, Tom Gilmore and Alex McKibbin, as well as classmates John Maggard and Bill Cigliano. As an educator, I have tried equally hard to give my students the information and knowledge that allows them to develop their own talents and voices so they, too, can build a career as artist/illustrator. I am proud to produce my work as an illustrator knowing the meaningful history it has played in the arts by those illustrators before me who have carried the torch.

BIO

C.F. Payne is a freelance illustrator/educator from Cincinnati, OH, and a 1976 graduate with a BFA from Miami University. He has worked with *Time* Magazine, *der Spiegel*, *Sports Illustrated*, *Readers Digest*, *Rolling Stone*, *Playboy*, *The New York Times*, and many more. He has created art for a series of US Postage stamps and prints for the Cincinnati Reds, the Cincinnati Art Museum and the World Choir Games. His art has been exhibited in the National Portrait Gallery, the Norman Rockwell Museum, the Cincinnati Art Museum and numerous national and international galleries. He has illustrated over a dozen children’s books, including the soon to be released *Mousetronaut* by astronaut Mark Kelly. He has taught illustration for more than 20 years, the last 16 at Columbus College of Art & Design.

EDUCATION

BFA, Miami University
Untitled, from the Nightscapes Series, 2012
Durst lambda print
40 x 50 inches
ARTIST STATEMENT

The night sky is mysterious and alluring. Night is the prescribed time of rest and to be awake in the night is to bend the rules of society. The night sky is thick with seduction and stories. Growing up in the Midwest my most vivid, loving, destructive, obstinate, memorable and important moments occurred against the backdrop of the night sky. I remember learning the scientific explanations of the stars while at the same time being told the Greek myths the constellations were derived from. Myth and any knowledge I have held onto about the night sky will always be intertwined.

What I enjoy most about a photograph is when, much like a memory, it is untrustworthy, inaccurate and strays from its origins. I am drawn to a photograph’s facility to mislead and allow the viewer’s own associations to enter the picture. The Nightscapes series started off as an intuitive play of contradictions and is a part of a larger ongoing project of ephemeral constructions. Using the drugstore candies of my childhood as materials, I have created sculptures/paintings with Smarties, Nerds, Pixie Stixs, generic wintergreen and buttermint candies to make these celestial night sky images.

BIO

Christine Shank has a BFA from Miami University and an MFA from Texas Woman’s University. She currently lives in Rochester, NY, where she is an Assistant Professor of Photography at Rochester Institute of Technology.

Shank’s work is concerned with ideas of loss, isolation, intimacy, storytelling and the implication of place. She has exhibited in both solo and group exhibitions throughout the United States since 1998. Her work has received funding through NYFA, The Midwest Center for Photography and The Connecticut Commission on Culture and Tourism. Shank has participated in the Booksmart Residency in 2007, as well as the Constance Saltonstall Foundation for the Arts Residency in Ithaca, NY, 2012. Her artwork is housed at the Harry Ransom Center and the William Benton Museum of Art, as well as several private collections.

EDUCATION

MFA, Texas Woman’s University
BFA, Miami University
Sebastian the Ibis, 2012
Watercolor on Arches 140 lb. hot press paper
21 1/2 x 29 1/4 inches
ARTIST STATEMENT

I spent my elementary school years in rural Ohio—in a pile of animal parts. My friend’s dad had a VCR with three tapes, one of which was *The Texas Chainsaw Massacre*. It was my favorite, and not just because the fictional events occurred on my birthday. It has a scene where one of the victims stumbles into a room strewn with bones—mostly animal—at once terrifying and rustic in the yellow Texas sun. Not to be outdone, my friend and I discovered a boneyard while roaming a nearby farm, and we harvested some cow skulls that we cleaned with bleach. There was also a fur dealer who lived nearby just past the creek. In our only encounter, I watched him remove a fox’s heart and hand it to me. But even that didn’t prepare me to find a severed eyeball in my mailbox. Lowering the mailbox door, I found the milky sphere suspended in a jar of formaldehyde. It was from our veterinarian, who was indulging my predilection for the visceral. Pressing my memory for other experiences involving entrails, I come up empty. But I remember my friend telling me that his dad had a fourth videotape: Adult Cartoons.

BIO

Alfred Steiner (b. 1973, Cincinnati, OH) studied at Talawanda High School, Miami University (BS Mathematics, BA Philosophy, 1995) and Harvard Law School (JD, 1998). Steiner’s work has been exhibited at The Drawing Center, The New School, Artists Space, Exit Art, Joshua Liner Gallery, Metro Pictures and BravinLee programs in New York City, as well as galleries in Miami, FL, and San Francisco, CA. Steiner most recently had a solo show at Gallery Poulsen in Copenhagen.

EDUCATION

JD, Harvard Law School
BS, BA, Miami University
Notation, 2010
Steel, paint, wood and vitreous enamel
2 1/2 x 2 1/2 x 1/2 inches
ARTIST STATEMENT

These pieces are excerpts...moments of experience, magnified. I am looking at tiny intersections in thought, between logic and emotion, between projection and experience, between the impulse to organize and the impulse to release.

For me, working is about language. I feel the same way about working toward an expression in form as I do about finding an expression in words, particularly in a foreign language. I'm reminded every time I open a dual-language dictionary or watch a subtitled film, that each language has countless expressions, which are simply unmatchable in others. They are invisible until we seek them out or stumble upon them by accident, and it can seem strange that we never had words for that particular feeling or situation or state of being. I have that same experience in museums, and hearing music, and looking at buildings... and every day in the studio. When I make jewelry I feel like I am mining a language, looking at its early beginnings and current usage all with the same eye, and that my job isn't to invent meaning but rather to simply notice where it's been sitting all along, waiting for somebody to dig it out.

BIO

Julia Turner has been making jewelry and objects in her San Francisco studio since 1995. Her award-winning work has been exhibited and published internationally, and she has held faculty positions at California College of the Arts, San Francisco State University and the Revere Academy of Jewelry Arts. She is featured in numerous books and publications, including New Directions in Jewellery II, The Art of Jewelry: Wood, and Minimal Rings, as well as in the Lark 500 series. She has traveled and worked internationally, most recently as a Jakob Bengel Artist-in-Residence at the Fachhochschule Trier in Idar-Oberstein, Germany. Turner Received her BFA from the University of Wisconsin-Madison and an MFA from Miami University in 1995.

EDUCATION

MFA, Miami University
BFA, University of Wisconsin-Madison
Impeding Mortality, 2011
Pine and steel
70 x 18 x 15 inches
ARTIST STATEMENT

My work deals mostly with tension, balance and, recently, containment. Balance exists so near catastrophe that one must wonder how much further the weight of the situation could possibly be pushed, which is how I view the state of societal problems. My interest lies in the connections and conflicts existing between two entities. I am constantly comparing object-to-object, material-to-material and art-to-viewer in order to bridge the gaps that exist between society and the marks that it leaves on the modern world.

I have recently discovered that at the root of my object making is a desire to contain things. The container could be holding an object, a being or an idea. An object contained within an object creates a relationship that I have been exploring most of my life without knowing it. It is my current goal to make work referencing our cultural systems but within the framework of containment.

BIO

Kevin Varney is a young contemporary sculptor in the midwestern United States. He received his BFA from Miami University, Oxford, OH, in May of 2012 in Sculpture and Jewelry/Metals Fabrication. Currently, Varney is attending the University of Tennessee in Knoxville, TN, pursuing his MFA in Sculpture and holding a graduate teaching assistantship position in sculpture. His background in furniture design and woodworking are evident in the craft intensive objects he creates dealing with tension, balance and containment. In 2011 Varney was a recipient for the Jim Killy Art Scholarship for his dedication to the field of sculpture.

EDUCATION

MFA candidate, University of Tennessee, Knoxville
BFA, Miami University
Fruiting Body III, 2012
Sterling silver, cotton thread and silicone rubber
21 1/4 x 3 7/8 x 2 1/8 inches
ARTIST STATEMENT

Strange fruits emerge from metal calyxes, soft and pliable yet offering resistance when squeezed. These tactile qualities evoke the supple response of the breast or the pleasant give of ripened fruit, fused with the elasticity of a rubber ball.

The forms’ simplicity belies their complex structure: hundreds of individual stitches, embedded with pigmented silicone rubber, each form the distillation of dozens of similar forms that preceded it. This focused, repetitive process satisfies the obsessive impulse to chase an unattainable ideal, centering the mind in the present moment.

BIO

Erica Voss (BFA University of Michigan, MFA Miami University, 2005) is an artist who creates sculptural objects that respond to the body, simultaneously drawing on and challenging conventional conceptions of jewelry. Her work has been shown in numerous venues, most notably the Korean Cultural Center, Los Angeles, CA; Parsons The New School for Design, New York City, and the Cincinnati Contemporary Art Center, Cincinnati, OH. Reproductions of her work can be found in Metalsmith magazine and the books 500 Necklaces, 500 Bracelets, and 1,000 Rings. Voss is a full-time studio artist who lives in Stafford, VA, with her husband, Matthew, and Border Collie, Sam.

EDUCATION

MFA, Miami University
BFA, University of Michigan
Wieza, 2010
Oil on panel
7 x 6 1/8 inches
ARTIST STATEMENT

My work sample includes three paintings from a recent series titled towers. The work is characterized by a systematic, process-based approach to painting. I have also incorporated elements of chance, using both fluctuations in my environment, as well as planned imperfections in the painting process, to determine the appearance of the completed works. Each painting began with a set of parameters: a color palette extracted from Courbet's Young Women of the Village Giving Alms to a Cowherd, and an approach to form and composition that is a reference to Bruegel's Tower of Babel, as well as to Devil's Tower, the geological formation located in northeastern Wyoming. Depicting monolithic forms situated in ominous landscapes, these images represent incipient disarray in a structurally detached world, conflating the natural, geophysical processes of build-up and erosion with similar cycles in human civilization.

BIO

Joshua Willis was born in Hamilton, OH. He received a BFA in Painting and Printmaking from Miami University and an MFA in Painting and Drawing from Brooklyn College. In 2009, he was Resident Artist at the Jentel Foundation in Banner, WY. Willis’ work has been exhibited in numerous venues, including Carnegie Center for the Arts in Kentucky, Manifest Creative Research Gallery in Cincinnati, North Georgia State University, Montclair State University in New Jersey, Harper College in Illinois and Eastern Michigan University. In New York, his work has been exhibited at the Edward Hopper House Art Center in Nyack, the Katonah Museum of Art and the Pelham Art Center. His work is represented by Centotto in Brooklyn, NY.

EDUCATION

MFA, Brooklyn College
BFA, Miami University
Spines II, 2012
Copper, patina, forged and fabricated
4 x 3 x 3 1/2 inches
ARTIST STATEMENT

I am an artist and crafts person. While I am drawn to and appreciate many different materials, my medium of choice is metal. I first encountered metalsmithing somewhat accidentally, by taking a class in it during my college career. It was not a required course specifically, but it filled a credit hour requirement and at the time sounded more exotic and exciting than a course in other materials that I was more familiar with. The allure was immediate and overwhelming. I love the balance in fluidity and structure that metal has, and how these qualities are mirrored in the handling of it. Working in metal satisfies my creative desire to alter directly and piques my intellectual love of problem solving, scheming and the thrill of a technical challenge. You can make metal do almost anything you want, but only on its own terms. Metalsmithing intimidates me. I can still look at finished metalwork and see an object that was clearly produced by magic and not a logical progression of techniques, sometimes even if it is one of my own creations. This makes that clever solution or tricky technical execution rewarding to my very core, every single time.

BIO

Lisa Wilson is originally from just outside of Columbus, OH. From an early age, she demonstrated a strong interest in the arts. Encouraged by friends and family, she was fortunate to attend Indiana University in Bloomington, IN, in pursuit of an undergraduate degree in the theatrical arts. While she enjoyed her studies in technical theater, Wilson quickly found herself enrolled in historical and studio arts courses as well. One of these courses was Introduction to Metalsmithing and Jewelry Design. Wilson went on to earn her BFA in Studio Art, Metalsmithing and Jewelry Design, in addition to a BA in Theater and Drama, in May of 2007. Excited to continue her studies in metalsmithing, Wilson attended graduate school at Miami University, where she earned her MFA in 2010. As an emerging artist, Wilson has held a year-long residency with the Houston Center for Contemporary Craft, taught at multiple universities and community institutions, exhibited work in local, national, and internationally competitive juried exhibitions and been honored by awards on several occasions.

EDUCATION

MFA, Miami University
BA and BFA, Indiana University
Orange Dots Balloon
Inflation, 2010
Ceramic
20 x 14 x 16 inches
ARTIST STATEMENT

I create ceramic objects that are invented through thoughts I have regarding industry and cartoon aesthetics. The connotations associated with industry and cartoon aesthetics I feel illustrate contrasting characteristics. When referencing industrial qualities I think about the ‘behind the scenes’ aspect involving machinery, pollution, noise, etc. Cartoon aesthetics usually express humor or lightheartedness. For me, bringing together these two ideas yields a balanced atmosphere. In considering this neutrality, the forms I make have a certain ambiguous quality. This abstracted identity aids me in directing the viewer’s response. I am interested in how the use of color and texture, on simplified forms, can influence the viewer’s interpretation of an artwork.

BIO

Stephen Wolochowicz is currently Assistant Professor of Art in Ceramics at Weber State University in Ogden, UT. He has also taught ceramics at other institutions, including The University of Notre Dame, The University of Central Missouri and Central Michigan University. He holds a BFA from the University of Delaware and received an MFA from Miami University in 2005. Wolochowicz has exhibited his work extensively and has conducted numerous workshops and lectures at universities around the country. His current work utilizes abstract industrial shapes with organic features. Through the use of vivid color and texture, he adds a playful aesthetic to his underlying concepts. They deal with the human invention, environment and progress through networks of industrial themes. You can view his artwork at StephenWolochowicz.com.

EDUCATION

MFA, Miami University
BFA, University of Delaware
CURATOR’S STATEMENT

Organizing faculty and alumni art exhibitions provides me with an opportunity to become more familiar with the quality and depth of work produced within, and beyond, Miami University. Our faculty continually explores new concepts and expands the limits of media through innovative approaches. For alumni, the result of their time here at Miami illustrates the progressive educational experience that enables them to serve as the next generation in the evolution of the arts. It is my pleasure to work with the faculty, current and emeritus, and alumni to present this manifestation of the visual arts to the Miami University community and the public at large.

This endeavor would not be possible without the support of my colleagues at the Miami University Art Museum, who together bring every exhibition to fruition with energy and professionalism. Appreciation goes out to the faculty and staff of the Department of Art, with special thanks to Peg Faimon (Chair) and Ann Taulbee (Director of Hiestand Galleries) for their collaborative efforts. I also want to thank Anita Douthat, Associate Director of the Carl Solway Gallery in Cincinnati, OH, and Roy Johnston, retired Professor of Art and former Chair of the Art Department at Eastern Michigan University, now residing in Oxford, OH, for their service as jurors in the selection of the alumni works included in the exhibition. Gratitude is also extended to Dean Jim Lentini and the School of Creative Arts for their continued support of the arts at Miami University.

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