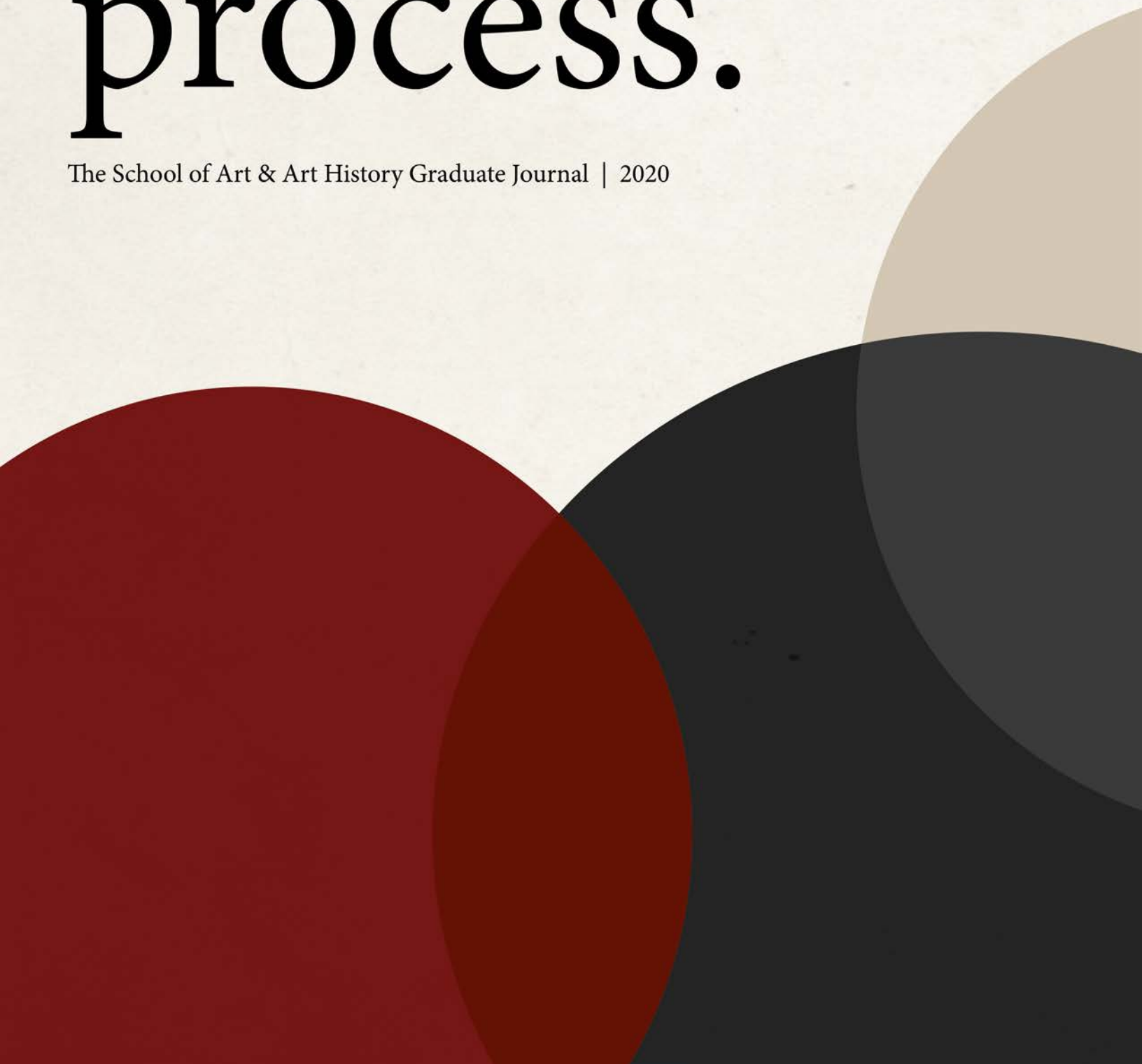


process.

The School of Art & Art History Graduate Journal | 2020



From the Director

John Beldon Scott, Director, School of Art and Art History, University of Iowa

This inaugural issue of the graduate student journal *Process* memorializes, through text and image, the artistic and scholarly achievements of M.F.A. and Ph.D. students graduating in the 2018-2019 academic year. The completion of a challenging degree curriculum is in each case crowned with a thesis that exhibits the accomplishments of years of practice and study. Tenacity, creativity, and just plain hard work undergird this achievement.

In combining both visual and text-based work, *Process* also exemplifies the "Iowa Idea" that first took shape in the 1920s when the University of Iowa pioneered acceptance of creative work for advanced degrees and, then, in the 1930s when the establishment of the School of Art & Art History brought together in symbiotic relationship both the production and the historical study of art.

These graduates are therefore to be congratulated for having reached this milestone and also recognized for the place they now take in this grand tradition.



John Beldon Scott



process.

Foreword

Aaron Lurth

First and foremost a “welcome” is in order. It brings us great pleasure to present Process, the first edition of a new graduate journal from the University of Iowa’s School of Art and Art History. The idea behind the journal is simple: to present current and incoming graduate students with a holistic picture of what this years graduating class has been creating during their graduate career. It’s easy for many of us to get so consumed by our own work that before you know it three years have gone by and you have little idea of what your peers are working on. We aim to fix that. This is where process meets product, a venue in which you as an artist are able to reflect on your time in graduate school while simultaneously showcasing all you have accomplished. Process is a place where those of us who are graduating have a chance to remember those we went to school with. It’s also a place however, where those who are interested in coming to SAAH can come and get an idea for the type of people who attend Iowa, and the work that is coming out of the program.

It’s important to note that this journal is produced by us, for us. That is, it is the product of the work and dedication of a group of graduate students for the rest of our graduate class. In the end we hope that you enjoy getting to know the class of 2019 as much as we have over the course of creating this publication, and we hope that the fruits of our labor will yield many future issues. It’s been a pleasure getting to know you all over the years, and we hope the future for all is bright.



Ellen Siebers

MFA | Painting & Drawing

My recent body of work is one that revolves around the awkward, disconnected, violent and loving relationships that exist between the natural world and myself. As a child I often displayed the inability to recognize the order and requirements of nature. This disconnect is still evident in my life as I often mirror similar gestures of my adolescence. I long to feel at home in nature yet, ultimately, my attempts fail or slip beneath my feet.

The gestures that I am closest to are the act of carving and the act of framing. Carving in that it is an attempt to physically imprint something human onto a natural object. Framing in that it is an attempt to selectively identify an illusion or image, while signifying its importance. Yet a framing device ultimately removes the viewer from the identified image. I also relate the frame to a history of photography. This is important in my work because the weight of the pre-meditated image, as well as experience itself, both have an impact on how I internalize environments first-hand.

The figures in my paintings are often references to historical, natural pursuits, which I adapt from my reading of biographical accounts of how natural and human worlds collide. I am interested in stories of expeditions in which assumed knowledge of conditions ultimately failed the members involved.

The figures and figurative references ultimately serve as vessels for self-exploration. I extrapolate stories from the lives of these references and interject my own experience of disconnect to create the myths of my life. The inherit narratives are meant to circulate around a visceral moment experienced, not a sequential event. The drawing line leads the way through the paintings, working to dissect and restrict the figurative from the natural elements. I aim to create physical space in the paintings through glazing techniques. Flattened space and quick gesture is also important, as it relates to the space or environment of memory or internal experience.

I should add that book making is an imperative part of my process. I make one-of-a-kind books, usually drum-leaf or folio bindings, to aid my process of discovering different kinds of space in conjunction with object. The construction of books and paintings occur simultaneously, as the two processes support and inform each other.

Who/what have been your primary influences?

My main influences have been TL Solien (painter and professor at the University of Wisconsin, Madison) and my fellow MFA painters at the University of Iowa.

How has your work changed during your time at the University?

Through my time at the University, my work has become more emotionally considered and has more fully explored its own relationship to the history of painting. It also has turned to explore smaller, everyday moments (as opposed to earlier works, that were about a larger mythic narrative).

Which piece/research/work are you most proud of?

I am usually most excited about whatever piece I just finished. In this case I would also say that "Totem" and "Untitled" are what I consider to be my most important finished pieces.

Can you briefly describe your working process?

My studio practice involves two distinct yet inseparable methods or working. The photographic image and idea of the catalogue has remained a consistent interest of mine throughout my practice, but for the past two years has shifted from existing in the form of a catalogue to the artist or single-edition book. The presence of the mediated image and the gesture of construction and arranging these images eventually settle into the form of a painting or a book, as the processes hinge and inform each other.



How do you see your work evolving in the future?

I really can't be too sure, that is the fun of it. Five years ago, I never would have guessed what I would be making now. I hope that ten years from now I feel the same way.

How did being in Iowa City influence your work?

Living and working with my fellow classmates at 109 River Street influenced my experience. The building is always filled with work and conversation. Also through the amount of time spent in the space, the direct architecture and landscape of the space found its way into my paintings and books.

What brought you to the University of Iowa?

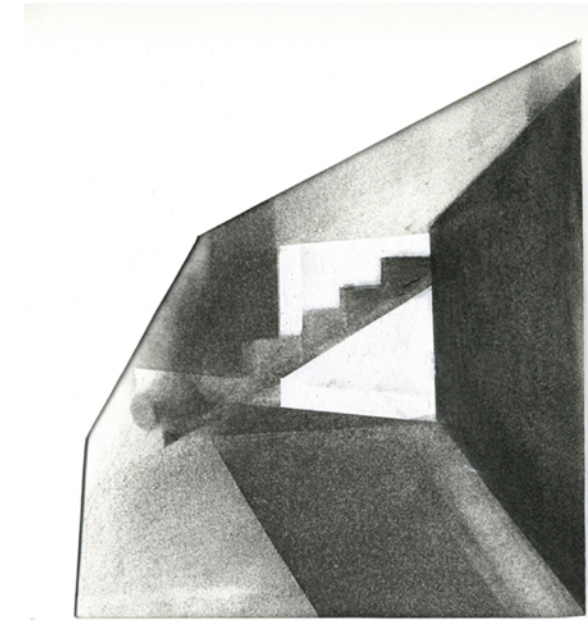
The reputation of being a place that has a true respect and love for painting brought me to the University of Iowa. Furthermore, the opportunity to teach a drawing class brought me here.

What are your plans after graduation?

I want to pursue being an educator, and hopefully just become a better painter and artist. Whatever plan helps me become those things is what I will do.

What is the biggest thing you will take away from Graduate School?

I will take away with me a community of great friends and artists.



What was your most memorable experience at the University?

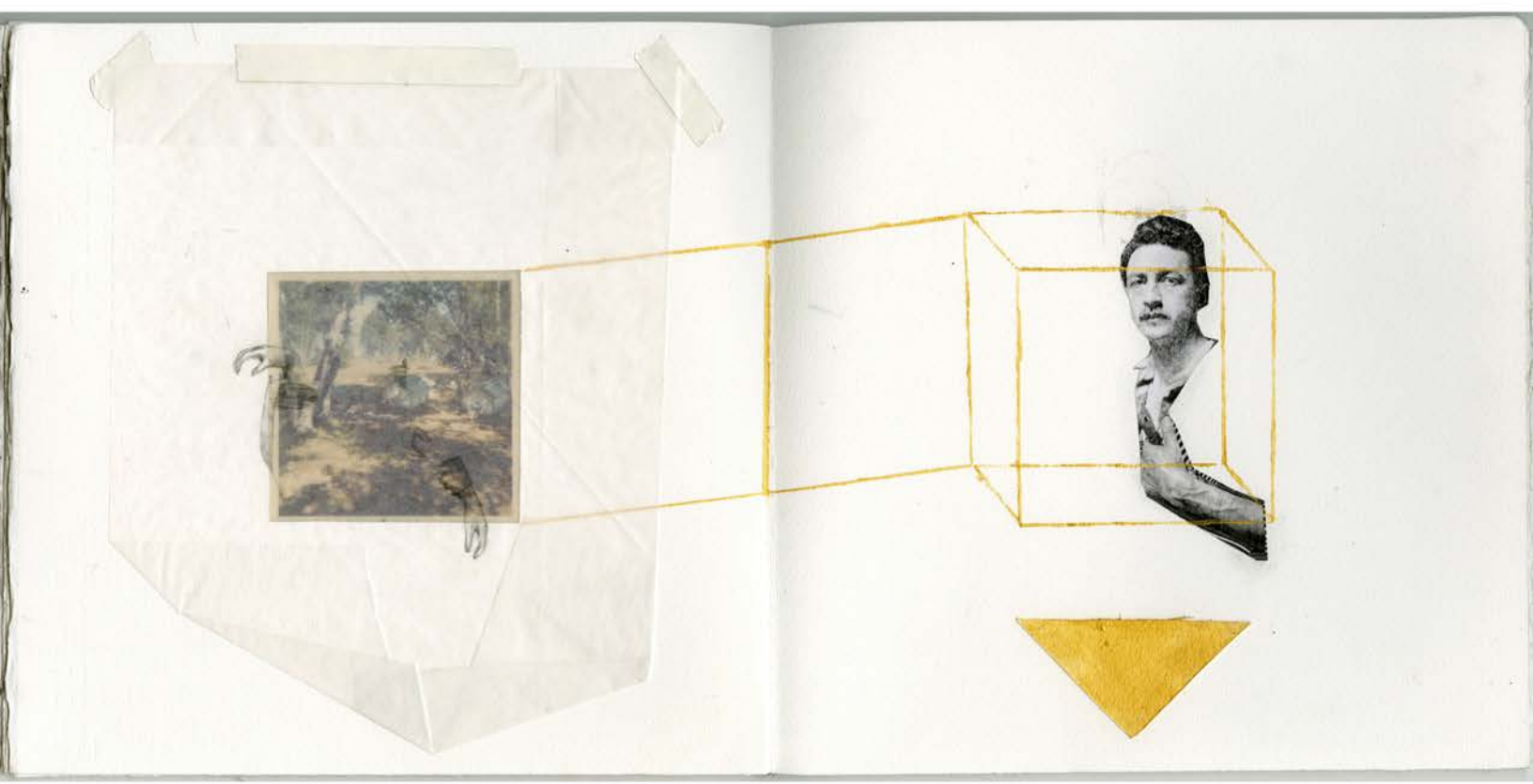
My most memorable experiences at the University of Iowa have been a few great nights at 109 River Street with my painting family. Times grilling out, having picnics or generally spending time together talking about being young artists. That and the time I hit a deer right in front of the studio building.

What advice would you give to incoming/prospective students?

Enjoy getting to know your faculty and fellow students. Go to every lecture, opening and take every studio visit that you can. Also, the "Dundee" burger at Short's cures most ailments.

What, if anything, would you have done differently during your time in graduate school?

No regrets!





Kevin Chamberlain
MFA | Ceramics

Kevin Franz Chamberlain received his BFA in Ceramics at the University of North Dakota in 2009 and his MA in Ceramics at the University of Iowa in 2011 as a Bodine Fellow. He is currently a third year MFA Candidate and pursuing a Museum Studies Certificate. Kevin is the Assistant Preparator for the UI Museum of Art and has held an internship with the UI Museum of Natural History to advance the photo digitization of the Museum's 100-year-old insect collection. Working with scientists and researchers during the internship has influenced Kevin's body of art work. He plans to engage the public with a collaborative exhibit for the UIMNH containing the photo-documentation along with his artwork created during this project. The proposed exhibit will be a way of displaying some of what the University has to offer within science, technology, and art.



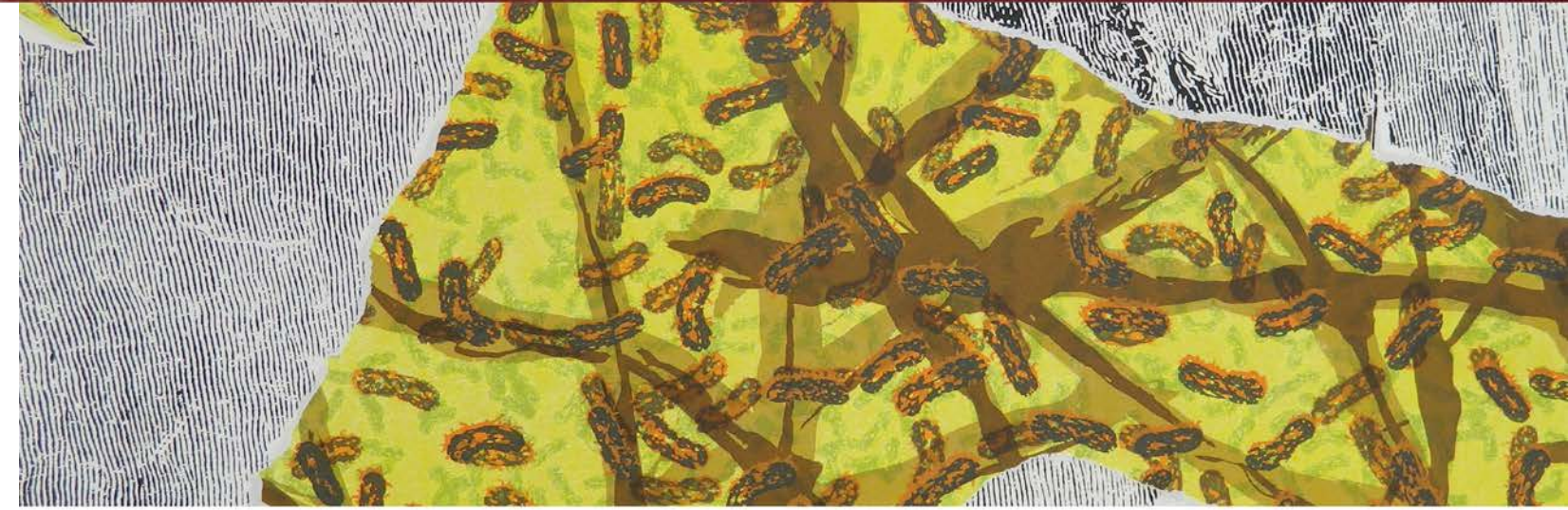


Chuck Forsythe
MFA | Printmaking

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Residing in a space between historical print traditions, the book trades and contemporary graphic design, I embrace craftsmanship and artistic formalism while pursuing the development of a unique visual style and new methods of working. Perception has been a long standing theme running throughout my body of work: how we perceive images paired with text, how we interpret masses of information, and how we observe our surroundings are all subjects of investigation. In practice, these inquiries are given form through the print medium and use of overlapping layers of text, found imagery, gestural drawing and bold color combinations. The goal is to create a conversation between a historical, craft-based medium and contemporary fine art informed by science and technology.

With an abiding interest in the book arts and printmaking, Christopher (Chuck) Forsythe has immersed himself in the black arts since earning a BA in Studio Art from Colorado College in 2003. He has served as coordinator and printer at The Press at Colorado College, a fine book press founded by book artist Jim Trissel; as a letterpress operator at the Minneapolis-based design and print workspace, Studio on Fire; and as a bookbinder at Bookmobile, a digital print on demand bindery. In addition Chuck has been a member of the High Point Center for Printmaking cooperative; The Minnesota Center for the Book; and the Minneapolis based bibliographic society, The Ampersand Club. This spring Chuck will earn an MFA in printmaking from the University of Iowa with an additional certificate in book arts from the Center for the Book. After graduation he will join the U of I Printmaking area faculty and staff as their new Instructional Services Specialist.



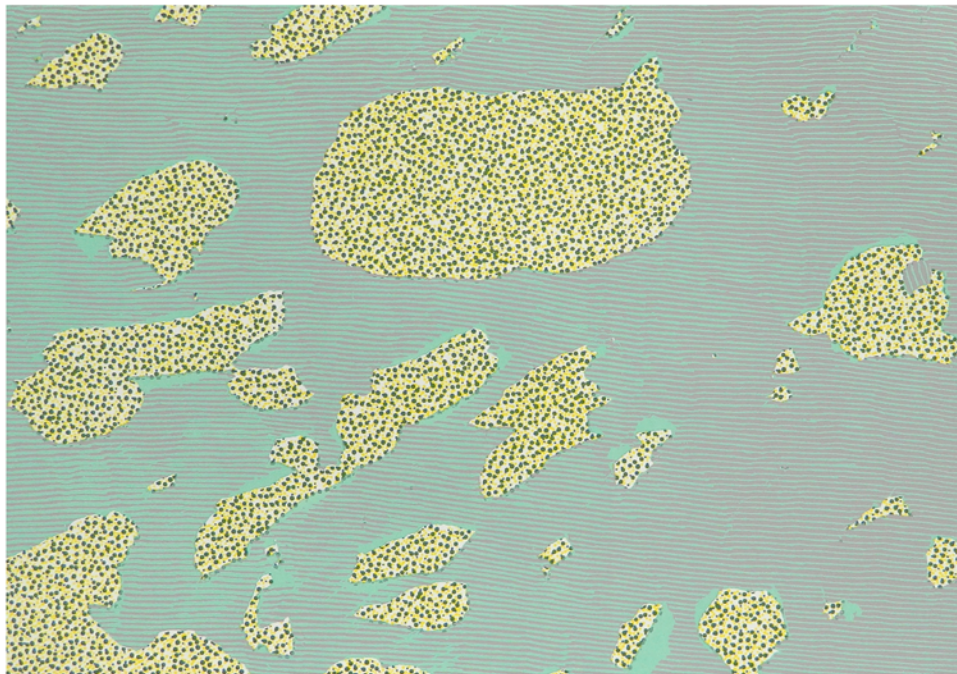
How would you describe your work?

Most recently I've been working with screenprints that deal with the topic of perception and the minutia that surround us. Visually, that takes form in collaged elements of found prints where I am looking at them in a magnified state; excerpting parts of them and blowing them up into a large scale, then collaging those into reinterpretations of the original pieces.

Who/what have been your primary influences?

I'm informed by process—a lot of processes. I was a letterpress printer for a number of years, which has informed my work in a huge way. Before I came to grad school I was working typographically, as I had been working with letterforms on a daily basis and paying a lot of attention to those structures and how they are used. Design is another big influence, which also has to do with coming from a letterpress background, and the need to be aware of the use of typography and layout. Color and the use of color also plays a influential role, especially the colors of the major painters of the 1950's and 60's.





Which piece/research/work are you most proud of?

My favorite piece in my current show is a piece entitled *In The Woods*. What I enjoy most about that piece is the subtlety of the color and the composition. The piece is a collage of a ripped up wood engraving that has been enlarged, and hiding behind those pieces are ominous looking bacteria, creeping out from around the edges. I enjoy how it works, because from a distance, the color of the bacteria is pretty similar to the color used in the collage pieces, so they blend in. As you approach the print, though, you become aware of what is actually seeping out around the edges.

How has your work changed during your time at the University?

My work made a huge shift when I came to grade school, as I had been working primarily with typographic forms; overlapping typographic forms, thinking about the formality of the printed word and preserving that formality or breaking it as a being—not necessarily an act of defiance—but as exploring ways in which to break the power of the written word. So when I came to the University I embarked on a new body of work, where I am exploring the details that surround us that we're not necessarily aware of. As an example, most of my current prints feature bacteria, something that coats everything that we deal with in life—it floats through the air, it's in the water—and yet we can't see them. So bacteria becomes a symbol of the idea I examine in the work in my most recent show, *Seeing the Unseen*.

Can you briefly describe your working process?

I do a lot of looking. I look at photographs, I read the newspaper, I read articles on scientific and print topics. The content of these articles and their accompanying images become embedded in my mind, saved up for a "rainy day." When I approach a print, I reflect on all of these different bits of content and images, and start printing out black and white images representative of them, tearing them up, collaging them, rearranging, and juxtaposing them. Once that's done, I will scan those into a computer, working with the composition some more and begin to work with color. If there are drawn aspects to the images, I'll incorporate those as well. With the images I've been working with lately, I'll draw a dozen or so different forms and scan them into the computer, where I can multiply them and so on. Then, I'll print the film that I use to make screens for screenprinting, and print onto paper. Handmade paper has been another big part of what I've been doing. Handmade paper adds an aspect to the work that is not achievable through print alone. Once I have an image, I think about how paper can enhance that image, and then I bring the two together during the printing process.

How do you see your work evolving in the future?

Right now I'm pretty happy where I am; it's taken me three years to get to the point where I'm actually happy with the prints I'm producing. I plan to stay with this note for another year or so, until I feel I've really fulfilled this current idea, and then I'll move on from there.

How did being in Iowa City influence your work?

The city itself has had no influence on me, but the people have been a big part of my experience here, and certainly the conversations that I've had with them have influenced how I evaluate my work, and see its success and failures. That has been a big impact.

What is the biggest thing you will take away from Graduate School?

The experiences I've had with the people that I've worked with here. Hopefully the friendships and the good working relationships will continue on into the future.

What, if anything, would you have done differently during your time in graduate school?

I can't really see doing things much differently than I did.

What was your most memorable experience at the University?

The most memorable experiences are also the experiences best kept out print.

What brought you to the University of Iowa?

I applied to a number of schools, but the University of Iowa was the only school that had a major book arts program and a highly respected printmaking program. When I was accepted here I made up my mind to come to Iowa pretty easily.

What are your plans after graduation?

I'll be working for the University of Iowa in the Printmaking area as a lab tech.

What advice would you give to incoming/prospective students?

In general, I think potential graduate students should spend a lot of time researching the institutions they're going to enroll in; spending time getting to know the grad students in the program, getting to know what the culture at the institution is like, and if there are instructors or students whose work is similar to theirs, or if there is someone there that could act as a mentor. In my experience, facilities are important, but the people that inhabit those facilities are more important.





Cheryl Childress

MFA | Photography

In this work, I revisit my interest in conflicting human emotions, which, on one hand, manifests itself as violence confused for love, and on the other hand, aspires to transcend everyday vision. Overall, my work is a quest for understanding my surroundings, may that be personal feelings, the emotions of those close to me, or information relayed through news media. Internally, we all have dual responses to any given situation and a reflex to place judgment on situations beyond one's immediate experience. Thematically, I continue to fixate on the Charles Manson trial due to its pop culture status and extremity in example. Love, an extreme misinterpretation of Beatles lyrics, and, ultimately, cognitive dissonance, prompted the murders of Steven Earl Parent, Abigail Folger, Voytek Frykowski, Jay Sebring, and Sharon Tate. Over all, the Manson Family felt that through killing these individuals they were helping humanity and acting out of love. The outside world viewed their behavior as insane, evil, and ultimately an act of hate. Although the Manson Trial has been somewhat isolated in its extremity, the issue at hand, confusing love and hate, is fairly common. In many ways, my work is a search for personal understanding through happenstance and metaphor in daily life. In revisiting these themes, I am interested in the concurrent meditative and intuitive presence within nature and human experience. Additionally, I am interested in nature as a space experienced as a place of wonder and nefariousness. This body of work is a physical manifestation of my understanding of my surroundings, exploring a wide range of cognitive human experience from moments of darkness to spiritual transcendence, and the simultaneous occurrence of both ends of this spectrum. The overarching presence of this body of work is united through visual ambiguity and implication of standard moments being a link to something more profound. A balance of stability and instability permeates from the body of work through the use of life and death both visually and conceptually. Additionally I am interested in challenging personal understanding of reality through the use of Ben Day dots commonly used in printed media. These dots serve as a visual barrier, meant to signal to the viewer, "This is not real." Moments of conflicting emotions are key concepts in my photography, as well as questioning empathy and judgment in day-to-day life. A note passed from Charles Manson to Linda Kasabian in the courtroom read, "This trial of Man's Son will only show the world that each man judges himself." In many ways, my work uses crime text and moments from my own life to create a visual landscape for self-examination. Skewed perception is always at the heart of my work, but essentially, all personal perception is skewed in one way or another.

How would you describe your work?

My work is an attempt to understand life by examining what happens in my surroundings through news articles and my day-to-day life. Additionally, I am interested in themes related to my experience living in the St. Louis area for the majority of my life. The resulting work is a form of visual story telling exploring the human condition.

Who/what have been your primary influences?

The films of Terrence Malick, especially Bad Lands and Tree of Life, Gerhard Richter's October 18, 1977, Demian by Hermann Hesse, the St. Louis Post Dispatch, and found photos.

How do you see your work evolving in the future?

I feel like I will always be interested in working with themes relating to the human condition, but I see myself using other media in addition to photography.



Which piece/research/work are you most proud of?

I really like an untitled pinhole image I made of clip-on Christmas ornament birds in a field of Queen Anne's Lace. The exposure time was only 1 second, but the wind was blowing so hard that one of the birds appears to be dissipating into space. The over all mood of this image is something I had wanted to convey for a long time, but had not been able to accomplish. It is one of my favorite images to date.

Can you briefly describe your working process?

Very fluid.



How did being in Iowa City influence your work?

The natural landscape around Iowa City has heavily influenced my aesthetic choices and thought process while living here. Specifically, Kent Park has been a meditative and inspirational place for me. A number of images from the series From an American Dream were shot there because the grass in areas of the park seem untouched as well as timeless. The stillness of this space has also made me reexamine the relationship we, as humans, have with our environment; that the landscape offers both a sense of peace and uncertainty.

What brought you to the University of Iowa?

The environment seemed so peaceful; that it would be easy to focus on making work without many distractions.

What are your plans after graduation?

To continue making artwork and find fulfilling work within the arts.

What was your most memorable experience at the University?

Spending quiet fall afternoons in Kent Park.

What is the biggest thing you will take away from Graduate School?

An encouraging art community is very important, especially in times of doubt.

What, if anything, would you have done differently during your time in graduate school?

Nothing really.

What advice would you give to incoming/prospective students?

If you have never lived through a real winter...you will before you leave. Buy a wool coat.





Lisa Johnson
MFA | Sculpture

Several years ago, I joined a group of performers, directors, and artists at The Center for Peace in Kolympari, Crete. We came from many countries and very few of us spoke one another's languages. Communication was a struggle and a free-for-all. But our goal in gathering was this very thing: how can we hear each other, what language can we make? We sought to create an international arts language. The Center had a long history of barrier breaking: housing, for example, a theatre built by Palestinian and Israeli teenagers. In my favorite memory, I stand under a white canopy talking with Sead. The wind blows thick air across him and we laugh as we talk. This isn't small – Sead speaks only Bosnian and I don't speak a word. But we listen hard. We speak with our whole bodies. The story gets told. When I look at who I am as an artist I go back to Kolympari again and again. It created me.

I was tremendously influenced by this experience. We developed ways to listen and speak that crossed the typical boundaries of language. I began to examine how impasses in communication could be surmounted, and what this might mean on a larger scale. Today, my work asks: What is the space between us? My work explores voice and silence. I work with personal narratives of multiple communities, layering story and sculptural space.

Since March 2010, I have been working with a group of women inmates at the Iowa Correctional Institute for Women. We create new works that fuse literary mythology and personal story. We work from the idea that personal truth must be spoken out loud, that there is power and resonance in the sheer act of speaking. Because I have seen how the act of speaking affects this often-silenced community, I have developed additional research to examine how different communities tell their stories, and how artists work among alternative communities where art is often not made.

My long-range goals connect sculpture, theatrical space, community story, and oral tradition. I am researching the development of storytelling and artistic expression within "silenced" communities, detailing the measurable ways that vocalization affects a group whose voices have been previously unheard. This work will combine physical works of art alongside academic research, using the strengths of each medium to tell the larger, often-complicated story.

I am an artist-activist-sculptor-storyteller-teacher-community builder. I am looking for ways to listen and speak that allow low-decibel stories to be heard.

How would you describe your work?

I think my work is an exploration of the way we relate to the landscape and to one another. I almost always explore some type of narrative in my work, because I've found that the storytelling element is particularly important for me in making connections between the piece and the audience. That also makes it hard for me to talk about the work "in general," because narratives are so specific to a person or a project. I like to think that I search out the narrative, over a longer period of investigation or research, and then create a work that responds to that narrative, or works with it. For example, for two years now I've worked closely with a group of incarcerated women on a project called The Eva Luna Project, in which we vocalize parts of the women's history that have been previously untold. We link the women's stories to literary mythology and tell stories that land somewhere between fact and fiction. The stories are performed both inside and outside of the prison, and the "performances" make use of theatrical conventions, but also installation, painting, slam poetry, and community events to tell the stories in a way that links the incarcerated community to the "outside" community. I've recently begun a project called Place-Map-Place, in which I am cataloguing the relationships that people have with the Iowa landscape. I've conducted interviews with local historians, scientists, people who've lived here all their lives, and people who are relatively new to the area, and layered those stories together into a map that is also a quilt, that is also an audio essay, to try to tell some of the complexities of the stories that people have about places they call their own.





Which piece/research/work are you most proud of?

I'm pretty proud of "12:30." I rented a moving van and locked the audience in the back while it was being driven around, and two of us gave a performance inside of it that included dropping raw eggs on the floor. It was about space, confinement, and the fragility of our relationship with time – I was doing this just as I started collaborating with women at the Iowa Correctional Institution -- and this piece grew out of that. People got sick; it turned time and space around in one small, disoriented space. It's still one of my favorite pieces I've put together. It goes without saying that I'm proud of The Eva Luna Project – not just the final works but the ongoing collaboration that we have between incarcerated and non-incarcerated community members. Eva Luna links different communities that would otherwise not connect with one another, and vocalizes stories we're often told should stay silent, and I feel strongly that vocalization is extremely valuable.



What advice would you give to incoming/prospective students?

There's a place for wandering, just as there's a place for focused, developed work, and you should make room for both of those things. I've found some of my best work, and my most meaningful projects, when I was doing something that I thought had "nothing to do with" my own work or interests. It was a surprise, or a happy accident, and it's nice if there's to be room in your practice for those accidents to happen.

Who/what have been your primary influences?

I was tremendously influenced by John Grade, and his manner of working with the landscape but at the same time allowing his pieces to be slowly consumed by it as they "lived" in a natural space; I was inspired by the Appalshop, Red76, and the Los Angeles Poverty Department for their reporting of challenging stories in poetic and meaningful ways; and I was tremendously influenced by time that I spent at The Center for Peace in Kolymari, where I worked with a group of artists in which most of us did not speak one another's languages. I learned so much about what it does (and doesn't) take to communicate fully and effectively, what it means to really listen, that that experience is always present in my work.





Cristiane Cunha

MFA | Design

As a designer, I want to create not just objects and graphics, but also scenarios that will help people understand the consequences of consumer choices. Since moving to the United States, I have been intrigued by the over consumption and excessive production of short-lived or disposable items. What began as a personal fascination with everyday objects, transformed into self-awareness of over-consumption and waste. Finally I developed a deep desire to use design for social good, translated into images that resonate with the audience about the ephemeral trajectory of these objects.

This work presents a selection of ordinary items and everyday commodities, dipped into white paint representing the blindness and lack of unawareness of my generation's relationship to consumerism. In order to enhance their resonance, these objects are photographed isolated on a white background, exploring the aesthetic and cultural aspects underscoring their identity and inherent meanings.

This is a message about unconscious behaviors in our everyday lives and leaves to the viewer to draw conclusions about the consequences of our habits.

How would you describe your research or area of study?

My work explores different aspects of visual identity, branding and consumerism and also our relationship with them.

Who/what have been your primary influences?

My influences are diverse as Andy Warhol, Heidi Cody, Haim Steinback, Conrad Bakker, Chris Jordan, Rob Walker and Tony Cragg. New insights are synthesized from them all, based on pop culture, consumerism and objectification.

How has your research or approach changed during your time at the University?

I entered Graduate School with a pure commercial perspective of Graphic Design, once my professional background was marketing and advertising. Along these 3 years of grad school I have acquired knowledge in fine arts, expanding my research widely and consequently my work has become more interdisciplinary and eclectic.

What are you most proud of the research or work you have completed at the University?

Definitely finishing my MFA thesis work, which is the result of 12 months of research and showcases my work as a conceptual designer.



Can you briefly describe your process or technique?

Every project, regardless of its size or type, begins with research. This foundation laying is essential to develop a meaningful design that works for its audience. This leads me to a brainstorming, which inspires me and determines the concept that is worth pursuing.

How do you see your research evolving in the future?

I'd like to keep researching about consumer behaviors, but also expand my project further into mindful consumption and creative reuse.



What brought you to the University of Iowa?

I have had always the desire to go study abroad, and once I moved to Iowa City with my husband, I decided to apply for graduate school at the University of Iowa. Besides the University of Iowa is highly ranked, the Design Program offers a very practical course, which was very appealing to me.

How did being in Iowa City influence your work?

Iowa City it's a rich cultural and educational environment...

What are your plans after graduation?

I'm looking for a creative marketing position. This is what I love to do.

What was your most memorable experience at the University?

For sure my experience teaching solo - in a foreign language.

What is the biggest thing you will take away from graduate school?

I believe that by acquiring knowledge in design, I reinforced my skills in the marketing / advertisement fields, making me a more complete professional.

What, if anything, would you have done differently during your time in graduate school?

I wish I had taken more interdisciplinary art classes / courses that would allow me to get acquainted with different research areas and different methodologies.

What advice would you give to incoming/prospective students Art History graduate students?

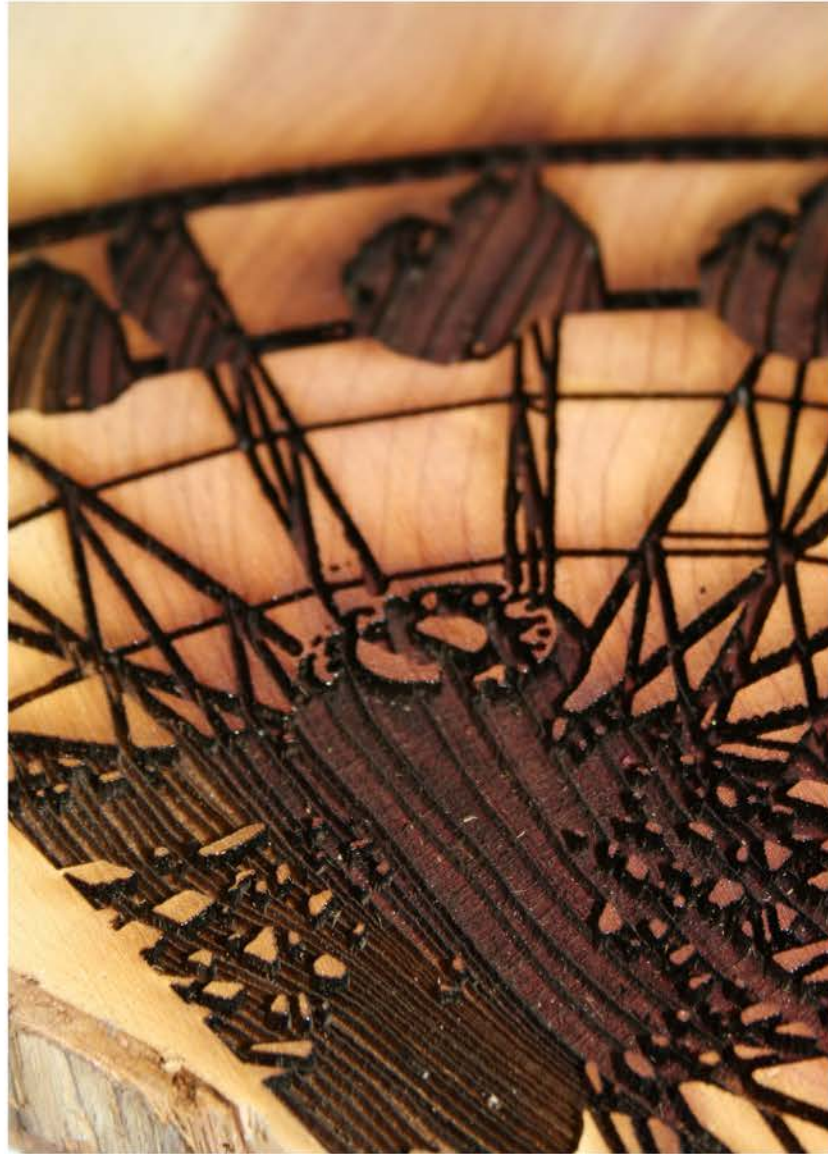
Do what you love, and do it often.





Suzanne Bradley

MFA | 3D Design



How would you describe your research or area of study?

I really love nature, but also modernism. So, I guess I feel like a mix of both.

Who/what have been your primary influences?

I study nature and lots of design websites and magazines.

How has your research or approach changed during your time at the University?

I used to design according to what I felt like I could construct. Now I design first and then figure out how to pull it together.

What pieces are you most proud of?

I am most proud of my little lamps made of felt.

Can you briefly describe your research process or technique?

Oh my God am I supposed to have a process? I work in chaos.

How do you see your research evolving in the future?

I am pretty optimistic about the future. It feels like my work evolves with each project so that it will have to be a surprise.

How did being in Iowa City influence your work?

Being around so many artists and people pursuing their interests is inspiring.

What brought you to the University of Iowa?

I was an undergraduate here in Anthropology. We left for a while, but came back to raise our kids and family.





Carrie Methany

MFA | Jewelry & Metals



Can you briefly describe your working process?

I used programs such as Rhinoceros and AutoCAD to draw my forms. I use CNC machines for milling my form and rapid prototyping printers. I combine the use of technology with traditional mold making techniques. As well as traditional metalsmithing techniques such as raising, soldering, welding, forming, sawing and casting.

How do you see your research evolving in the future?

I intend to study forms, design, and sculpture. I hope to create a series of lights, make bikes and would like to continue exploring new materials.

What pieces are you most proud of?

The pieces I am most proud of are my geoflower lights, my bike, and my sculpture "Emerge".

How would you describe your research or area of study?

My work is a representation of my study of the female form in nature. My forms have become an extension of nature and nature has become an extension of the forms. My work represents the beauty and adaptability of the female. Nature has become a decorative camouflage and in turn the form has become a representation of the beauty of Mother Nature.

Who/what have been your primary influences?

Professors Chunghi Choo, Kee-ho Yuen, Monica Corriea, have had a large impact on my work. As well as the sculpture artist Ana Mendieta.

How has your research or approach changed during your time at the University?

The University of Iowa has exposed me to a tremendous amount of new technology. My current work is a The pieces I am most proud of are my geoflower lights, my bike, and my sculpture "Emerge". representation of my work evolving from the use of new technology and new materials. My goal became to combine the use of new technology with traditional hand skills.

How did being in Iowa City influence your work?

Iowa City gave me the opportunity to focus on my work. Being from Virginia I did not know much about the area. I have discovered that it is full of bike trails and nature trails. I have enjoyed kayaking and biking in this area. My work is based on forms in nature and this area has provided me with lots of inspiration.

What was your most memorable experience at the University of Iowa?

Being able to ride my first hand built bike.

What brought you to the University of Iowa?

Kee-ho Yuen came to my undergraduate school and persuaded me to continue my studies at the University of Iowa.

What are your plans after graduation?

I hope to get a teaching job at a University where I can continue to be influenced by other artist and be able to work on my art.





What, if anything, would you have done differently during your time in graduate school?

I would have taken more design and sculpture courses.

What advice would you give to incoming/prospective students/Art History graduate students?

Stay true to your own passions in art and learn new techniques to improve them.

What is the biggest thing you will take away from graduate school?

I have made many friends and will miss them very much. I will also miss the amazing instructors.



