The organizers would like to thank those supporters who helped make this exhibition and its related activities possible:

The Citizens of the State of Iowa
The Office of the Provost, University of Iowa
The University of Iowa Art Faculty

The University of Iowa Art Faculty Biennial Exhibition
February 23 to May 5, 2013
Figge Art Museum, 4th floor gallery, Davenport, Iowa

Organized by the University of Iowa Museum of Art

Joyce & Richard Summerwill
Nancy J. Richardson and Charles J. Krogmeier
Ruth Ann & John Bentler
Welcome to the 2013 University of Iowa Art Faculty Biennial Exhibition presented by the University of Iowa Museum of Art. The material on show represents some of the best work produced by the studio art professionals at Iowa’s School of Art & Art History. This offering follows on the heels of a successfully popular biennial exhibition at the Figge Art Museum in Davenport, Iowa, in 2011, and we look forward to many more to come in subsequent decades.

For over a century, the University of Iowa has employed professional, world-recognized artists as professors of studio art. Some of the most significant people in their fields have taught at Iowa, such as Grant Wood, Philip Guston, David Hockney, Mauricio Lasansky, and Hans Breder. Many of their students became famous artists in their own right: Raymond Parker, Elizabeth Catlett, Ana Mendieta, and Charles Ray, to name but a few. Today, this storied legacy is continued by the important and significant artists that teach and research at the School of Art & Art History, and who are represented in this exhibition. Many histories of art subjects, ranging from printmaking to metalwork, cannot be written without mentioning the careers of a number of the artists you see in this biennial show. The breadth and depth of the talent on display clearly demonstrates that the state of Iowa supports a vibrant art environment and contributes significantly to the international art scene. The creative students in the program have opportunities that few can imagine, and without doubt, the best of these graduates can, and will, become great artists.

The University of Iowa and its benefactors continue to support and develop this major academic program. The reach and expertise of the faculty has expanded in recent years as a result of the newly established Grant Wood fellowship program. This initiative has brought a number of rising stars in their respective disciplines to Iowa, and this exhibition features the two current holders of this prestigious award. As these people graduate from the program, and continue to develop their promising careers, their names will be added to the long list of distinguished artists that can claim a connexion with the University of Iowa’s studio art program.

We would like to acknowledge Joyce & Richard Summerwill, Nancy J. Richardson and Charles J. Krogmeier, Ruth Ann & John Bentler, the College of Liberal Arts and Sciences, School of Art and Art History, the Figge Art Museum, and the Office of the Provost for their support in presenting this exhibition.

We are confident that you will enjoy and appreciate the diverse artwork on display. We hope that you will be able to spend as much time as you would like taking pleasure in viewing this fascinating exhibition.

Sean O’Harrow, Ph.D.
Director
University of Iowa Museum of Art
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HARTMUT AUSTEN
Grant Wood Fellow, Painting & Drawing

Untitled, 2012
Oil on canvas, 60” x 75”
ISABEL BARBUZZA
Sculpture

*The Space in between*, 2011/12
Installation
Artificial flowers, fabric stiffener, wire and wood, size is variable
ANTHONY CASTRONOVO
Sculpture

Hybrid Collaboration
Cast aluminum, cast glass, custom electronics
48” x 72” x 36”
PETER CHANTHANAKONE
Animation

Junkboxx poster, 2012
CHUNGLI CHOO
Jewelry & Metal Arts

Mega Dose, 2012
Copper and glass, 8" w x 8" d x 20" h
THOMAS CHRISTISON
Printmaking

WALL PAPER-RED, 2011–2012
Lithograph, monotype
screen print, latex on paper
RONALD M. COHEN
Painting & Drawing

*Hotel Room in Pisa*, 2012
Oil on canvas, 10” x 10”
MONICA CORREIA
3D Design

*Flowerbud Stool*, 2012
Bamboo plywood
30” w x 29” d x 23” h
Computer Numerical Control (CNC)
JOHN DILG
Painting & Drawing

Blue Moon, 2012
Oil on canvas, 16” x 20”
DAVID DUNLAP
Painting & Drawing

*The Prow of The Morning Window*
Wood, books, video, flag, 7’ x 7’ x 12’
LAUREL FARRIN
Painting & Drawing

Blowing Smoke, 2012 (left)
IPhone drawing, acrylic and Sharpie on canvas, 47” x 57”

Gross Anatomy, 2012 (right)
IPhone drawing, acrylic and Sharpie on canvas, 47” x 57”
ROBERT O. GLASGOW
Printmaking

Aerials: Residual Dialects
Edition color lithograph with hand coloring, 24” x 34 1/4”
SUE HETTMANSPERGER
Painting & Drawing

Entanglement series, 2012
Oil on linen, 27” x 27”
ANITA JUNG
Printmaking

*Big Top*, 2012
Acrylic on panel with collage
48" h x 48" w x variable depth
SARAH KANOUSE
Intermedia

National Toxic Land/Labor Conservation Service Mobile Field Office installation with video, 2013
6 minutes, 30 seconds

The National Toxic Land/Labor Conservation Service visits the BONUS reactor, Rincón, Puerto Rico, 2012
Color photograph, 16" x 24"

The National Toxic Land/Labor Conservation Service visits the BONUS reactor, Rincón, Puerto Rico, 2012
Color photograph, 16" x 24"
AMANDA LEE
Printmaking

Solution of Silver of White Light, Wave, 2012
Silkscreen, salted silver print, dye, and video projection, 22” x 60”
VINICIUS LIMA
3D Design

Span Table, 2012
CNC-cut bamboo plywood
33” w x 33” d x 15” h
JEREMY LUNDQUIST
Grant Wood Fellow, Printmaking

Stability Dynamics, 2012
Etching and chine colle, 18” x 24”
STEVE MCGUIRE
3D Design

*Kanza*, an 80” x 44” drawing with SSM titanium bicycle frame
36” x 22” x 6”
VIRGINIA MYERS
Printmaking

A Codex For Our Times
Five frame-to-frame panels on paper:
Hot stamped foils and pastels
Image is of panel #1
22” w x 22 1/2” h
MAT RUDE
Ceramics

Platter: 
*Untitled*, 2012
Wood-fired white stoneware
27” x 26.5” x 6”

Cup: 
*Low Ball*, 2011
Wood-fired stoneware
3.5” x 4.25” x 4”
JAMES SNITZER
Photography

Untitled, 2012
Laser-etched wooden panel
16” x 20”
MARGARET STRATTON
Photography

Made in Vietnam Landscape as Cultural Mirror
Archival digital inkjet print, 30” x 40”
HEIDI VAN WIEREN
Painting & Drawing

I Dream in Delft, 2012
Elmer’s glue and enamel on wood panel, 12” x 18”
SUSAN CHRYSLER WHITE
Painting & Drawing

HISTORY, 2012
Acrylic, enamel, glassine, plexiglass, wool on canvas, 52” x 43”
RACHEL MARIE-CRANE WILLIAMS
Intermedia

The Farmer’s Wife, 2012 (left)
Aqueous media on paper, 22” x 15”

Three Green Herons and a Busted Window, 2012 (right)
Aqueous media, 22” x 15”
(dimensions variable)
Photography from “First in the Nation” Media Project, 2011–2013
62 digital files shown daily, one per day, for the duration of the exhibition
Project website:
http://dsph.uiowa.edu/fitn
A Drooling Baby vs. a Great Philosopher, 2012 (left)
A drooling baby image on the left and the sayings of a famous Chinese philosopher on the right.
Ring: anodized aluminum, brass, Delrin, rock, acrylic paint, laser printer ink, and clear acrylic
3.7” l x 1.1” w x 4.5” h

Planning an Idea, 2012 (right)
Ring: anodized aluminum, brass, Delrin, rock, acrylic paint, laser printer ink, and clear acrylic
3.7” l x 1.1” w x 4.5” h
ARTISTS’ STATEMENTS

PETER CHANTHANAKONE
Animation

Junkboxx is a three-year animated film project and is about an abandoned theme park that leaves a mascot searching for energy to save his life. During his search, he rediscovers his friendships and decides whether to sacrifice his last energy to have one last day with them. 3D animation allows me to create worlds that don’t exist and stories that are metaphors for the human condition. My work combines technology and creativity and I bundle it into a mainstream package.

CHUNGHI CHOO
Jewelry & Metal Arts

Along with advocating cutting-edge technologies, I have been producing work in diverse media, techniques, and concepts. I use conventional and unconventional materials, found objects, and creating with conceptual and/or functional objects. I hope all the pieces I produced for this show reflect my aesthetic expression and some social commentary, and my jewelry pieces are optically and electronically visible. My mixed media objects were actually produced for my teaching. My intention was to show a wide range of techniques and concepts besides digital technologies, which most students are into currently. I also wanted to show how artists could produce their work.

ANTHONY CASTRONOVO
Sculpture

Hybrid Collaboration was commissioned in 2012 by Ingenuity Festival in Cleveland, Ohio. This festival of art & technology highlights interactive art and other innovative projects. Hybrid Collaboration uses text messaging to allow viewers to interact and play with the color of the lights in the sculpture. I was interested in text messaging as a way of allowing people to affect something from a distance, but also as a connection between the real and the virtual. My works blur the line between sculpture, ecology, engineering, and robotics.

HARTMUT AUSTEN
Grant Wood Fellow, Painting and Drawing

“Hartmut Austen’s paintings originate from photographic and figurative sources filtered through his personal ideology. While his paintings may be ambiguous and abstract, they are rooted in the authentic, the political, and the real. His archival material of found images: photographs, Xeroxes and clippings—brings legitimacy to his paintings because of the aura/value inherent in an extant image. Therefore, his work occupies two realms: the real world which is archival and architectural and his interior world which is impenetrable and ideological involving the filtering of subjective narrative through abstraction and use of color.” (Taken from “Dick Goody: Introduction to an interview with Hartmut Austen” in Detroit: Stories, Museum of Contemporary Art Detroit, 2008.)

ISABEL BARBUZZA
Sculpture

For this installation I use hundreds of petals from artificial flowers that I have soaked in fabric stiffener and pressed in-between wax paper. In my work, I often take familiar, everyday things and defamiliarize them through transformation, artifice, or exaggeration to reveal their other side that sometimes can be dark, fragile, or political. I am interested in notions of beauty, value, seduction, perception, and the idealized. The power of the aesthetic becomes a component of my concept and through a beautiful scene reminiscent of a garden, the landscape, or a painting, a multi-billion-dollar business is hidden. I am interested in that short second where beauty contradicts guilt and vice versa, making the piece a kind of concealed protest.
easily and quickly without using much equipment, tools, chemicals, and with inexpensive materials. All of my pieces were formed using my bare hands, no cutting-edge technologies, no hammering, nor soldering.

My electroformed vessel and my vessels using the silent metal forming method are placed inside wire-mesh forms, which I have developed. I also used found object glass vases in hopes that our school will install a glassblowing facility. Today, many graduating art students can use these simple and fast forming techniques, and other media techniques, at home to make one-of-a-kind pieces or prototype pieces for mass-production artwork through industries, until they are able to afford CNC equipment for their own studios. Often, one-of-a-kind and mass-production artwork feed into each other. Mass-produced artwork available to the public at an affordable price will speedily influence the public’s aesthetic sensibilities and have more appreciation of artwork. However, I want students to be aware that handmade art objects will never die. The more technology takes over, the more people will want handmade objects.

I do agree with many critics and Art Historians, including Mr. Thomas Hoving, former Director of the Metropolitan Museum of Art, predicting that today’s Art in Craft media (including Metal Arts) is to be one of the liveliest of all Studio Art, conceptually and without the restrictions imposed by any single medium. They are predicting the current Craft movement will be recognized as the strongest Fine Arts movement of the late 20th Century.

I hope these teaching materials in this show will help my students’ current studies and future careers. I strive for my students’ success and happiness.

THOMAS CHRISTISON
Printmaking

The recent work is concerning with layers of construction information, removed, decayed, worn; exposing what appears to be previous generations of cultural de’cor or icons.

RONALD M. COHEN
Painting & Drawing

My contributions to this year’s faculty exhibition are directly observed domestic paintings. The set-up is a starting point; I don’t truly know what the image will become when I set to work. Neither working from “set ups” nor working strictly from the imagination assures an image one can accept as finished. Artists trust process to reveal imagery that will linger (one hopes) in the imagination and open on to paths of expressive inquiry.

My work builds on prior form and image and yet in my search for an image I realize the advantage of “getting lost.” Not knowing where a painting will take me, discovering how to make representational form a means of discovery seems to have merit. I believe pursuing visual expression is a way of seeing, speculating, a way of coming to consciousness, in short a way of being in the world.

MONICA CORREIA
3D Design

I believe in design that is functional and beautiful. I use forms found in nature and in my cultural heritage as a starting point to produce objects and interiors. I find the process of combining digital technologies with sustainable materials to change and deform the initial shapes fascinating. My ultimate goal is to create meaningful experiences for the user.

JOHN DILG
Painting & Drawing

I like to represent the personally iconic in my paintings, often embedded in a sense of quiet and time passing. For many viewers the images act as coded reminders of something seen before and elsewhere under different terms or conditions.
For source material, I am currently looking at the imagery of untrained artists—pictures done in earnestness and with heart. Visual reminders such as these often result in an intimacy, poignancy, and beauty of a kind found only in conditions of close community or tribal urgency. Viewers will also find associations with the Hudson River School as well as the romantic-gothic imagery of Casper David Friedrich, Albert Pinkam Ryder, and James Whistler (the “Nocturnes”). Edgar Allen Poe and Emily Dickinson also matter, as individuals who were able to draw the outside in and create a language of the instinctual and the primitive.

But, I am art school-trained and, to that degree at least, not what one can call visually “naïve.” And though the romantic and the neo-gothic are major sources, as a contemporary painter my chief pleasure is in contributing to the current conversation of making idiosyncratic constructs—in my case, personal souvenirs of something seen before that can act to enhance the communal memory.

DAVID DUNLAP
Painting & Drawing

Who are we here? What is it that we do? What guides us?

The last time we were here we were guided by “Those Who Can,” a play on “Those who can, do. Those who can’t, teach.” Ana Mendieta; she can, she could, she did.

Perhaps you know the story of Ana Mendieta Foster Child of Iowa? No?

From Cuba, Ana, age 12, her sister Raquelín, 14, separated from their parents, part of Operation Pedro Pan, arrived in the United States on September 11, 1961. They were placed in the foster care of St. Mary’s Home, Dubuque, Iowa. They were in this care until January 29, 1966, when they were joined by their mother and younger brother. They did not see their father again until April 26, 1966.

In 2004, working with The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C., Olga Viso curated the exhibition Ana Mendieta: Earth Body, Sculpture and Performance 1972–1985. This exhibition opened at the Whitney Museum of American Art, NYC, then traveled to The Hirshhorn, The Des Moines Art Center, and closed at The Miami Art Museum in 2006. In the book that accompanied the exhibition, Olga Viso states the Intermedia program founded by Hans Breder, and The Center for New Performing Arts, co-founded by Hans Breder, “contributed to the University of Iowa’s reputation as one of the most progressive programs in the country.”

She describes how Ana was formed by Iowa, first as a foster child, then by the Intermedia program. She speaks of how Ana would return to Iowa, to Old Man’s Creek each summer, in the ten years following her graduation. Seldom, if ever, does a book about a major artist, like Ana Mendieta, devote so much attention to the education of that artist.

Friends, Iowans, Countrymen, and women, I propose that we name the new art building The Ana Mendieta School of Art and Art History Building. Let us benefit and be guided by Ana Mendieta’s great achievement. She is from here. She is part of us when we leave this small place, seems big, now. We take heart, as she is part of us, entering the hurlyburly world.

LAUREL FARRIN
Painting & Drawing

How do we balance the fluidity of digital life (and ourselves as simply part of the electromagnetic spectrum) with our gravitational weight and presence in the world? How do we glean information and precipitate meaning? I begin with simple finger drawings on my IPhone. When projected and traced by hand, the “drawings” return to the physical—embodied in paint and other substances that impose resistances, obstructions, turns, and flows. Familiar may become unfamiliar; pathetic may become humorous. The drawings become organic antennas, “feelers” for specific abstractions I don’t understand. They are a flow of static.
ROBERT O. GLASGOW  
Printmaking

The Aerials Series resides in the realm of cultural fiction. Surface and subsurface migrations, penetrations, and traversings describe the flow of beings from both past and future. The discovery of these movements encompasses archeological, geological, spectrographic, theoretical, and other more advanced detective methodologies. Early written language cues sometimes offer insights as to the configurations of panoramic migrations and detailed habitation sites alike.

SUE HETTMANSPERGER  
Painting & Drawing

Walking the line between abstraction and representation, this imagery explores the entanglement of botanical form, digital distortion, and manufactured objects. Resulting hybrid images acknowledge the problematic relationship of humans to their environment, where boundaries between organisms are increasingly blurred, and our awareness of digital mutability makes us question the truthfulness of everything we see in visual culture. Musing on the interdependence of human and botanical, organic and inorganic systems in a conflicted embrace, this series provokes thought about cultural attitudes and perceptions of our place within nature.

ANITA JUNG  
Printmaking

Print media is central to my artistic practice and is used both as concept and content, as well as a material. Through the use of intaglio, relief, lithography, and serigraphy combined with digital prints and mass-produced print materials such as wallpaper and book jackets, fine art and the everyday coexist in my works of art. The fine art print has shifted into a hybrid art form encompassing and collaborating with divergent media often resulting in art that falls well outside the traditional print realm.

Rhizome theory lends itself to the hybrid printmaker who may only be basing the theoretical construct of their work on the theory of the print or using the print as a map to move their work forward. Analyzing a subject happens through the act of de-centering and opening up. In the construction of art, the maps of our creation become so complex that they do not readily offer a beginning or end, but break off to form something new.

The authors Deleuze and Guattari wrote in their seminal introductory text to One Thousand Plateaus that, “The map is open and connectable in all of its dimensions, it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation. Perhaps one of the most important characteristics of the rhizome is that it always has multiple entryways.” Our location and locus; always unique as relationships evolve, cause reanalyzes with our place on the proverbial map.

I am interested in ethereal materialism, and being the memorialist of the forgettable everyday that forms the maps of our lives and trace our having been. The use of personal narrative, intimacy, humor, and poetic imagination offset with life’s opposites and dualities always containing the presence of the other. I draw upon the decorative familiar and echo the terms of domesticity and handcrafting having gone slightly awry.

SARAH KANOOSE  
Intermedia

The National Toxic Land/Labor Conservation Service is a wishful federal agency dedicated to the vigilant detection and continual exposition of the domestic effects of the Cold War and the ongoing American nuclear state. Established by fictive legislation in 2011, the Service develops varied cultural programs addressing the environmental, labor, and human rights impacts of U.S. military activities. Co-directed by Sarah Kanouse and Shiloh Krupar, the Service is committed to serving the downwind and downstream populations of the United States—which is to say, all of us.
AMANDA LEE
Printmaking

“...it becomes clear that the illusion itself is reality.” - Saleem in Salman Rushdie’s *Midnight’s Children*

This work is concerned with the Void that is present when we experience the world without added projections of fear or analysis. These moments of freedom are grounded in the physical and yet veiled by the Void, a serene, empty, unchanging, and infinite realm.

My approach is to view the Void as an emotional space, one triggered by experiences such as connection to place, play, moments of connection with others, the quotidian and active praxis. It is an impermanent, transient space experienced as we cycle between inner awareness and external observation.

My installations and prints consist of silkscreen, and lithographic prints, combined with salted paper photographic prints, on paper. In some works, videos are projected into the field of images, and become an integral part of the composition. Salted paper prints are an antique photographic method created by sensitizing sheets of paper with silver nitrate and salt.

My work utilizes antique and contemporary methods in an effort to remind the viewer of the dual experience of timelessness and ephemerality that is present in the Void. We only truly appreciate moments of the Void when we know that they are not lasting. Serenity passes but is valued all the more for its transience.

VINICIUS LIMA
3D Design

The general purpose of my work lies on bold statements based on their literal presence. I admire and aim to achieve the simplicity of design considering the essence of light, form, space, place, material, and human condition. In this exhibition, I am presenting a coffee table that establishes a new relationship with its surrounding through its cuts on the top, embracing the space it is situated and making it part of the piece. The piece is built out of bamboo plywood in which the parts are cut using Computer-Aided Technology.

JEREMY LUNDQUIST
Grant Wood Fellow, Printmaking

These prints are from a series that appropriates, alters, and layers fragments of the Joint Chief of Staff’s diagram, “Afghanistan Stability/COIN Dynamics.” The work is a direct critique of the current military and diplomatic strategy of the U.S. in Afghanistan while examining the futility of diagraming the chaos of war.

Through my artistic process I build up and scrape away information, pulling prints along the way as text and image materialize, linger, and disappear. This technique provides the viewer the opportunity to consider and question how history is constructed. The importance of printmaking to me as an artist is strongly connected to a need to question the recording and cataloging of information. The result is a body of work questioning contemporary notions of progress and cleanliness by presenting images of loss and dissolution.

STEVE MCGUIRE
3D Design

Endurance Time trialing, whether across the Flint Hills of Kansas, south to north across Wisconsin, across Alaska in the dead of winter, or on the Continental Divide, is a template and prompt for exploring the relationship—beautiful, and always complicated—between mind, body, design, and nature. Unbridled intensity versus mindfulness, and exaltation versus getting on with it—awkward and imprecise exchanges, to be sure. Lots of great stories result from being tested, which is pretty much at the core of these endurance performances.

Single Speed Test is a project comprised of creating a bicycle and time-trialing the Colorado Trail—470 miles and 65,000’ of elevation gain, including 300 + miles of single-track at elevations ranging from 5500’ to 13,200’, winding through the Colorado Rocky Mountains from Denver to Durango, and for time-trialing the Flint Hills of Kansas 200 miles start to
finish. The titanium frame for tackling these odysseys was designed in fall 2012, and fabricated with Black Sheep in their Ft. Collins facilities, and in the UI bike lab. With its flex plate (a frame element incorporated by a number of folks over the previous century), the Kanza frame utilizes a critical property of titanium—elongation—to provide requisite constant single-speed chain tension across three inches of suspension for the new 29 + inch wheel platform, doing so without a pivot.

and a record of the firing process. The textures and surface treatments are derived from utilizing basic properties of various clay bodies, for example how clays tear, break, or weather. The end result is to have an object that can exist as an artifact of not only the process and energy that went into its creation, but also of the history of the medium. Hopefully the viewer can allow that energy to radiate by finding something new in the piece with each glance.

VIRGINIA MYERS
Printmaking
Foils: Explorations toward a new art form.

MAT RUDE
Ceramics
Throughout our lives we discover places that give us comfort, escape, or solitude. My current body of work with its eroded textures and subtle perforations represents the sanctuaries in which we seek refuge. As time passes, we may lose or outgrow those places just as the relationships we develop that take us to or make us leave them also transform. The surfaces of these pieces have a weathered beauty that speaks of secret places and the arcane symbols that mark them. The form and surface of the work is also reflective of my conversation with the material and a record of the firing process. The textures and surface treatments are derived from utilizing basic properties of various clay bodies, for example how clays tear, break, or weather. The end result is to have an object that can exist as an artifact of not only the process and energy that went into its creation, but also of the history of the medium. Hopefully the viewer can allow that energy to radiate by finding something new in the piece with each glance.

JAMES SNITZER
Photography
Someone once described my earlier faux landscape images as the work of a scribe recording the last sacred sites before they are expunged from the culture’s memory. These panels—which conflate text, image, and object—further memorialize the culture’s rapidly disappearing sense of place.

MARGARET STRATTON
Photography
Made in Vietnam: Landscape as Cultural Mirror examines present-day Vietnam as a rich visual pastiche of ancient and modern societies. Vietnam’s past lives, as a district of China, a French colony, and a divided homeland, foreground its current political and geographic differences. My photographs explore the reality of modern Vietnam as a nation whose landscape is increasingly one of spectacle and industry. Images of the Vietnamese war are lodged in my mind from television and newspaper photographs from the Sixties. As a child, I knew Vietnam as a place and a culture that was strictly black and white. I understood the Viet Cong wore pajamas and lived furtively in tunnels. All Vietnamese looked the same to me, whether foe or friend. They were bad, we were good, it was that simple. The Americans were heroes who were sacrificing their lives for our freedom; they were my cousins and my friend’s brothers. I lost family in the war so what the news could not provide I conjured up in sleepless nights of mourning and loss.

As an adult I am drawn to Vietnam as a country whose historic depiction has been used to support conflicting ideologies. I journey back to Vietnam in part to replace the dated archive of images that informed my childhood. My hope is that Made In Vietnam: Landscape as Cultural Mirror will document remnants and ruins of the past as their meaning and significance recedes into the tableau of present-day Vietnam.
RACHEL MARIE-CRANE WILLIAMS
Intermedia
My current body of work is diaristic and focuses on stories. Within these paintings are tools, animals, ephemera, and texts that have come together to signify a significant crossroad or have doubled back to add depth to a particular set of experiences. Some of these are overlaid with cultural myths and symbols. Nearly all of this work is executed in aqueous media that is partially controlled when I apply it to the surface, but at other times intentionally left to react to gravity and surface tension thus marking time and space in ways that are particular to the moment.

JON WINET
Intermedia
Since 1984 I’ve directed quadrennial collaborative media projects focusing on the U.S. Presidential elections. “First in the Nation” brought us into the homes of Johnson County political activists, to campaign rallies, debate watch parties in bars, campaign headquarters and union halls, to the Republican and Democratic Party national political conventions in Tampa, Florida, and Charlotte, North Carolina, and to my neighborhood polling places.

It was an honor and a pleasure to work with Raquel Baker, Katie Grace McGowan, Mark NeuCollins, and Zabet

SUSAN CHRYSLER WHITE
Painting & Drawing
My recent paintings explore the somewhat indeterminate relationship between intentions and results. These paintings begin as accretions of acrylic and enamel paint on transparent glassine paper, which are then cut or ripped, and layered onto a substrate. The process embraces an element of chance or chaos, and my pictorial space is flattened, compressed, tensile—a complex of pattern and linear chord structures rising to a crescendo on the surface, competing for air space, but ultimately trapped with no exit strategy. As such, it connotes our intersection with the natural world, and alludes to the human condition in the world we have created. Ubiquitous warfare, parched landscapes, extreme flooding, and uncontainable wild fires are signifiers of a world out of balance. The fractured surfaces that result from my process might describe, in the language of paint, the dramatic material changes we have wrought on the planet and the psychic spaces in which we live. These paintings are ultimately about climate, history (both art and geopolitical), personal, emotional, and psychological states, interpersonal relationships (in particular, motherhood)—all in all, the enormity of what it means to be human.

HEIDI VAN WIEREN
Painting & Drawing
This new body of work is a continuation of my interest in the many layers of the creative process; as metaphor and aesthetic. These paintings are made by pouring and manipulating many layers of Elmer’s glue and enamel on wood panel; creating a rich textured surface that presents the viewer with many layers of meaning. My work has always been inspired by everything before and around: it embraces elements of action painting, painterly abstraction and post-minimalism. In this work I find more detailed inspiration in the decorative patterns and colors of textiles, Delftware and Delft tiles. I am also truly amazed by the smaller but amazingly beautiful things that surround our daily lives from licorice to marbleized paper to ribbons and candy sticks. I see all inspiration as equal, not ordered or orderly.

Growing up in the Dutch immigrant town of Holland, MI, my childhood was surrounded by rich aesthetic connections to my Dutch ancestry. My memories are of a Delft palette, as found throughout my childhood home as well as the whole town. My first job was carving candles on Windmill Island, a replica of a small village in The Netherlands. The candles were dipped in many layers of colored wax then they were carved in ribbon like fashion. I remember being constantly surrounded by incredible color and pattern—including my work uniform, a traditional Dutch Costume. These memories and ideas are the framework for my newest work: to make visual connection between process, decorative, cultural, aesthetic, and the personal.

RACHEL MARIE-CRANE WILLIAMS
Intermedia
My current body of work is diaristic and focuses on stories. Within these paintings are tools, animals, ephemera, and texts that have come together to signify a significant crossroad or have doubled back to add depth to a particular set of experiences. Some of these are overlaid with cultural myths and symbols. Nearly all of this work is executed in aqueous media that is partially controlled when I apply it to the surface, but at other times intentionally left to react to gravity and surface tension thus marking time and space in ways that are particular to the moment.

JON WINET
Intermedia
Since 1984 I’ve directed quadrennial collaborative media projects focusing on the U.S. Presidential elections. “First in the Nation” brought us into the homes of Johnson County political activists, to campaign rallies, debate watch parties in bars, campaign headquarters and union halls, to the Republican and Democratic Party national political conventions in Tampa, Florida, and Charlotte, North Carolina, and to my neighborhood polling places.

It was an honor and a pleasure to work with Raquel Baker, Katie Grace McGowan, Mark NeuCollins, and Zabet
NeuCollins. I am also grateful to the following individuals and organizations who made the project possible: Geoff Kelly, Buffalo ArtVoice, Buffalo, New York; Don Russell, Provisions Gallery, Washington, D.C; Matthew Steele, Little Village; and Jeff Kent, U.S. Senate Press Photographers Gallery.

KEE-HO YUEN
Jewelry & Metal Arts

Regardless of vast social and technological changes, basic human emotions and interactions remain the same. Fascinated and inspired by how timeless some old Chinese literature is in this particular subject, my work is a collage of what I learn from it. I prefer to capture it by resonating between seriousness and whimsicality.
ART FACULTY BIENNIAL EXHIBITION

2013

HARTMUT AUSTEN
ISABEL BARBUZZA
ANTHONY CASTRONOVO
PETER CHANTHANAKONE
CHUNGHY CHOO
THOMAS CHRISTISON
RONALD M. COHEN
MONICA CORREIA
JOHN DILG
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LAUREL FARRIN
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SUE HETTMANSPERGER
ANITA JUNG
SARAH KANOUSE
AMANDA LEE
VINICIUS LIMA
JEREMY LUNDQUIST
STEVE MCGUIRE
VIRGINIA MYERS
MAT RUDE
JAMES SNITZER
MARGARET STRATTON
HEIDI VAN WIEREN
SUSAN CHRYSLER WHITE
RACHEL MARIE-CRANE WILLIAMS
JON WINET
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