

M

EXHIBITION
CATALOG

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by Josephine Halvorson and Didier William

As artists, professors and Chairs of our respective MFA programs, we have collaborated for a second time to present a selection of our students' work from the Pennsylvania Academy of the Fine Arts and Boston University's School of Visual Art. The exhibition, *Map*, comprises work across media by twenty-seven masters of fine art from the class of 2018. It will be on view at 1969 Gallery from June 22nd - July 8, 2018, with an opening reception on Friday, June 22nd from 6-8pm. A catalog accompanies the exhibition.

The fall of 2016 was a powerful historic moment for all of us. At that time, the artists in this exhibition had just begun the tenure of their graduate education. They chose to attend an MFA program precisely as the country turned away from the arts. Throughout the last two years, these artists have laid claim to the importance of making, dialog, and community. They have bravely staked their positions within the wider cultural landscape, the ground of which has been increasingly unfixed and unstable, constructing their own expressive maps with which to navigate a path forward.

Mapping, both formally and metaphorically, loosely anchors the various practices represented in this exhibition. These artists effectively reconfigure the conventional body, claim ownership to unknown objects and spaces and ask us to reconsider movement, and force us to rethink our units for locating ourselves

and measuring the world. Making spaces for themselves within art history, these artists expand the borders of materiality, genre, and personal narrative. Many of the works in this exhibition directly interrogate the limits of mapping and in this way they ask us to wonder: Who gets to carve the path? Who gets to draw the border? Who gets to name the way forward?

About the Professors

JOSEPHINE HALVORSON is Professor of Art and Chair of Graduate Studies in Painting at Boston University's School of Visual Arts. Prior to coming to Boston, she taught from 2010-2016 in the Department of Painting and Printmaking at Yale University, and at The Cooper Union, Columbia University, Princeton University and the University of Tennessee, Knoxville. Her work has been exhibited throughout the United States and abroad and is represented by Sikkema Jenkins & Co., New York, and Peter Freeman, Inc., Paris. Her first museum survey was in 2015 at the Southeastern Center for Contemporary Art in Winston-Salem, NC and in 2016 Halvorson presented an exhibition of large-scale sculptures at Storm King Art Center. Halvorson earned her BFA from The Cooper Union School of Art and her MFA from Columbia University. She has been granted three yearlong fellowships in Europe: the United States Fulbright to Vienna, the Harriet Hale Woolley at the Fondation des États-Unis, Paris, and as the first American to receive the Rome Prize at the French Academy at the Villa Medici. Halvorson lives and works in western Massachusetts.

DIDIER WILLIAM is associate Professor of Art and Chair of the MFA Program at the Pennsylvania Academy of the Fine Arts. Prior to joining PAFA he has served as Assistant Professor and/or critic at Vassar College, Columbia University, Yale School of Art, and SUNY Purchase. Originally from Port-au-prince Haiti, William received his BFA in painting from The Maryland Institute College of Art and an MFA in Painting and Printmaking from Yale University, School of Art. His work has been exhibited by The Bronx Museum of Art, The Museum of Latin American Art in Long Beach, The American Academy of Arts and Letters, The Fraenkel Gallery, Frederick and Freiser Gallery, Tiger Strikes Asteroid Gallery in Brooklyn and Gallery Schuster in Berlin. He was an artist in residence at the Marie Walsh Sharpe Art Foundation in Brooklyn, NY and he is the 2018 recipient of Rosenthal Family Foundation Award presented by the American Academy of Arts and Letters. William lives and works in Philadelphia Pennsylvania.



MY ONLY DESIRE (PT.1) / 24" X 24" / OIL ON PANEL / 2018



MY ONLY DESIRE (PT.2) / 24" X 24" / OIL ON PANEL / 2018

Rachel Barron

Through the mediums of painting, installation and video, I am interested in investigating the relationship between my personal identity and representations of the female archetype in media and popular culture. I aim to point out and subvert expectations that a viewer may bring to the work through a sense of humor and melancholy. Saturated with blatancy, clichés and bad jokes, the works are embedded with honest sentimentality and a sense of spirituality. Using objects as both symbols and stand-ins, I'm interested in the range of perceptions and associations the viewer brings to the work, as well as how those perceptions begin to shift during viewing time.



*PINK STRIPED / 12" X 48" /
OIL ON CUT-OUT PANEL / 2018*

My recent body of work represents and abstracts personal, everyday clothing. I constantly think about the meaning of clothes and appearance, both socially and internally. As I reflect on these belongings and consider their relationship with my body, identity, and societal assumptions, I translate my perception, memories, and emotions into painting. I cut out biomorphic, gestural shapes that mimic the body or its parts. They simultaneously transform into their own surreal creatures. As I paint, brushstrokes of varying thickness, wetness, and speed mimic the feelings of fabric. Patterns such as stripes exaggerate bodily curves. I also like to note anthropomorphic moments, such as buttons becoming eyes. Color and light breathe in emotion, such as pink stripes becoming purples and blues in daylight.

As I cut and paint these objects, I become aware of their materiality, personality presence, and how my body feels and remembers about wearing them. Sensual qualities coexist with fragmented parts, just as piecing an identity together is both anxious and self-nurturing. I like to create an intimate sense of the lived-in, the worn, and the individually-selected. In a mediated, mass-produced, stereotyping world, how clothes may shape identity is complicated, but not nullified. I investigate clothing with the hope that self-expression can still be found and reclaimed.

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Alia E. Coleman

UNTITLED / VIDEO INSTALLATION (FILM STILLS) / 2017-2018

I have a deep-seated attraction to the colour black, an attraction which reflects in my practice. My exploration of black extends beyond that of simple colour. I am interested in black as the absence of colour, black as a non-colour, black as a spatial concept, as a symbol, as a material, black as absence and as a weighted presence. This body of work deals with memory and perception, memory as ephemera, memory as palimpsest, the all-encompassing blackness existing as reference to the introspective space I use to process thought and emotion.

With a sense of mimicry to Yves Klein and his penchant for blue, I have explored black repeatedly through sculpture and video installation to a point of obsession, but recently my focus has centred on the cultural, sociological and psychological implications of the black. My penchant for the colour black in my practice cannot be compared to that of Yves Klein and his signature blue for many reasons, the main one being that Yves Klein was a white male using the colour blue and I am a black female using the colour black.

Although founded upon my areas of interest, my practice is heavily influenced by the many pre-existing connotations that are attached to my subject matter; Whilst I do not address race in my practice, the fact that I am a black woman, making work using the colour black, means that my work has connotations of racial discourse.

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Arden Cone



UNSEATED / 77" X 77" / OIL ON CANVAS / 2018

This body of work presents my most recent paintings, created in response to the resurfacing of neo-Confederate sentiment in America. By the time the violence in Charlottesville, Virginia, took place in August of 2017, my own research into the United States' civil war was already underway, and I had begun to introduce into my work complex narratives surrounding American Civil War memory.

The nation's division over Confederate monuments suggests a larger fight to control historical memory, to write the disenfranchised into or out of the American story. My paintings, whimsical and utopian in nature, demolish the accepted narratives surrounding Confederate symbols by depicting their demise.

Using materials such as cardboard, clay, and wire, I create sculptural maquettes that I reference for my large-scale paintings. The grand format of the canvases, which depict only small, flimsy scenes made out of studio scraps, waxes ironic, but it functions to elevate the monuments' demise to an epic status.

Each of my works mirrors the nation's contemporary struggles, suggesting a friction between the fights to remove and preserve. Modeled clay monuments and mass-produced toy soldiers, the actors present in the paintings, imbue the scenes with a dark confusion of child's play and wartime violence.

Racism has brutally and consistently shaped the American story, deleting from its testimony those who have suffered the most. And that bronze general—astride a horse, atop a pedestal, in civic space, and planted securely in the red clay earth—makes a blinding spectacle of Civil War memory.

Through the immediate actions of sculpting and painting, I reenact Civil War memory and trauma, twice. This time, however, there are no lies to reaffirm, only truths to be reconciled.

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Nancy Cooke

I have come to understand that creativity is an elusive gift that is most effectively triggered by oblique approaches rather than direct considerations. In the current body of work, I opened my mind to inspirations triggered by a close reading of Homer's *Odyssey* (specifically the new English translation by Emily R. Wilson). This epic poem depicting the travels and travails of Odysseus, can serve as a metaphor for one's life journey. I have struggled to embody or enact characters, landscapes, and actions that play pivotal roles within this epic poem using abstractions and/or symbols that reflect their essential meanings. "Odysseus World" is the first in this series of several paintings.



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ODYSSEUS' WORLD I / 24" X 30" / FLASCHE ON PANEL / 2018

Brad Davis



SANSOM STREET / 18" X 12" / OIL ON CANVAS / 2018

My painting practice is an effort to synthesize my surroundings as sensitively as possible through careful and precise reconstruction. I believe that painting is an undeniable and physical extension of the artist's own consciousness within her or his given environment. Through the humble collection of pigment, binder, and substrate, a truly genuine image can develop. Our current culture is one which functions in a haste, with little time for investing in the most true and beautiful aspects of living. In my current work I want to emphasize these moments by translating them through the extremely human process of oil painting. While I have lived in Philadelphia over the past two years, I've become accustomed to the intricacies of daily life in the urban environment. The city, as I have come to know it, takes on a personality of its own and I seek to define its most tacit characteristics in a new light.

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Rachel DeLuca

My current work deals with the spaces I inhabit, both past and present. Through painting, I revisit my own memories and experiences of moving through places I encounter daily, such as museums and gardens. My paintings explore both the formal qualities and emotional connections I feel in these spaces. This feeling is also achieved through the manipulation of logic: color is invented, perspective is flattened, and objects are fragmented and floating. The initial moment is translated into a new form of understanding through the medium of paint. Here they exist in an ambiguous place in between the tangible and the imagined.

I use a combination of prints, photographs, and collages to piece together a unique version of a lived experience. While I flip back and forth between looking and remembering, the image begins to detach from reality. I rely on the recognizable presence of chairs, plants, and architecture within my paintings to create a sense of location. Through repetition of the same subjects, I am able to create alternative memories and explore the strangeness of wandering through places where I am not physically present.

I have also been preoccupied with the subject matter of reflections in glass. Reflections especially interest me due to their fleeting quality and the way they naturally abstract real spaces. I enjoy painting glass and transparency through the opacity of paint and saturated color.

Painting has become a way of understanding and remembering what I have seen. Returning to these visually and psychologically compelling spaces helps me spend time with what my eyes pick up on, before my thoughts can put a reason to it. I am comforted in painting's ability to suspend time and linger in these new moments of existence.

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FOUR OF US (COLLAGE SERIES 1 OF 4) / 28" X 32" / MIXED MEDIA COLLAGE / 2018





SLEEP SEEING (VISITATION) / 40" X 48" / OIL ON PANEL / 2018

I combine visual elements from cinematic strategies, theatre props, and shadow puppetry to cover and uncover what is real and what is simulated. The physicality of a painted shadow, for instance, insists that the object projecting the shadow is real, even if there is no such object present. My work attempts to build spaces and characters with which this notion of reality created through and around illusion reflects my own psychological struggles dealing with symptoms of psychosis and anxiety.

Reality then becomes a painting tool, where each layer of paint represents a new or alternative space to the one before it. The value of abstraction and representation is interchangeable in my practice. Recognizable imagery emerges in one area of a painting only to be reformed through thick paint application, artificial and oversaturated color or layered transparencies. The objects may still be recognizable, but they now call in to question the naturalistic areas of the painting and the "realness" of the space. The layers act as diversions, covering up or directing the viewer away from the actual narrative in the work. Narrativity is in flux, threatened by the elements of film and theatre that provide a disguise of storytelling without any story being revealed.

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Stephanie Fenner

Juliana Gamble

*SLEEPING BOY / 19" X 24" /
INK ON PAPER / 2017*

I will take you with me. We are leaving, moving to a new city and state. We will leave this home where we were married, where our son was born, where we learned to become parents. My paintings and drawings are memories, reflecting on the early years of marriage and motherhood. They are conversations about some of the tender, wondrous, and difficult moments and transitions, large and small, in this journey. They have a desire to talk about moments that really change us. They touch upon the personal, not for the sake of self-indulgence, but in the belief that we are better as individuals and a community if we share, both good and bad experiences, in order to connect with and support one another.

My work is rooted in the traditions of perceptual paintings, but is not married to working exclusively from observation. One of the consequences of using memories as a foundation for work is that these moments are already gone. I am left to recreate this time through a reenactment of events, setting up the specific spot with the same or similar items as remembered, or as close as possible. The missing parts are created with the help of memory, photographs, and invention.

My intention is to capture a feeling of a specific time. My hope is that within the work, a viewer can have his or her own experience, perhaps reminded of a similar time in his or her own life or simply by engaging with the art.

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*THEY GET DRESSED UP TO BE MESSED UP /
48" X 58.5" / OIL ON CANVAS / 2017*

My practice investigates how visual language codes the erotic through different forms of accessible entertainment. Through painting and installations that involve video and performance, I provoke this analysis using content that includes domestic structure, subliminal advertisements, voyeuristic spectatorship, and the gaze.

Through imitation and mimicry of familiar spaces that are associated with childhood and the suggestion of play, I seduce the viewer under the guise of humor into a space that allows them to unconsciously project a self-awareness of their sexual body onto family-friendly images, often appropriated from western advertisements, perverting the content with their fantasies. I'm interested in activating an innate sexual curiosity that is reinforced by imagery promoted in contemporary culture. By forcing a reaction by the spectator of shame, disgust, fixation, arousal or any other complex feelings that may develop as a result of psychosexual behavioral associations established as a child, I'm able to explore the implications of imagery in relation to the adult's and child's different conscious understanding of what they're seeing.

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Marissa Graziano

BEN GRZENIA

EROSION / 65" X 46.5" /
ACRYLIC, SCREEN PRINTED COLLAGE ON PANEL /
2018

The natural world can offer moments of serenity that transports one from reality into an internal world; staring at the sun's dancing reflection on water is my escapist reverie. Coping with the recent suffering of a close family member has been increasingly difficult for me, therefore searching for healthy methods of escapism has become necessary to my daily practice and a driving factor in the work I create. My works are expressions of departure while knowing the need to come back in. Each piece has offered me a deeper understanding of my own identity, which include feelings of loss, longing, and awe, where the line between the seen and unseen world is blurred.

I am discovering parallels between being in the studio and in nature, as both places offer insight through self-meditation, exploration and reflection. Most of my work is life-sized, offering the viewer a presence similar to my own that represents my body, my mind and my past experiences. I use a print-oriented, mixed media approach to reconstruct my encounters with nature, changing my strategies with each work.

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GATED COMMUNITY / 48" X 44.5" /
OIL ON PANEL / 2018

Populating my most recent work is a fluffy, familiar character most commonly defined by their signature haircut: the poodle. Having grown up with this particular pooch, I have seen the way in which its sophisticated, snobbish reputation contrasts with the dog's goofy, odd-ball nature.

I use the languages of advertising and entertainment to describe a breed so heavily identified with its cultural symbolism. The poodles that inhabit my work are over-bred and under developed, having only a partial or summarized poodle form. Their abstracted, avatar-like bodies maintain the poodles' coifed presentation, while revealing a lack of autonomy as part dog, part décor.

The poodles can wander, but only within the confines of their specified domestic space - or outdoors to lawns that receive a level of grooming not unlike their own.

I re-aestheticize this heavily manicured, feminized dog through painting to interrogate their own humanized beauty. Their unnatural grooming, breeding, and usage as status symbol revealing our desires to control, aestheticize, and anthropomorphize.

My poodles aspire to live a life beyond example of consummate show dog - existing not as symbol, luxury item or home décor, but as dog.

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Claire Huber art

Candace Jensen

I am fascinated with spiritual relationships to the natural world— systems of knowledge and magic, and mythologies that help us grapple with cosmic vastness, chaos and uncertainty. I slither between working in “pure” traditions such as calligraphy, book-arts and oil-on-panel painting, to a more materially uncertain territory of building bridges between them— alchemical assemblages of paper, pigment, precious metal, medium, herbs and else. I investigate nature/culture dualism, and face my own hopes and skepticisms through these layered symbolic and totemic images, organic textures, and literary distillations. My strategies are grounded in both visual art and artful writing, privileging neither over the other— in fact I view the literary, the aesthetic and the sensual to be crucial partners in the development of my emotions, images and ideas.

I consider my work an ode to the complexity, brutality and beauty of the physical world and its energetic undercurrents, and hope through my “Gaia Illuminations” to reflect a deeply felt awe for our earth, sky, moon and stars in all their murkiness, all their clarity.

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FLOAT THE MOON (LEAF) / 12" X 12" / WHITE AND RED GOLD LEAF, COLORED PENCIL AND INK ON PERGAMENATA PAPER MOUNTED ON MDF PANEL / 2018



William Karlen

FENCING MASK / 48" X 60" / OIL ON CANVAS / 2017

The best objects to paint are the worn-out ones. Most objects today are manufactured and they gain their personality from a world that is anything but uniform. To wear something out until its stitching is unweaving, its monochrome surfaces corroded and stained, and its history on display, is a documentation of commitment, similar to painting. Every individual's wear and tear is different, and there's a rhythm in it, sometimes even a disposition. There's always a movement, even in stillness. There's always a trace, even in the backgrounds.

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Rachel Means

*WHERE ONE SPACE ENDS,
ANOTHER BEGINS... /
DIMENSIONS VARIABLE /
MIXED MEDIA / 2018 **

* Examples of previous spaces created by the artist that influence her site-specific art installation in this exhibition.

Through installations, I explore the legibility of intangible experiences by creating environments that encourage self-awareness, attentiveness or reflection. In my exploration, my years spent attending Christian worship services, reading the bible and developing a personal relationship with Jesus Christ influence these shared spaces. The ways I am sifting through and re-perceiving my Christian identity have visual process-based parallels: repetition, accumulation and subtlety. Within these parallels, I ask 1) What variation occurs out of repetition? 2) How can small parts build to contribute to a whole? and 3) What is the gesture of a gentle touch?

As I employ partial abstraction through text and material experimentation to consider these questions, I am also mindful of the way time - in how it is spent, passes, conceals or reveals - plays a key role in my work.



Amany Metawe



WINDOW OF MEMORIES / 48" X 36" X 13.5" / ACRYLIC,
THREAD, PHOTO TRANSFER, PAPERS, ROPE, WOOD AND
CLOTHES PINS ON WOOD PANEL / 2017

The longing moment is the instant when you wish to find the people you miss having around you, surrounding you, supporting you, and giving you their love and care. But, what will happen if you can't find this moment? Because of the distance between my family in Egypt and me, I bring memories, moments, scenes, impressions and even other people's spirits into my work. By combining different materials (thread, robes, wood, plaster, etc.) with painting, I not only construct the world that I have left behind, but I also create the world anew. I feel as though I don't look at my work, but instead it's as if they are looking back at me. My paintings serve as portals that invite the viewer in to experience the sensations of my world and to evoke their own memories. By using perspective, shadows and lights with other materials and scale I engage the body of the viewers to be a part of the work to create their narratives through my world. I use threads, ropes and plaster to draw lines and effects that interpret my physical memories and trap mysteries and secrets inside the objects. I'm inspired by details, textures, highlights, shadows, and the contrast between colors.

Each piece I create extends from my past -- where I have come from, what I have learned, and it is also a preview of the future where I think I am heading.

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Chelsea Nader

Our bodies are a template that we cover with clothes. With tradition of figure drawing and painting in mind I use prints to cover fabric patterns as a way of mapping the body. Covering the body and covering that pattern are modes of protecting the vulnerability of the body underneath the structure. Averting the gaze to the external sculpture is the goal of the print. The print "Half Skirt" is covered with prints that map the fabric pattern to protect the potential wearer. There is a balance each body will strike on its own between vulnerability and protection. This balance is a personal choice.

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HALF SKIRT / 20" X 32" / INTAGLIO PRINT ON PAPER / 2018





*I THOUGHT THIS WOULD BE MORE
EXCITING / 48" X 60" /
ACRYLIC ON CANVAS / 2018*

My work concerns itself with the confusing years of preteen and teenage, the time of prolonged identity limbo. It is a time of ongoing self-repositioning and reevaluation, as identities and bodies are in flux simultaneously. It's also a time fraught with high drama. The characters in my work, like real teenagers, are completely sincere no matter how disproportionate their emotions seem to be. Looking at this work, one might laugh at the triviality of the event at hand— however we as viewers have hindsight and they do not. For them, this is the *first time* any of these things have happened. Nothing like this has ever been encountered before. Their reactions aren't unwarranted, they are earned. It is the end of the world, it is the start of the world.

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Victoria V Nunley

work about park

I make large scale assemblages and installations that employ painting and drawing. I like making marks with firmness directly onto a rigid surface and surface materials serve specific purpose of the work. They are used not only as direct references of the particular objects but also as irony. Assemblage in different form with different type of works creates different visual spaces and lets me play around in different perspectives.

Text takes a huge role in my work because of its authority and power. In contemporary life, we are exposed to text all the time. Text contains information, order, ideas, and direction. A lot of them are so heavily built into our lives that they transform to visual image. Altering the text takes the authority and power away from the original text and can completely twist the original purpose. Often, text is written unclearly and translated into different languages that we sometimes misread and misunderstand. My own constant exposure to two different languages, Korean and English, made me realize the authority and the power of text to the people through experiencing different approach and response with language. Also, different fonts and styles of text function as shape and composition in the work, but also set up the mood and the symbol of the work.

To me, the word 'diverse' is very important. Diverse reactions, diverse works, diverse feedbacks, diverse experience; all are necessary because difference creates diversity and it is important to know and respect difference. My fundamental questions come from different perspectives both personal and collective. Growing up and living in Korea, but attending schools in America - military school, Quaker school, Jewish school, and an art school - I have a tremendous amount of diversity which has lead me be more curious about our behaviors, lives, societies, and politics.

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Exhibition Facts

Amount/serving	%DV*	Amount/serving	%DV*
Total Art 30 works	1%	Total Bullshit	17%
Good Art 4 works	3%	Bullshit 6 works	51%
Bad Art 6 works	5%	Mindfucking 0 work	0%
30 Artworks		2-D 26 works	87%
Creativity 1992		Masterpiece	0%
Creativity from Copying 1114		3-D 4 works	13%

*Percent Daily Values (DV) are based on Jung's Evaluation and Research

INGREDIENTS: KATHERINE VOLPE, HAN NINH PHAM (VIETNAM), AMANY METAWE, RACHEL MEANS, TANTIANLI (CHINA), STEPHANIE FENNER, MELISSA JOSEPH, CALVIN PRESSLEY, MUS-TAFA ADIL OZTURK (TURKEY), ALYSSA RODRIGUEZ, SAL HEGGEMAN, CANDACE JENSEN, CLAIRE HUBER, SAMANTHA SANDERS, MAX GIDEON BASCH, KATHY LOEV PUTNAM

DIST. & SOLD EXCLUSIVELY BY: **PARFA** x **INLIQUID** ART DESIGN

In Flux - This body of work represents the convergence of seventeen emerging artists who have worked alongside one another for the past two years. They have created their own ecosystem for artistic engagement, experimentation, and transformation. This is a community "in flux" readying itself to disperse. Each artist will receive their Master of Fine Arts from the Pennsylvania Academy of the Fine Arts in May 2018. These self-selected works reveal a fragment of the visual conversations among these colleagues during their time together.

PURCHASE AFTER CLOSING



EXHIBITION FACT / 36" X 68" / IMAGE TRANSFER ON WOOD PANEL / 2018



*B5 [WAX FORTRESS] / 86" X 83" / GRAPH-
ITE, ACRYLIC, OIL PASTEL AND CRAYON
ON PAPER / 2018*

In this long-term project titled My Land, I use drawing to build my own ethics. I start from an imagined 8x8 coordinate grid, where the actual drawings are made based on personal ethical questions, for example about the distribution of resources or gender roles. Possible answers lead to more drawings, and then more questions, the project grows according to this procedure. I name each drawing after its grid coordinate so that the viewers can track its location.

The drawing space is also a thinking place, where I find forms for my thoughts, project them on the paper, and arrange them spatially. To facilitate this, I construct a mixed drawing language between cartography and landscapes, which explores the arbitrary and the scientific, but also the poetic and the nostalgic. This language makes use of color to inform the viewer the properties and the narrative of the space. It encourages the viewer to see how I consider ephemeral ethical decisions.

Through my art, I would like to show my personal ethical development, in order to offer a more specific look at tremendous ethical struggles happening in the today's cultural flux.

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Haninh Pham

Calvin Pressley

FLOWERS FOR BREAKFAST /
35.5 X 33.5" / OIL ON CANVAS / 2018

I was raised in a multi-racial military family, often experiencing new cities and countries throughout my childhood. Today I find it intensely rewarding when I create work that allows me to better understand how I relate to the cultures and communities that I'm continually introduced to. Fueled by the multiple cultures that have been weaved into my life, I investigate my nomadic relationship to space and communities through painting. My paintings probe the relevance of assumed domestic roles, contemplate social interactions, and unpack identity predispositions. I handle the spaces and subjects within my canvases to develop narratives that connect to my own personal emotions and experiences. I focus on the self, but the narratives that are developed can extend further to a multitude of backgrounds.

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Kathy Putnam

CAKEWALK / 48" X 36" / OIL, SCREEN
PRINT, MIXED MEDIA COLLAGE ON HARD-
BOARD / 2018

I paint imagined spaces that are both defined and altered by the forms inhabiting them. Spaces in reality are neutral ground until we occupy them. Our very presence displaces something or someone else, establishing a hierarchy, and activating a chain of events. The scenes in my paintings explore these shifts in dominion through breaks in rational forms, collisions between interiors and exteriors, and competing perspectives. Assemblages of joyful colors, textures, patterns, and other ornamentation, counter the unease created by familiar yet illogical settings. Fragments of figures and objects jostle for territory, demanding accountability for how each player creates their own narrative. I intend for these playful fantasy-scapes to challenge our understanding of how individuals affect the spaces we inhabit.

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Matthew Sadler

I am a painter of shapes. I create large, acrylic paintings that manifest from my physical experience. How I navigate my day-to-day environment has become a prominent source material for my work. Physical pain is something I have lived with all my life. It is a very distinct pain, it blooms and coalesces in my feet, ankles, and knees when I walk and fall. I construct groupings of shapes and color to highlight these particular events. I see my paintings as representations of the greatest frustrations in my life but also a place to find solace and acceptance in the way things are.

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TUMBLE / ACRYLIC ON CANVAS / 60" X 42" / 2017

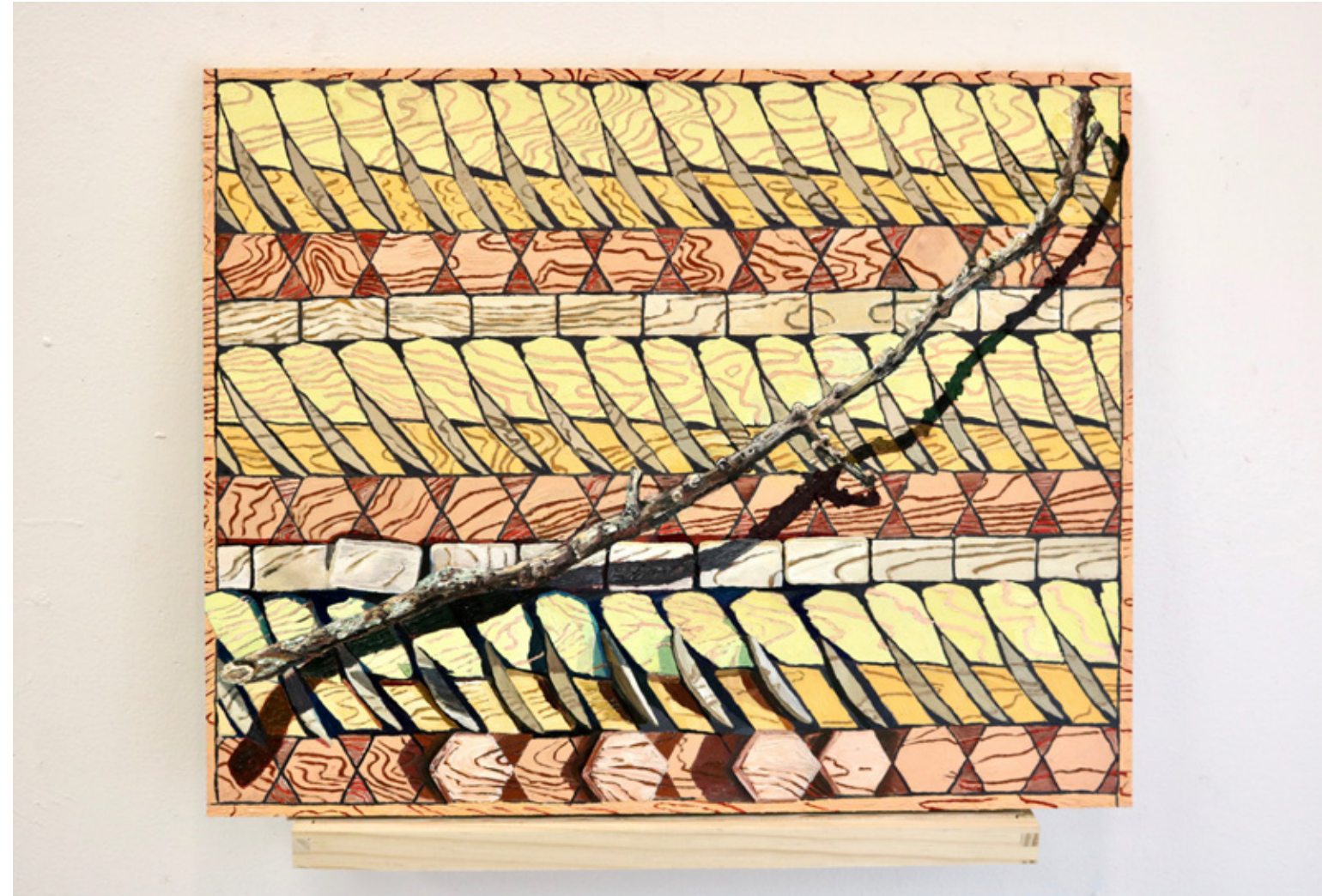


Natalie Schmitting

PLANE / 16" X 20" /
OIL ON PANEL / 2018

I find it important to emphasize the principle that painting is in essence, an illusion. This priority comes from the desire to point to a kind of truth, to ultimately not be tricked. Like a child performing a magic trick, my paintings reveal their illusionistic construction, bare their clunky strokes, and oscillate between finesse and failure. The objects I represent are handmade and purchased. The conflict of fabrication is met with the grace of potentiality.

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Ardis Tennysen- Loiselle

LAST DANCE WITH SEBASTIAN / 48" X 60" / OIL ON PANEL / 2017

Held close by the four corners of the canvas, the figures of my paintings are pressed against each other. Depending on the piece, the figures respond to the limited space in different and dynamic ways. Sometimes they melt together in passionate embraces, and in other times, they self-destruct. All reactions are deeply human and illustrate the pleasure and desperation held within a moment in time. My work embodies touch: dynamic transfers of energy, power, and emotion course through the colors and forms of the work.

Visible brushstrokes remind the viewer of my hand as the artist and the reality that painting is itself an act of touch. However, I perform other actions such as pours and print-making processes. My work presents the viewer with a surface coated with competing visual languages. Some areas are covered by a thin wash that mimics spray paint; others are built up with patterns and gestural marks. These moves lay down paint that hovers on the canvas in layers that alternately reveal and hide colorful pigment beneath, creating friction, imbuing even the coolest blues with body heat.

Painting gives me permission to fantasize, to observe, and to physically react to what I see. It is a place to find pleasure in the tactile and to contemplate intimate relationships. By exploring touch through a sensuous relationship with paint, I make images that are both sexy, and celebratory.

Creating a space where sensuality can be observed as pleasurable is important in our political moment. We continue to witness sexual harassment and ongoing attacks on our rights to birth control, sex education, gender equality, and the freedom to choose our lovers. The colorful fields of these panels are not meant to map the morality of sex, but rather to seduce and rejoice in the depths of sight and touch.

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Zach Van Horn

My studio practice resembles that of the night sky where each star is an interest or concept I want to explore. These concepts include, but are not limited to, philosophy, psychology, technology, dreams, and consciousness. By thoroughly studying these celestial bodies, I can start to map the night sky by drawing connections between the stars based on the overlap of their content and language. These constellations then inform what my paintings aim to duplicate. I often venture into other mediums such as sculpture, sound, photography, and writing to help form these constellations.

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*THE MORE WE SEE, THE MORE THINGS SHIFT / 20" X 16" /
OIL ON LENTICULAR LENS ON WOOD PANEL / 2016*





SEARCHING / 48" X 48" /
OIL AND PEN ON CANVAS / 2018

I grew up with the silence of a tragedy.

When my father was a first responder and survivor of September 11th, I was seven years old. The challenge in presenting a public pain, is in separating a single story from the world's witnessed experience. Only through this separation am I able to fully realize my own, raw and uninfluenced memory. Three days later, he came home.

I am navigating the experience of memory, deconstruction, layers and language. The repetition of written words became a woven shield, revealing and concealing the painting beneath. Specific words and phrases gained power in their abundance.

My father recently said, "I tried my best to shield it all from you, but you can't hide things from children. You felt the pain through me as I held you".

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Katherine Volpe



Map

BU and PAFA 2018 MFA Graduates Exhibition
June 22nd - July 8, 2018

1969 Gallery

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