



**2016
Master of Fine Arts
Exhibition**

**SCHOOL OF ART+DESIGN
COLLEGE OF FINE + APPLIED ARTS
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN**

2016 MFA EXHIBITION

April 9 – 23, 2016

Krannert Art Museum and Kinkead Pavilion
University of Illinois, Urbana-Champaign

Sponsored in part by John and Alice Pfeffer

STATEMENT

This year's MFA exhibition is the culmination of three years of work by graduates in Industrial Design, Metals, Photography and Painting/Sculpture/New Media. As an exhibition, it features the individual accomplishments of each artist and designer, while also revealing something about the place in which their collective work has developed. One can find, throughout the exhibition, an engagement with place and community and a cross-disciplinary investigation of the world that reflects the breadth of research present in the School of Art + Design and at the University of Illinois. The works of these artists, designers, and educators reveal that the boundaries between the world of the studio/lab and the world of action are porous; we are confronted with both reflections of existing and past realities as well as worlds that have yet to be realized. The times ahead, as always, require both utopian plans and critical interventions. These graduates are well prepared to do both.

Ryan Griffis

Associate Director, Graduate Studies

ABOUT OUR GRADUATE PROGRAMS

The Graduate Program of the School of Art & Design offers an opportunity to work closely with faculty who are active, recognized artists, designers and scholars. We foster a rigorous immersion within your chosen area of study, while also opening doors to cross-disciplinary investigation and experimentation. As part of the College of Fine and Applied Arts, our students work alongside dancers, musicians, architects, urban planners and theater professionals. Along with the resources of the School—including up-to-date digital and material production labs—our graduate students have access to the Krannert Center for Performing Arts, the Krannert Art Museum, the world's largest public university library, renowned scholars in every imaginable field, and the many other benefits of an internationally recognized, public research university.

Our graduate degree programs are:

Art Education: EdM, MA, and PhD

Art History: MA and PhD

Graphic Design: MFA

Industrial Design: MFA

Metals: MFA

Painting/Sculpture/New Media: MFA

Photography: MFA

All MFA programs are 3-year.

ADMISSIONS

The application deadline is typically in early January. Applications are submitted electronically and include a request for writing samples (Art History, Art Education) or a portfolio submitted on SlideRoom (MFA degrees). Applications and application material submitted after the deadline will not be reviewed for admission. All application materials will be reviewed by the School of Art + Design Graduate Admissions Committee by mid-March. Applicants will be notified by email shortly after. International students must submit English Proficiency test results and proof of funding documentation. To apply or find more information, see: <http://www.art.illinois.edu>

FUNDING

Graduate students in good standing in the School of Art + Design typically receive support packages that include waivers of full tuition and most campus fees, a value of \$28,000 (based on 2016 out-of-state tuition). Applicants seeking financial aid should check the appropriate boxes on the Graduate Application online. Primary funding sources include:

Graduate Fellowships: These are competitive awards granted to degree candidates who have demonstrated especially strong academic achievement and outstanding future potential. Fellowship stipends range from \$10,000 to \$25,000 for the academic year and include a full waiver of tuition and a partial waiver of campus fees. Fellowships are gifts that don't require service. For more information see <http://www.grad.illinois.edu/fellowships>.

Teaching Assistantships: Students in good standing can be assigned a teaching assistantship. These appointments require teaching and assisting faculty with courses, and require a work commitment of 10 hours per week. Assistants receive a stipend of \$8,020 (before taxes) for the academic year and include a full waiver of tuition and a partial waiver of campus fees.

If you have any questions regarding the graduate admissions process or would like to learn more, please contact:
Ellen de Waard, Coordinator of Graduate Academic Affairs at the School of Art + Design,
edewaard@illinois.edu
phone: 217-333-0642

FACULTY

Art Education: Tyler Denmead, Paul Duncum, Laura Hetrick, Jorge Lucero, Jennifer O'Connor, Michael Parsons

Art History: Anne Burkus-Chasson, Jennifer Burns, Areli Marina, S. Prita Meier, David O'Brien, Kristin Romberg, Lisa Rosenthal, Oscar Vázquez, Terri Weissman

Graphic Design: Eric Benson, Nan Goggin, Márit McCluske, Matthew Peterson, Rachel Riley, Joseph Squier, Brad Tober

Industrial Design: William Bullock, Deana McDonagh, Kevin Reeder, Cliff Shin, David Weightman

Metals: Billie Jean Theide

Painting, Sculpture, New Media: Conrad Bakker, Stephen Cartwright, Ryan Griffis, Ben Grosser, Kevin Hamilton, Patrick Hammie, Laurie Hugin, Chris Kienke, Emmy Lingscheit, Melissa Pokorny, Joel Ross, Deke Weaver

Photography: Luke Batten, Ernesto Scott, Linda Robbennolt

Administration: Alan Mette (Director), Melissa Pokorny (Associate Director), Ryan Griffis (Associate Director), Kevin Hamilton (Associate Director), Ellen de Waard (Coordinator of Graduate Academic Affairs)

Dean of the College of Fine and Applied Arts and Director of the Krannert Art Museum: Kathleen Harleman

RECENT VISITING SCHOLARS/ARTISTS/DESIGNERS

Bill Brown, Nao Bustamante, Maria Buszek, Luis Camnitzer, Bernard Canniffe, Ping Chong, Matthew Coolidge/The Center for Land Use Interpretation, Martha Colburn, David Darts, TJ Demos, Steve Dietz, James Elkins, Theaster Gates, Matthew Goulish, Sam Green, Michelle Grabner, Holly Hughes, IDEO, Natalie Jeremijenko, Steve Kurtz, Jae Rhim Lee, Jose Lerma, Ellen Lupton, Scott McCloud, Jennifer Miller, Christiane Paul, Sheila Pepe, Dan Peterman, William Powhida, RAQS Media Collective, Jacques Rancière, Lane Relyea, Vanessa Renwick, Dario Robleto, Judith Rodenbeck, Gregory Sholette, Abigail Solomon-Godeau, Stephanie Springgay, Shannon Stratton, Stephanie Syjuco, Chris Taylor, Gregory Volk, Hamza Walker, Lori Waxman, and Namita Gupta Wiggers.

MFA Class of 2016

Linya Huang (Industrial Design)
Zoe Lu (Industrial Design)
Clare Finin (Metals)
Jina Seo (Metals)
Sara Paige (Painting/Sculpture/New Media)
Angelo Ray Martínez (Painting/Sculpture/New Media)
James Wisdom (Painting/Sculpture/New Media)
Eli Craven (Photography)
Jess Kiel-Wornson (Painting/Sculpture/New Media)
CJ McCarrick (Painting/Sculpture/New Media)

Linya Huang

b. 1990, Beijing, China

Artist Statement

The experience of, and reflection upon, one's inner world--how it interacts with different people--is a constant thread that flows through my work. How form, aesthetics, and function can affect people's behavior and change their minds has always captivated me. My thesis work explores meaningful, place-based interactions and the ways that online community informs travelers' understanding of themselves. As we assign memory to space, we redefine place; as we review experience, we discover ourselves. My design gives the traveler a new approach to feel place, and a unique way of recalling memory. It helps travelers collect "drops" and evoke the "ripple effects" in the inner world: Drops provide a platform for travelers to find interesting events posted by local residents and explore the place in a more immersive way. They function like module "bricks" that people can insert into their trip to build a unique experience. Ripples help to extend vivid memory; it breaks the time and space barrier to bridge disparate travelers. Travelers leave their wonderful moments along the trip for future travelers to discover like footprints that recall those earlier memories. Through my work, I endeavor to promote the joy of immersing oneself in different lifestyles, and the unexpected, touching moments lighted by memory.

Industrial Design

www.linya-huang.com

Ripple-Message

Digital

2016

Ripple-Drops

Digital

2016



Zoe Lu

b. 1991, Beijing, China

Artist Statement

What does the experience of waiting in digital age look like? My work is focused on reinventing the waiting experience, with an emphasis on customer satisfaction, social engagement among adventurous food serendippers, and the culture of loyal customers in casual and fine dining restaurants.

Waiting is a common experience in the dining process, and an unpleasant one for lots of customers. Waiting also typically lacks customer service, yet is an important time for keeping, or increasing, customer satisfaction. The returns may be great for service providers who invest money, time, and attention into improving perceived quality of service during the waiting process.

“The most powerful social media isn’t Facebook, it’s food”. A waiting line is an important site for information sharing between informed and uninformed consumers. My work aims to create a method for social engagement that nudges customers to find other adventurous food serendippers with which to share a table and possibly reduce waiting time and improve those customers’ perceptions of their waiting experience. This can lead to improved evaluations of a restaurant, and therefore to increased numbers of new and repeat customers.

Industrial Design

FOODVENTURE _Profile

Digital

2016

*FOODVENTURE _
Table Sharing Event*

Digital

2016



Clare Finin B.

b. 1985, Philadelphia, Pennsylvania

Artist Statement

As an artist, I am curious about how we interact with, and place value on, the objects in our lives. Why do we impose human feelings on certain things? How do objects communicate with us through their materiality and decoration? My work pulls on the rich history of the decorative arts to decode the language of objects and challenge the myth of history in which they exist.

Metals

www.clarefinin.com

*The Best Parts/The
Leftovers: Teaset*
Silver-plate tea set
2015

*The Best Parts/The
Leftovers: Tablecloth*
Embroidered tablecloth
2015





Jina Seo

b. 1987, Seoul, South Korea

Artist Statement

Desire is one of the elemental motivations in human nature. It has a unique ability to strengthen and maintain life. Its energy is deeply embedded anywhere and anytime, as we go about our everyday life. In the history of mankind, clothing has functioned not only as physical protection, but also as an effective device to empower or hide the desires of power, beauty, and wealth, thereby creating social and cultural phenomena. My practice contextualizes the primitive energy that is submerged beneath the layers of garments, viewed as an empty structure. When the body is removed, the absence becomes evidence of it, and the internal structures remain full of its authentic spirit and fantasy. Through the processes of deconstructing and reconstructing materials into symbolic forms, I uncover the hidden intimate and sensual powers of humanity. It is a process of investigating the moments when ordinary objects become surreal and uncanny in order to redeem the socially constructed expectations and perceptions.

Metals

www.jinaseo.com

A Pair

Leather glove, ABS, brass,
thread
2016

Drawing 1, 2, 3

Steel, thread
2016

Two, Three

Leather glove, brass
2015



Sara Paige

b. 1988, Janesville, Wisconsin

Artist Statement

My work explores New Media to create interactive light installations. Pulling from science fiction and spiritual inspiration, I build immersive environments to examine the interplay of light and dark. Utilizing video projection, computer programming, electronics, sound, fiber optics, and LEDs I create interactive installations that transport viewers and encourage them to experience light in a new and engaging way. These rather complex, yet minimal works, strive to capture the eloquent beauty of light phenomena. Drawing on the innate allure-ment of light, my work seeks to communicate focus, guidance, security, hope, and inspiration. My work re-imagines the body as a manifestation of light. It creates a mirror into another realm where one can see themselves as something more than crude matter. I love to elicit those contemplative moments of wonder and awe in the mystical and magical, and hope my work leaves the viewer mesmerized.

Painting/Sculpture/
New Media

www.sarapaigart.com

Luminous Beings
Light Installation
2016

Angelo Ray Martínez

b. 1981, Boulder, Colorado

Artist Statement

In our current media saturated culture, it is common to encounter a diverse range of images from varying points in time, simultaneously on pages, screens, and other mediated spaces. The history of representation, from ancient to present, is compressed to produce a visual consciousness that is a combination of disparate ages and cultures. In my paintings, I respond to this simultaneity of images by combining a variety of representational forms, exploring how meaning is conveyed, not just by what is depicted, but also how it is depicted.

Merging the history of painting, illustration, advertising, video games, and other forms of media, I portray collections of objects and images that are an investigation of how representational forms can express ideology. Images are generally constructed to elicit a desired response from a specific viewer, often supporting a particular value or belief. This work questions these subtle messages by contrasting a variety of image making practices, revealing through comparison how similar subjects, depicted differently, can conjure varied meanings. The compositions conflate an assemblage of imagery in mediated space, studying the influence of representation in the development of perspective and identity.

Painting/Sculpture/
New Media

www.angeloraymartinez.com

Ancient Flight
Acrylic on mounted
watercolor paper
2015

Stank Green
Acrylic on canvas
2015



James Wisdom

b. Valparaiso, Indiana

Artist Statement

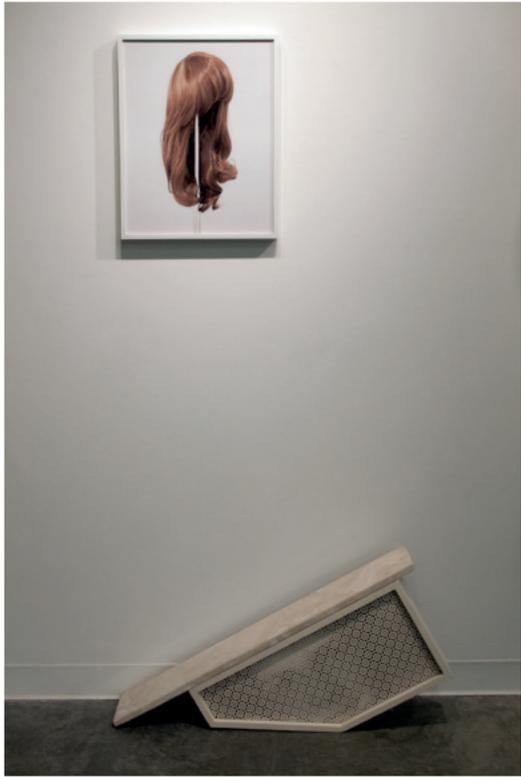
My recent work is a surreal reflection of my cultural and sociological experiences. My art practice is based on the invention of fantastical narratives illustrated through illusionistic images. I produce paintings, drawings, and objects that are informed by the history of painting, religious imagery, and contemporary, allegorical pop-surrealism. I am especially engrossed in languages of representation that depict politics, power, belief, and resistance. My work synthesizes, and seeks to disrupt, these systems through the presentation of research, experimentation, and artistic production. I continually attempt to critically analyze and navigate the discourses that surround, constitute, and entangle my work, practice, and subjecthood. I invite the viewer to engage with an aesthetic that celebrates the artifice of vision and conceptually explores the fictitious and manipulative capacity inherent in representation.

Painting/Sculpture/
New Media

www.paintingwisdom.com

Adoration of the Goldfish
Oil on canvas
2016





Eli Craven

b. 1979, Idaho Falls, Idaho

Artist Statement

My work explores the role of images and objects within the development of identity, memory, and desire. The acts of looking and collecting are central to my practice. Each project begins with the search for redeemable sources at estate sales, thrift stores, and other secondhand markets. Through various methods of manipulation, the materials become newly charged with potential for the senses - the familiar, the bizarre, the boring, the erotic. The reclaimed materials, combined with my own personal additions, become sculptural assemblages intended to provide new narratives.

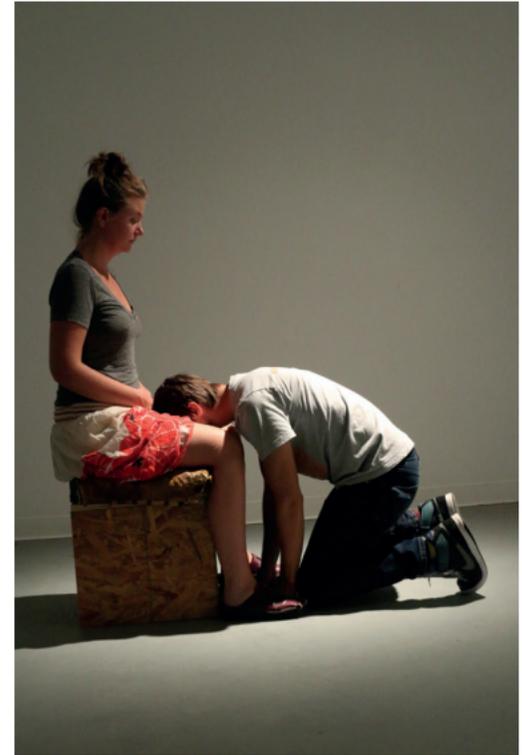
Photography

www.elicraven.com

P.S. from P.S.
Towel, Archival Inkjet Print,
Acrylic Sheet
2015

P.S. Installation View
Archival inkjet print, perforated
aluminum sheet, poplar, marble
2015

Naïve Object #2
Archival Inkjet Print and Perfo-
rated Aluminum Sheet
2014



Jess Kiel-Wornson

b. 1986, Iowa

Artist Statement

I make performative sculpture and installation in order to put people together in a space to face ourselves and each other, to grapple with the multiple points of connection and departure that make up the ever-shifting identity of a social world. I make this work to explore the quieter rooms of our cultural, collective, and individual memory. I make this work to expose unnoticed positions of power. The stories I tell in *The Archive of Disagreeable Women* are not untold. They are not explicitly silenced histories. They are stories that have quietly leaned far enough into the wallpaper as to become one with it. They have become invisible in their ubiquity. They are the soft, and seemingly innocuous, transgressions and traumas of the everyday. The narratives I construct are decidedly open-ended, meant to breathe life into--and thereby question the authority of--the archive. These artworks are living documents: they change with every installation, every exhibition space, every interaction. My hope is to bring these stories, and their inherent connectivity, out of the wallpaper and into the active space of our consciousness.

Painting/Sculpture/
New Media

www.jkwornson.com

*The Archive of Disagreeable
Women: The Porch*

Deck fragments, headphones,
audio tracks, accompanying text
2015

*The Archive of Disagreeable
Women: The Unnamed (Parlor)*
Wood, chair fragment, light bulb,
power cords, Illustrated hardcover
of *Beauty and the Beast*, Female
performers, accompanying text
2015

CJ McCarrick

b. 1988, Illinois

Artist Statement

My work examines the complicated relationships between religious practices and cultural politics through an active investigation of both traditional spiritual practices and the manipulative tendencies of religious institutions. I employ a combination of anthropological research, personal narratives, and the socio-political influences of contemporary religions, resulting in artwork that reveals my varied conceptual and material approaches to this complicated subject matter. Recently, work has been focused on analyzing positions of power within these institutions, questioning the use of authority and the effects of said authority. While the content of my work is conceptually directed, experimentation with materials is often a starting point for many projects. These materials are selected and manipulated intuitively, relying on technical knowledge and in-depth research of materials that both form, and are formed by, my subject matter. This is further influenced by material traditions and art historical relationships. In this series, I attempt to convey the emotions that accompany my experiences, as a woman, of contemporary religious influences by documenting staged performances of material and bodily explorations. The photographs are both a record of the performance as well as an intentional self-portrait, designed to generate an emotional response along with reflective examination of the function of ritual and the possibility of agency within religious practices and spiritual experiences.

Painting/Sculpture/
New Media

www.cjmccarrick.com

Hers over His
Archival Digital Print, Cast
Concrete
2016

Virgin Plastic
Archival Digital Print, Cast
Concrete
2016



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2016

