

**“HOW DO WE
GET PEOPLE
INTO A CREATIVE
SPACE SO THEY
REALIZE THE
ARTS ARE THE
FOUNDATION FOR
EVERYTHING?
DESIGN,
ARCHITECTURE,
FASHION.**

**EVERYTHING
YOU SEE
AND TOUCH
IS FROM THE
HAND OF
AN ARTIST.”**

*-FAISAL ABDU'ALLAH
PROFESSOR OF PRINTMAKING*



● ● ● ● **FORWARD**

ISSUE N°1
FALL 2017

UNIVERSITY OF WISCONSIN : MADISON : STUDIO ARTS PROGRAM

FORWARD : ISSUE N°1 : FALL 2017

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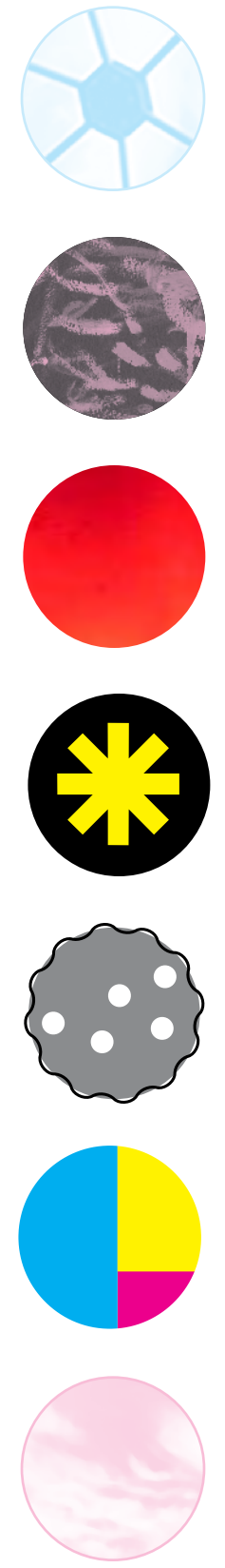
MADISON - STUDIO ARTS PROGRAM
HELEN LEE Professor of Glass

UW!ART
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Douglas Rosenberg
Chair and Professor of Art
University of Wisconsin-Madison Art Department

EXPANDING THE PARAMETERS OF ART-MAKING WITH A CONTINUED COMMITMENT TO CONTEMPORARY ART PRACTICES IS PART OF THE UNIVERSITY OF WISCONSIN-MADISON ART DEPARTMENT'S MISSION.

We are equally committed to maintaining the more traditional art forms that have proven to remain an essential part of art-world discourse, taught in well-equipped studio facilities that include the areas of painting, printmaking, graphic design, book arts, comics, sculpture, ceramics, metalsmithing, glass, woodworking, papermaking, photography, digital media, video, and performance. To that end, we prepare our students for exciting careers through courses dedicated to professional practices, but also by maintaining a rigorous approach to teaching art at all levels. This includes an evolving presence of both contemporary practices as well as traditional studio arts. Students are mentored by a faculty of working artists who exhibit nationally and internationally, and who are active within their own industries. Beyond general studio arts, our faculty work in the field of design, public art, art as social practice, curating and other contemporary manifestations of art practice.

This publication explores the community and contributions that make the mission of the Art Department possible. As we utilize our strengths to innovate and grow, we are looking ahead to improving and expanding our programs, resources, and facilities to address issues on a local, national, and global level. Through collaboration, we will demonstrate what art can accomplish with creativity, possibility, and enrichment.

An aerial photograph of Madison, Wisconsin, taken from a high vantage point looking across Lake Monona towards the city center. The lake occupies the foreground and middle ground, with several sailboats visible. The city skyline is dense with buildings, including the prominent white dome of the Wisconsin State Capitol. The University of Wisconsin-Madison campus is visible in the lower right, featuring large, modern academic buildings. The sky is clear and blue. A yellow banner with black and white geometric shapes is overlaid at the top, containing the title text. A blue rectangular box on the right side contains descriptive text about the university and student life.

MADISON, WISCONSIN THE BEST SMALL TOWN CITY IN THE UNITED STATES

The University of Wisconsin-Madison is recognized throughout the world as one of the nation's great universities. With more than 40,000 students representing 50 states and 124 countries, UW-Madison is diverse, energetic, and constantly in motion. Madison is an attractive and culturally-rich state capital, with its campus situated in the heart of the city, bordered by Lakes Mendota and Monona. Three facilities are of special interest to art students. The Chazen Museum of Art is one of the largest university art museums in the nation and boasts comprehensive collections from ancient through contemporary eras. The Kohler Art Library, one of the largest art libraries in the country, houses nearly 100,000 volumes. Also located close to campus, the Madison Museum of Contemporary Art features art created by prominent working artists.

Our students enjoy strolling down the always hopping State Street. On Saturdays, Capitol Square is filled with thousands of shoppers buying produce and artisanal crafts from the nation's largest farmers' market. Evenings can be spent relaxing on the Memorial Union Terrace, dining, listening to live music and watching the sun set over the lake. Get to know your home away from home at: madison.wisc.edu

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FACILITIES

■ ■ ■ PRINTMAKING and PHOTOGRAPHY

Encompassing the disciplines of relief print, serigraphy, intaglio, lithography, digital printmaking, paper making, and book arts, **PRINTMAKING** highlights the development of ideas and concepts while honing skill and technical command. Students are encouraged to study the basic substructure that carries their images and to be sensitive to the subtle influences in the expressions found in handmade papers. The book arts area also studies typography, book design, artist books, papermaking, illustration, production techniques, and computer typesetting. Each printmaking technique is explored in specialized labs containing state-of-the-art print equipment.

PHOTOGRAPHY inspires students as they pursue advanced research practices, strictly in the photography medium or in combination with other disciplines such as book arts, typography, printmaking, installation, video, or web-based work. The courses provide a supportive atmosphere for artistic development in traditional darkrooms and in digital photo labs. Advanced students fold alternative processes and large-scale printing into their bodies of work.

■ ■ ■ PAINTING & DRAWING and COMICS

PAINTING & DRAWING emphasizes conceptual, formal, and material logic through the development of an individualized studio practice. Students hone skills and techniques for further creative and expressive development. Faculty encourage individual expression and support a wide range of aesthetic views. In tandem, the course content promotes an understanding of contemporary and historical painting and drawing practices as well as the theoretical premises pertinent to furthering the student's intellectual and creative development.

Foundational drawing courses introduce the basics of observational and imaginative drawing. Students sharpen their observational skills, enlarge their figurative visual repertoire and engage in provocative self-expression. Contemporary painting focuses on conceptual and technical advances in the field. Prominence is placed on the development of technical and conceptual skills as well as the investigation of materials and techniques applied by contemporary painters. Figurative painting is open to the use of traditional and extreme image-making methods including observation,

illusionism, fictive representation, and other conceptual premises relevant to the successful presentation of privately-held concerns. Color phenomena and visual perception is explored as applied to art problems through lectures, readings in theory, philosophy, and the history of design. Watercolor explores both experimental and traditional processes of the media, maintaining an emphasis on drawing, composition, and imagination. Advanced courses focus on personalized studio practices and engagement in constructive criticism.

PAINTING &
DRAWING AT
UW-MADISON
EMPHASIZES
CONCEPTUAL,
FORMAL, AND
MATERIAL
LOGIC IN THE
DEVELOPMENT
OF AN
INDIVIDUALIZED
STUDIO
PRACTICE.





How do writing and pictures combine and interact to make the “something new” in sequential art, graphic novels, cartoons, or just plain old comics—the something that makes us want to pick them up and devour them? **COMICS** introduces students to the formal and conceptual processes used in answering this question. Students immerse themselves in drawing, writing, and constant observation of the world, developing abilities as writers and picture-makers. They explore the role comic-making plays in society and how they’re used in planned or spontaneous storytelling. With the use of strong line drawings, students depict a variety of stories through daily activities, weekly assignments, and a final project. All work is done by hand.



CONTEMPORARY 3D PRACTICES: SCULPTURE, WOODWORKING & FURNITURE DESIGN, CERAMICS, GLASS and METALSMITHING

Sculpture offers a balance between concept, context, and process, helping students improve their individual voices as artists. They learn to take part in a constructive community, and prepare to be creative citizens. Various forms of expression, from object-making to installation to time-based media, are encouraged. Issues of professional practice within the traditional art venues, as well as in the larger public domain, are investigated.

The **SCULPTURE** labs contain an array of equipment and machinery used to produce sculpture through a range of processes, including welders (MIG and TIG), a foundry with a large Alpine sculpture kiln for foundry molds and gas melting furnaces, a CNC router, forging facilities, and shops for mixed media construction, casting, and painting.

WOODWORKING stresses the innovative use of wood as a material for the construction of both functional objects and sculpture. Using a project-based curriculum, the design process is emphasized through sketching, technical drawings, model making and computer rendering. Students develop a high level of proficiency in the various manipulative, construction, and finishing processes of woodworking by employing both handtool and machine techniques.

The wood/furniture facilities offer state-of-the-art laboratories across two machine rooms and a separate finishing room with several spray systems. The labs are outfitted with an extensive collection of commercial quality power equipment such as sawtops, jointers, planers, band and jigsaws, lathes, drill presses, and more.

Surveying a relationship between the field of **CERAMICS** and contemporary approaches to art making, theory, and criticism, ceramics offers a diverse approach to materials and processes, emphasizing work that is both technically proficient and con-

ceptually diverse. Through advanced study, students gain an understanding of the technical concerns involved in ceramic production such as mold-making and clay and glaze calculation, while simultaneously developing the critical and historical skills necessary to apply those processes to finished works.

The ceramics studio offers a wide assortment of materials and equipment including a fully-stocked supply of raw ingredients for clay and glaze mixing, digital scales, test kilns, electric wheels, extruders, slab rollers, an industrial spray booth, slip casting equipment, and a variety of both updraft gas and computer-controlled electric kilns.

As the first collegiate **GLASS** program in the nation, UW-Madison’s art department is considered by many to be the birthplace of American studio glass. The program stresses proficiency in the basic manipulative processes inherent in the glass medium while encouraging students to consider interpretations of glass as process, as phenomena, and performance, in order to speak to a broader understanding of the material in contemporary studio practices.

The Glass Lab is equipped to accomplish most hot, warm, and cold working methods, such as blowing, casting, fusing, slumping, flameworking, and cold-working. The lab also includes a neon facility. All of these resources allow students to expand traditional boundaries through conventional techniques.



"BLENDING TYPE, IMAGE,
AND FORM TO CREATE
VISUAL INFORMATION THAT
CAPTIVATES"

"AN INTEGRATED ART PRACTICE THAT
IS CONCEPT AND CONTENT DRIVEN
RATHER THAN MEDIA SPECIFIC"

One of the oldest and most respected **ART METALS & JEWELRY** programs in the country challenges its students to perform material investigations, develop skill and technique, and understand the history and cultural significance of metalsmithing and jewelry design. Technical proficiency of the medium is encouraged in the service of socially significant investigation and research. Analytical and critical thinking, historical responsibility, and theoretical awareness are explored in a seminar setting with the faculty.

The metals labs occupy instructional and studio spaces that are well-equipped with a wide range of tools, including torches, annealing booths, centrifugal and vacuum casting equipment, enameling kilns, a gas forge, manual and electric rolling mills, sand blaster, band and jig saws, lathes, milling machines, drill presses, a polishing room, spray-etchers, and more. A resource center includes a computer, digital projector, photo equipment, and metals library, to aid students in researching and documenting their projects.



NON-STATIC FORMS (4D) and DIGITAL MEDIA

VIDEO AND PERFORMANCE
ART encompasses the courses of non-static forms, stressing methods of exhibition, documentation, and distribution that are unique to the non-static media. In the spirit of exploration and discovery, media facilities throughout the university are accessible to students who wish to experiment, allowing greater opportunities for research. Both individual and collaborative projects are possible, and frequent opportunities are available for students to exhibit or perform, following the aim to create a community of artists and scholars.

DIGITAL MEDIA offers classes covering a wide range of digital forms, allowing students to expand their use of digital media tools in the context of their own fine arts practice. Using digital imaging, web authoring, flash animation, video and audio manipulation, 2D animation with After Effects, 3D modeling and animation with Rhino and Maya and code-based art, students are encouraged to consider digital tools as part of an integrated art practice that is concept and content-driven rather than media-specific. Pursuing a balance of technical information on relevant media and coverage of the historical and conceptual implications, digital media also provides opportunities

for students working in all media to incorporate new methodologies into their practice.

In the department and the wider campus, both Mac and PC-based labs are available to students, along with specialized facilities supplying access to 3D animation, video editing, 3D printing (rapid prototyping), a CNC router, and large format 2D printing.



GRAPHIC DESIGN and TYPOGRAPHY

GRAPHIC DESIGN emphasizes the process of visual communication of ideas and information with attention to aesthetic considerations, working process, presentation, craftsmanship, and methods. Course work in letterpress and computer typesetting introduces historical and visual aspects of formal typography and serve to facilitate experimentation with the communicative properties of type. Practical study in this area involves the design and production of books, broadsides, brochures, and posters; the development and application of logotypes and design formats; and utilizing the facilities of letterpress, computer technologies, and graphic reproduction techniques. In addition, a focus on book structures and artists' books is available.

A CONVERSATION WITH LYNDA BARRY PROFESSOR OF INTERDISCIPLINARY CREATIVITY

I teach “Making Comics” and another program called “DrawBridge,” which uses comics to pursue academic questions with this added twist—one of your co-researchers is a four-year-old! That’s been really fun. I mainly like teaching comics. I had a weekly strip for thirty years—and I made my living as a cartoonist for a long time. Now it’s really fun to show other people how to do it.

Q: Why did you decide to become a teacher?

I became interested in teaching when I was nineteen and in college, when a teacher first asked me, “What is an image?” I thought that was a pretty straightforward question, but it’s not. I think everyone, in a funny way, has a question that guides them through life. In my own practice, I’d gone as far as I could in understanding the idea of how an image could contain something “alive.” I’d found that I learned a lot more when working with others, or when teaching workshops. But the longest I was teaching anyone was maybe a week. So I thought, I need to have people a little longer, and I wanted to teach a group of people who feel comfortable drawing mixed with people who feel exactly the opposite, or who had completely given up. I applied for the Artist-in-Residency program here through the Arts Institute, and got it. That’s when I fell completely in love. Just completely in love. I wanted to be here because I loved the students. I do still maintain the idea that teaching a mixed group is the best possible way. The line of a person who’s comfortable with drawing is mainly authentic, but they’ve figured out how not to make a bad drawing by avoiding certain subjects. The person who hasn’t drawn has no idea, so they’ll try anything. And when you put those two together, really fascinating and original things come out.



Most people stop drawing at about eight or nine, when they realize they can’t draw a nose. Or maybe a hand. That’s it for them. They’re done. But if you imagine Charlie Brown drawn with hyper-realistic nose and hands, it’s horrifying. You don’t need that in comics. You can use a sideways C if you want, or a U. What I tell the class is that people who don’t usually draw have a much faster trajectory to a comic’s line than the people who have an art background. The experienced ones are always tripping over wanting to be good right away. The non-drawers don’t worry about that. They can’t control their line, so their style is really original. My point of pride as a teacher is that everybody gets through my class! My students all make amazing comics, and nobody’s style is like anybody else’s. That’s awesome! I’m so into it, it’s crazy.

Q: DO YOU SEE THE INFLUENCE OF YOUR STUDENTS’ WORK IN YOUR OWN PRACTICE?

Absolutely, and that’s highly encouraged in the classroom. From the beginning we talk about everything being open-sourced. If someone figures out a way of making an eye and you’re like, “I’ve got to make my eyes like that,” don’t hesitate to borrow that eye. Borrowing has been a huge influence on me. In terms of just getting faster at drawing, one of the things I do is have everyone work with a timer, and then throughout the semester I slowly increase their drawing time until they have to draw the whole period. This has a huge influence on their working style.

Most people say they’d rather die than have to draw in front of others. They say, “I can’t even draw a stick figure.” I tell them that stick people aren’t that great, because they can’t do anything. All they can do is be frisked. It’s true! To start, I ask them if they doodle. Almost everyone

draws something. They’ll go, “Oh, palm trees, I draw palm trees.” So I ask, are you really drawing palm trees, or is your hand doing something because it makes you feel comfortable? That’s what you’re really doing. It’s this weird little potion that somehow makes boring situations a bit more enjoyable. Then I ask them to talk about why that might be, and what if drawing is something that could bring you a lot of satisfaction and a different way of looking at the world? Not necessarily to make a living from it, but to make a feeling that life is just a little more worth living. I’ll do a demo for them with a little circle and eyes and a neutral face. And I’ll say, “You see this face?” I’ll draw eyebrows at an angle and say, “Well, he hates you.” And they’ll see it, how that face just went like that, and we start to experience the narrative. Also it’s not just the comics part. A lot of our work has to do with memory and autobiography. I’ll have my students do both autobiographical work and fictional work. Finding these memories draws people in. They’ve always been there, but just hadn’t yet crossed into thinking.

Q: Is that part of the tactic — reverse engineering artists to see differently?

Yeah, definitely. Because they may have a lot of control in terms of their mind, but most people don’t have control when it comes to spontaneous memory. It’s so easy to show people how intact particular memories are, and they don’t have to be anything big. It can just be the memory of a certain car. Then we get more and more specific. They’re not telling these big, horrible stories, well sometimes they are, but usually they’re just telling these small, very vivid stories. Once you know what that feels like, it’s easy to know that creating fiction can feel the same. For people who are really attached to fiction it’s good for them to know what autobiographical work feels like too. It’s a combination of an enormous amount of structure and then absolute creative freedom within that structure.

“THE ARABIC NUMBERS HAVE SOME UNUSUAL THINGS. FIVE AND EIGHT ARE REALLY UNUSUAL SHAPES SO IF YOU CAN DRAW THE LETTERS OF THE ALPHABET AND THEN THE ARABIC NUMBERS, YOU HAVE EVERYTHING YOU NEED TO MAKE COMICS.”

Q: COMIC IMPLIES THAT IT'S FUNNY — IS THAT THE CASE?

Yeah, the word comic comes from cartoon which comes from an Italian word, cartone. It just means strong line drawing and it's the same kind of strong line drawing that we use in writing the alphabet and numbers. The Arabic numbers have some unusual things. Five and eight are really unusual shapes so if you can draw the letters of the alphabet and then the Arabic numbers, you have everything you need to make comics. Most people have that.

Another funny thing is that I take attendance by self portrait. My students have to draw a self portrait, every time, and I tell them how they have to draw themselves. Once I had them draw themselves as the center of a fountain but the water had to come from their eyes because it was midterms. Then I took those drawing away and gave them all back at the end of the semester. What surprises them, especially those who didn't draw when they came in, is that I taught them a really simple way to draw comics. In their mind they're still doing that, but they've found their own style. So when they see the beginning to the end, it's mind blowing. School can be so great!

Q: Describe a time you recognized an awakening in a student.

One of the things that people don't know about themselves is that they already have a drawing style. They do! But there's no way for them to know that until they have enough drawings. So one of the things I love doing for my class is to ask them to make drawings on the first day, without their names on them. I tell them that on the last day of class, not only will I be able to hand everything back to its owner, but that everyone in the room will be able to do the same. And they're like, “Yeah right.” By the end of the class not only is that true, but it's so true that it's like, why was that even an issue? It's the way you walk, it's the way you move, it's inherent. Working against your natural style is sort of like working against your natural singing voice. It just doesn't work. But it's also finding that there's another way. This stuff applies to everything. There's always another way of approaching a problem or a task that involves something that you don't know and a limited amount of time. I learned how to do this when I was nineteen, from that teacher, and it's changed everything. It's hard to explain what that is. People tell me it's the hardest class they've ever taken because the amount of work is really daunting and

they have to be completely present in the classroom for the entire two and a half hours. There's no slacking off. There's no putting your headphones on and drawing a unicorn. You can draw a unicorn, just not with your headphones on. It's an elevated state of mind that involves activity and motion. Some meditate to enter to a different state of mind, but I can't get there by staying still. It's great to know it's possible to get there through movement. We're practicing a physical activity with a different state of mind. The physical activity in my class is drawing and writing, and the state of mind is this “open to anything” attitude. It's trying to get back to that three-year-old mind-set and understanding how complex that mental state is. It's finding a way to put your life into moments and respond to them. Like I said, I started doing this when I was nineteen and one of the things that people say about me is I have this phenomenal memory. It's because I started doing this in my youth. I really started pay-

“THERE'S NO SLACKING OFF. THERE'S NO PUTTING ON YOUR HEADPHONES AND DRAWING A UNICORN.”

ing attention to what was around me, taking little mental snapshots all day. In my class, the diary exercise teaches my students the same thing. I'm showing them all the stuff that made my life sweet and good. Being at UW-Madison, I work as hard as I can and have enormous flexibility. Like if I want my art students to draw with four-year-olds, I have that option. I can make that happen. That's what I like about the Art Department, they say, “That's a good idea.” If I was in early childhood education, I'd have to cover all kinds of theory behind the process. It is just art. And comics is sub-art so I'm really free. I mean I'm so free. Art Spiegelman said this great thing about being a cartoonist. When somebody tells him he can't draw, he says, “Yeah, but I have a flair for writing.” When somebody says his writing isn't that good, he says, “Yeah, but I have a flair for drawing.” That's comics. •

A CONVERSATION WITH MEG MITCHELL PROFESSOR OF DIGITAL MEDIA



What's exciting to you right now in the art world?

I feel as if some practices that were considered quite radical in the 60's and 70's have become part of the traditional vernacular of art. The familiarity of those practices now opens up a lot of new space for artists to investigate. I want my students to choose to investigate those possibilities, because I think there's a lot of new and exciting territory out there.

With the Art Department situated within an R1 Doctoral University—Highest Research Activity institution, and your experiences as a researcher, what type of engagement would a graduate or undergraduate student expect here—not only with the arts, but with everything that is available within this university?

One of the amazing things about this campus is that it offers a huge breadth of expertise and research material for a student or a researcher. I can say for myself that my practice has expanded and shifted due to the resources here on this campus. I never really imagined I would be working with horticulturalists on intellectual property issues, for example. That came out of meandering into different disciplines when investigating my subject.

I would expect [an undergraduate student] to not take anything for granted in their practice. If they're using a material that has a history, they can go and actually research the history of that material. If they're using a material that scientists study, it would be useful for them to see how scientists study and deal with that material. So really anything that's part of an artistic practice can be researched or can have application to other research fields. You just have to be able to think creatively about the right questions to ask.

What is a Digital Media student? How do they walk the line between math, sciences, and engineering and the conceptual realm of art practice?

There are different levels on which you can engage with technology. Many of my students have made really profound artistic contributions, despite not having the mastery of a computer scientist or the math skill of an engineer. They knew just enough to ask the right questions. In some ways, not knowing the technology can be an asset because you don't have preconceived ideas of what is and isn't useful. Coming at problems cold, from an artistic perspective, can open up new possibilities. Some people are uncomfortable with this approach, because it can be intimidating to work in fields that you don't already know. But it's how we make progress.

You've said you're interested in the post-studio model as a way of managing your studio practice. What advice would you give a student who's also interested in a post-studio practice?

"not knowing the technology can be an asset because you don't have preconceived ideas of what is and isn't useful"

The post-studio piece is a bit of a tricky issue. I very much love making things and working in the studio, but I also love the freedom and mobility of having a more flexible practice. I think of times when I've been on residencies and had to use temporary spaces. I've even designed a lot of my work to travel more easily. It started out of necessity but has become a very self-conscious, aesthetic choice in that I really sort of reject the notion that you need a giant studio in order to be an effective and interesting artist.

You work in a world that interacts with, and crosses between, both tangible objects and the ephemera of technology. Is that something you want to convey to your students? Having an understanding of crossing from real space into digital space?

Yes, that is something that I emphasize, especially in the context of the digital fabrication course. I prompt students to move from the digital into the physical world in large and ambitious ways. I think the idea that digital work is non-material, at least on some level, seems to be fairly true. But it's also not true. Lots of space in landfills are being taken up by digital devices. The physicalization of digital media is something that gives people a fundamentally different experience than the information and data that they're looking at on a screen. •



* THE CHAZEN MUSEUM



THE ART DEPARTMENT IS SITUATED IN THE HEART OF THE UW-MADISON CAMPUS, NEXT DOOR TO THE RENOWNED CHAZEN ART MUSEUM. OUR STUDENTS GREATLY BENEFIT FROM THE MUSEUM'S COMPREHENSIVE COLLECTIONS AND QUALITY PROGRAMMING.

The Chazen Museum is home to the second-largest collection of art in Wisconsin, housing more than 20,000 works include paintings, sculpture, drawings, prints, photographs, and decorative arts. The permanent collection covers diverse historical periods, cultures, and geographic locations ranging from ancient Greece, Western Europe, and the Soviet Empire to Moghul India, eighteenth-century Japan, and modern Africa. The collection continues to grow thanks to ongoing purchases and donations.

The museum broadens its offerings by frequently presenting temporary exhibitions that have traveled from other museums, and by pulling selections from its huge existing collections. These temporary exhibitions, contemporary or historical in scope, may be local, national, or international.



As a state educational resource, the Chazen Museum offers tours, talks by artists and scholars, and other educational programs and outreach for schoolchildren, college students, and art lovers of all ages. Special events include receptions, family days, gallery nights, Sunday Afternoon Live from the Chazen, and Sunday Cinematheque at the Chazen. These offerings are free and open to the public.

CHAZEN MUSEUM PRIZE

The Chazen Museum Prize is offered annually to a graduate student. This honor includes the opportunity to showcase their MFA thesis work in a special exhibition in one of the museum's galleries. The recipient of the Chazen Museum Prize is selected by an outside juror, in collaboration with the museum and the Art Department.



Julie Ganser
Undergraduate Programs Director and Undergraduate Advisor
University of Wisconsin-Madison Art Department

UNDERGRADUATE PROGRAMS

Hello Student Artist!

Thank you for exploring the undergraduate degree programs here at the University of Wisconsin-Madison's Art Department. Located in the heartland of Wisconsin, nestled between two beautiful lakes, we are the flagship of Wisconsin's state education system and offer all the benefits of a world-class, Big Ten University. If you're looking to study and create art in a nationally-ranked program with low student-to-teacher ratios, low tuition, and the highest level of academic and artistic achievement, this program is for you! The UW-Madison Art program is ranked 15th in the country, with our Printmaking Program ranked #1 - a distinction we've held for decades! We regularly send our graduating seniors on to prestigious artist residencies, MFA programs, and to a host of amazing and intriguing careers in the arts.

Our renowned art faculty and staff will provide a rich and supportive environment for you to stretch and reach your full artistic potential. Participation in our unique First Year Interest Group program, affectionately known as the Art FIG, offers a warm and welcoming home base for art students who may be new to a large campus. The Creative Art and Design Residential Learning Community, also known as The Studio, is located in the Sallery Hall Dormitory. Students choosing to live in this dorm will become part of a creative group of artists of all genres - visual art, dance, music, theatre, and more, and will enjoy special programming created just for them.

Studying at UW-Madison, one of the most highly-ranked research universities in the world, gives you access not only to our nationally-ranked programs, but also to classes taught by prestigious leaders in business, the sciences and the liberal arts. Many of our students add second majors to their art programs in diverse fields, such as communications, environmental studies, theatre, language arts, teaching, social justice, health, philosophy, environmental studies, computer science, engineering - the list goes on and on.

If you haven't already visited our campus, I'd like to invite you to do so. You can tour the art department by calling 608-262-1660 to set up an appointment. Phone appointments are also available.

UNDERGRADUATE PROGRAMS



Bachelor of Fine Art in Studio Art
Our most studio-intensive, professional-level degree for artists and designers. Approximately 44 of the 72 required studio credits are spent in intermediate and advanced level studio courses. The program allows art and design students to graduate with a highly developed portfolio, preparing them for careers in art and design and/or advanced graduate study.

Bachelor of Science in Studio Art
This degree requires 45 studio credits (approximately 12-15 studio classes), which affords students the flexibility to pursue second majors, certificates in other disciplines, or simply take more courses in other areas of academic interest. For example, our students interested in scientific illustration double major in Biology and Art. Others have combined Landscape Architecture, Anthropology, Theater, Psychology, and Asian Studies with Art to prepare for unique careers and personal paths.

Bachelor of Science in Art Education
Through a combination of studio, art history, and teacher education courses, students in our Art Education Program work directly with children in schools and community-based field placements, and earn a K-12 Wisconsin teaching license in art. They are then prepared to teach the visual arts in public and private schools at the elementary and secondary levels, and in community-based settings and art museums in the United States and abroad.

Certificate in Studio Art
The Certificate (similar to a minor in art) allows students from across campus, regardless of their major or degree program, to complete an integrated set of art classes. Certificate students may or may not have taken art courses in high school or college and may not have professional ambitions in the visual arts, but they do have interest in developing their skills and knowledge in a visual art discipline such as photography, graphic design, painting, etc.



TAKE CLASSES



Foundations
Art Foundations is a series of related studio and lecture courses taken by Art and Art Education majors in their first year to prepare for further study in studio art and design. The drawing, 2D and 3D design, digital media, and art historical lecture classes are designed to expose, broaden, and challenge students' understanding of contemporary art.

First Year Interest Groups (FIGs)
Beginning art majors are encouraged to complete their six foundations courses as part of a first year cohort. These are 2D Design, 3D Design, Introduction to Digital Forms, Drawing Methods and Concepts, and two lecture courses - Foundations of Contemporary Art and Current Directions in Art.

General Education
All UW-Madison undergraduates select general education and liberal studies elective courses from departments all over campus. Many art majors favor courses found in creative writing, dance, anthropology, literature, philosophy, botany, zoology, gender and women's studies, global cultures, archeology, ecology, and on. These courses provide students with an incredible opportunity to develop interests outside their discipline and add dimension to their studio practices. Our students are well-prepared for the working world, and go on to lead interesting, fulfilling lives.

BACHELOR OF FINE ARTS



MATT JACOB
2017



AUDREY HANSA
2017



ROSE KRATCHMAN
2016



HENRY STOEHR
2017



MIKE LIND
2017



XUEYAN WANG
2017



ANNABELLE HEWITT
2017



SAM MERKEL
2017



BRIANNA KROMREY
2016



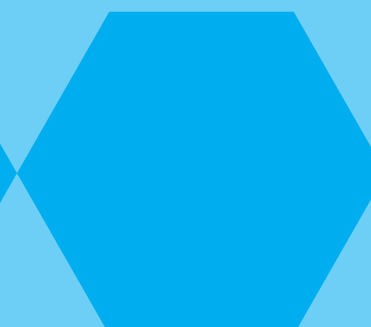
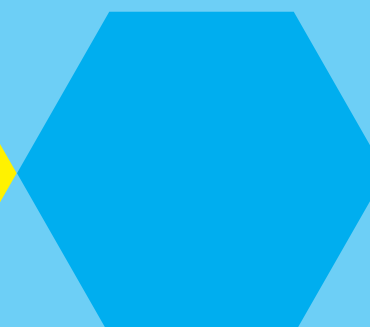
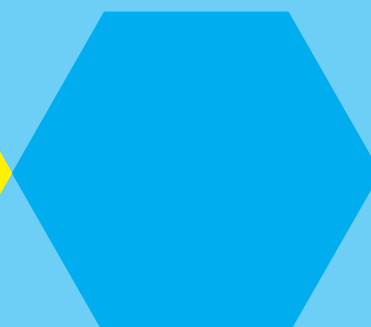
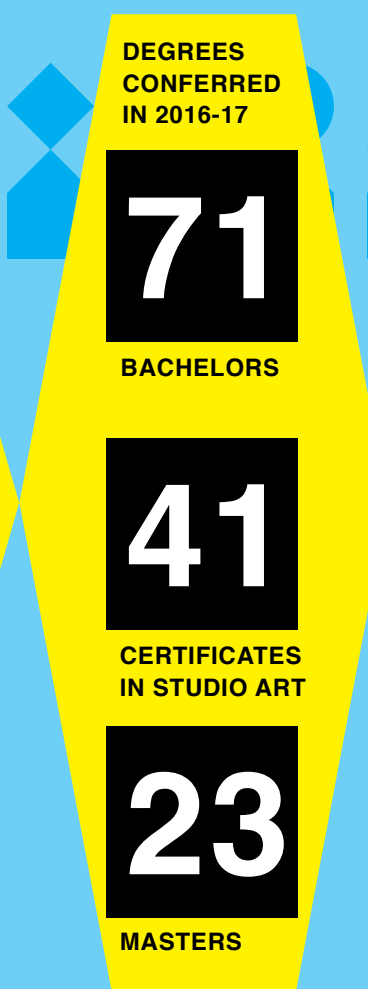
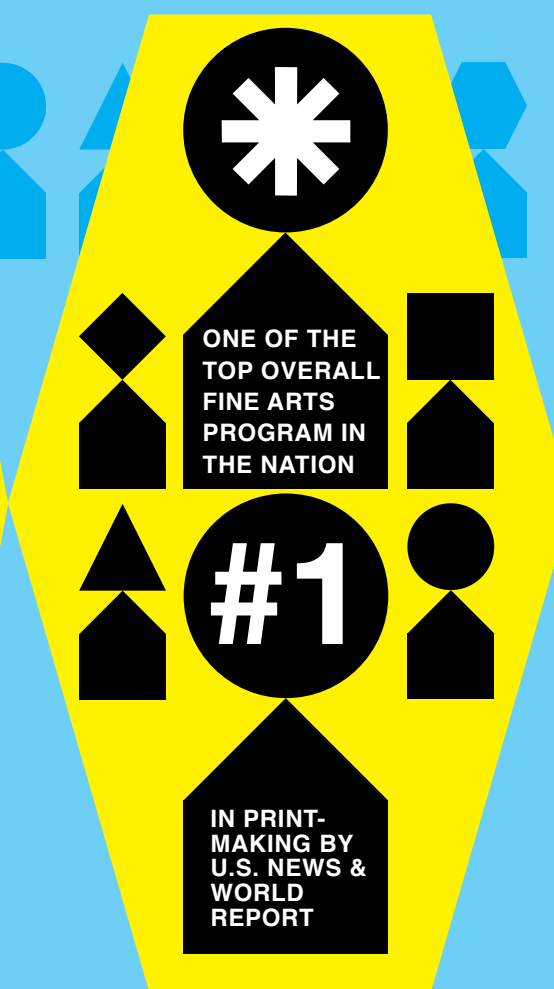
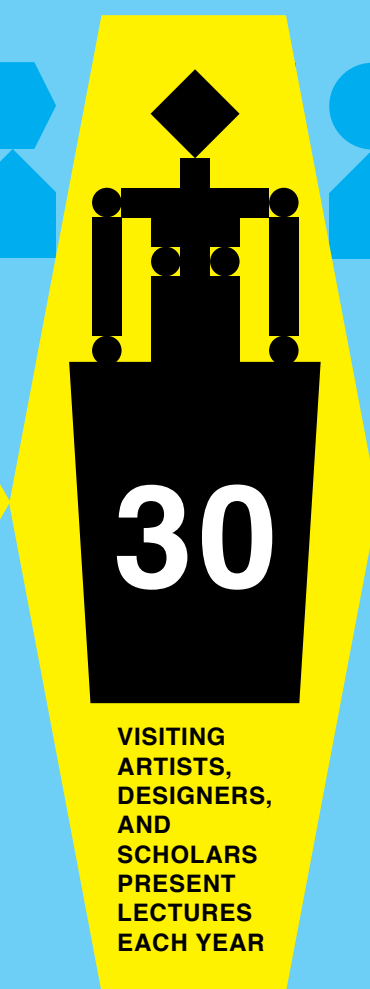
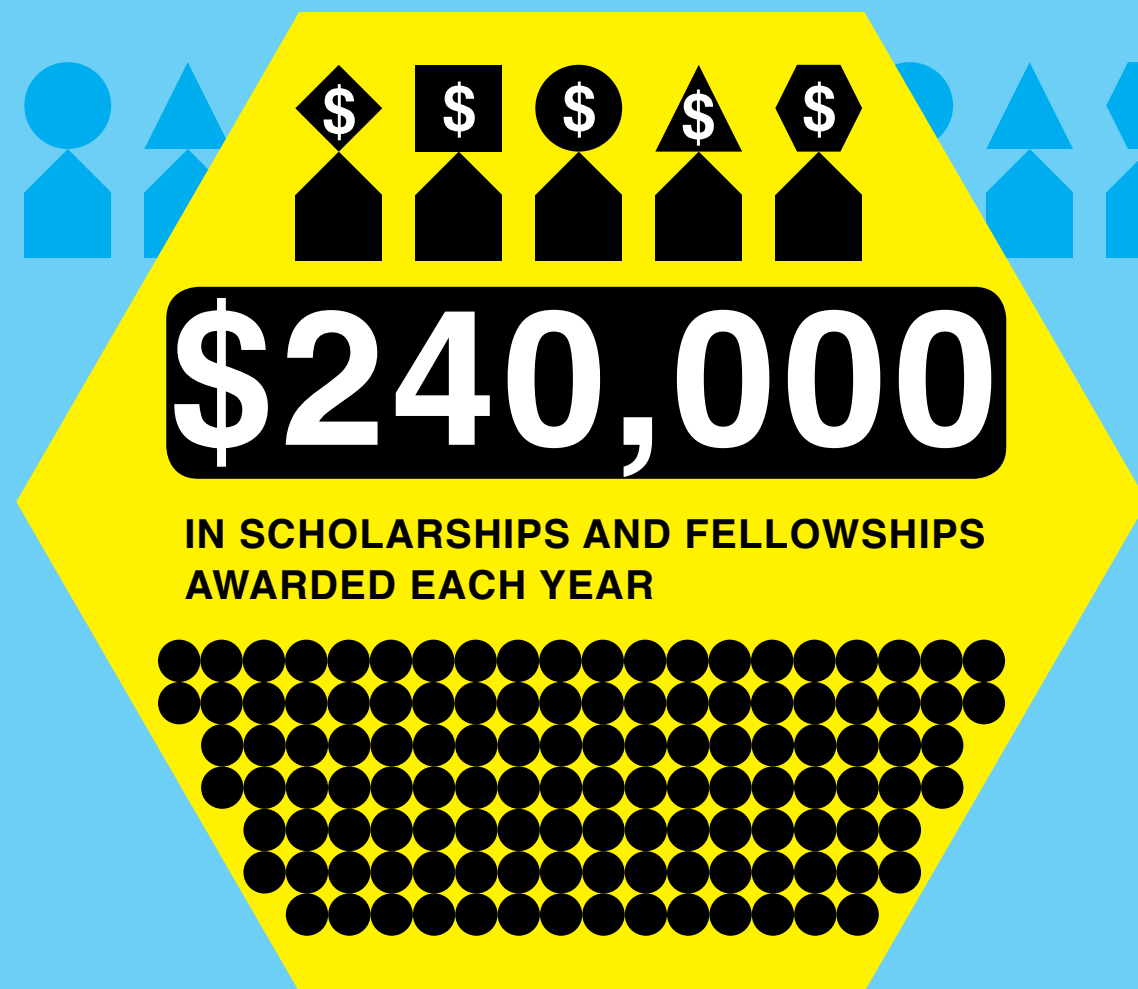
SELIA SALZSIDER
2017



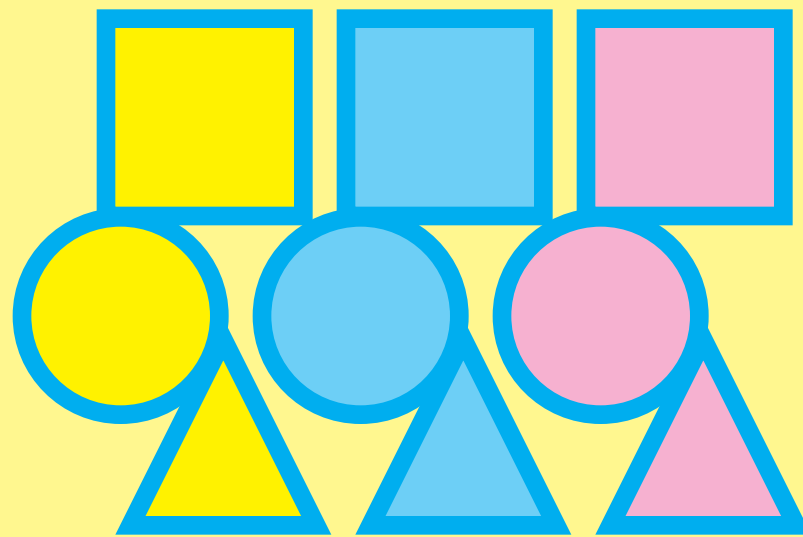
KAT BUNKE
2017



GILLIAN DRIER
2017



APPLY FOR UNDERGRADUATE ADMISSIONS / TRANSFER



To apply, visit the the Office of Admissions at admissions.wisc.edu through the UW System Application or the Common Application. Applicants are asked to identify a preferred major or field of study; it is important to select **art** as the intended major so we can reach out and help you prepare. This selection is not binding.

Portfolio submission is not currently required, but is strongly encouraged as it allows us to make a recommendation on the applicant's behalf. The UW-Madison Office of Admissions will make final acceptance decisions. **Deadlines for receiving applications are found at admissions.wisc.edu**

Submit your portfolio (8-10 images) to the Art Department through SlideRoom at: artist.slideroom.com

Deadlines for portfolio submission are listed on the SlideRoom site.

Students working primarily in digital media should include a minimum of four hand-created works (drawings, paintings, prints or sculptures) in their portfolios. Make sure images are in

focus and well-lit. Our program prioritizes original ideas in art-making. Select images that show us who you are as an artist!

As applicants receive their admission decisions, the Art Department will email admitted students an invitation to apply for art scholarships. Eligibility requires that recipients declare either BS-Art, (also select BS-Art if planning on pursuing the BFA degree), or Pre-Art Education, during Student Orientation and Registration (soar.wisc.edu) and participate in the Contemporary Art and Artists First Year Interest Group (figs.wisc.edu) in their first year.

For more in-depth information, check out the Undergraduate Program Guide at: guide.wisc.edu

Available programs:

- Bachelor of Fine Arts
- Bachelor of Science-Art
- Bachelor of Science-Art Ed (K-12)

For information on how to transfer to UW-Madison, visit the Office of Admissions at: admissions.wisc.edu

STUDENT ORGANIZATIONS

The Art Department encourages students to be involved in the Arts on campus. The following organizations provide both experience and networking opportunities.

AIGA Wisconsin UW-Madison

AIGA UW-Madison is a group for students interested in graphic design. Connected to the national AIGA and the Wisconsin chapter of AIGA, AIGA UW-Madison provides students with an opportunity to learn more about the graphic design community at the University. It also allows students to learn about the practice of graphic design as a profession. AIGA UW-Madison connects students with similar interests in the design field. Connection with the local and national chapters creates networking opportunities for students. AIGA is nationally recognized, and students can benefit from participation with the group before entering professional practice.

Clay Collective

Striving to foster a relationship between the UW-Madison ceramics community and the ceramics world at large through critical discussions, collaboration, educational field trips, guest lecturers and innovative community outreach. This organization is one that does not offer studio access to experiment with clay processes, rather one that engages with visiting artists and professional makers.

Comic Club

Comics Club was founded by students in the Advanced Making Comics Workshop taught by Lynda Barry at UW-Madison. We are committed to making comics and encouraging artistic bad-assery.

Fresh Hot Press

Fresh Hot Press fosters a community of printmaking artists and enthusiasts within Madison, WI and promotes artistic interaction between faculty, students, and visiting artists at UW-Madison. We print small editions and unique prints in collaboration with visiting regional, national, and international artists. Fresh Hot Press supports printmaking education and fosters a community of print artists and enthusiasts through peer critique groups, exhibitions, and attending printmaking conferences.

Mad Gaffers

Mad Gaffers, a UW-Madison student organization of students and faculty, gather to hold events and fundraisers, and share information on glass art and artists ranging from the great masters through contemporary artists.

Mad Metals

Mad Metals is a student organization that encourages critical making, thinking, and discourse in the fields of Jewelry and Metalsmithing.

The Studio

The Studio is a residential learning community located in Sellery hall in the heart of the UW-Madison campus. We house 64 residents in a co-ed living environment. Residents enroll in the 1-credit Studio seminar courses, which meet once a week, in both fall and spring semesters. The Studio also hosts a variety of events, ranging from community dinners with faculty members, visual and performing arts showcases, writing and music workshops and more. Being surrounded by students from a

range of creative backgrounds, residents experience a living and learning environment where collaboration fuels creativity.

Wheelhouse Studios

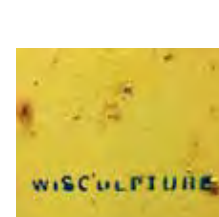
Wheelhouse Studios is a drop-in/open arts studio located in Memorial Union. The facility provides an outlet for creativity in the heart of campus. With three versatile work spaces, flexible studio designs, drop-in art opportunities, and classes for enthusiasts and first-time artists alike, it's easy to engage in the arts at Wheelhouse.

Wisculpture

Wisculpture is an organization that focuses on the development of the arts and artists of the local Madison community, with a primary engagement in three-dimensional work. This student-run organization fosters the growth and development of young artists' studio work and professional practices.

WUD Art

The Wisconsin Union Directorate Art Committee is dedicated to bringing novel and challenging exhibitions to the Wisconsin Union and advancing visual arts in the Madison community. This student-run committee manages every aspect of exhibitions, from artist selection and installation to art education and marketing. We are responsible for programming shows in the Union's two galleries: Class of 1925 in Memorial Union and Gallery 1308 in Union South. We strive to recontextualize standard approaches to the visual arts through collaborative and innovative exhibitions.



PLAN A CAREER

careercenter.education.wisc.edu

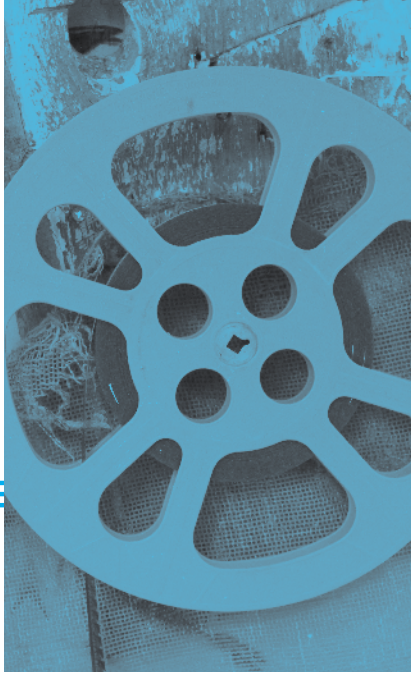


Ben Skiba, BFA '15 The decision to pursue an Art degree was simple for me. The UW-Madison Art Department offered an interdisciplinary approach which allowed me to process my ideas through different materials. With an unhindered ability to explore, I spent my time at UW-Madison building a community within the ceramics area. Working with other interested students, we started the Clay Collective. Every semester, members of the Clay Collective continue to invent new ways of engaging and collaborating with the college and citywide community. Thanks to my education at UW-Madison, I now continue my studio practice, which is exactly what I wanted from the beginning. I am currently a mentee at the Ash Street Project in Portland, Oregon where I produce my own work within a thriving studio environment.

Our alumni work in many different fields...

... freelance scientific illustrator and work for the American Museum of Natural History as an illustrator and scientific assistant

... technical Assistant for Lucasfilm Animation, LucasArts, and Industrial Light & Magic



... book designer and art director for Viking Children's Books in New York

... designer at a costume design company. Also design and build floats for the Fiesta Bowl Parade

... elementary art teacher and recently wrote and published the book *Making Art Special: A Curriculum for Special Education Art*

... creative manager for Lands' End, directing the online web presences for the Lands' End Canvas brand and the Kids line

Liana Zorn, BFA '11 I live in Los Angeles where I work for the animation department at Walt Disney Imagineering. My title is actually "Show Programmer" and my department builds, programs, and animates the animatronic figures for all the Disney theme parks, which also means I'm lucky enough to be in one of the departments that travels a lot. So far I've only gone to Florida and Hong Kong, but Paris, Tokyo, and Shanghai are all coming up relatively soon! All the animatronic figures in Disney theme parks are hand-animated. It's all done on our own custom hardware and software. A coworker and I are currently developing the next generation of animatronics programming control that will be used to animate figures in Disney theme parks all over the world.



... arts coordinator and studio manager at the Madison Children's Museum

... self-employed, business owner with a successful photography studio doing work for weddings, portraits, and commercial work

... metals artist at an amazing jewelry designer in Chicago

... designer at my own freelance graphic design firm, and also co-own a cake shop where we create beautiful cakes every day. My first job was with Epic Systems where I tested software and led the Icon Design Group



Carlos Eduardo Gacharna, BFA '16 I came to the UW-Madison as a scholarship recipient from the PEOPLE program and immediately dove into the arts. I spent all of my free hours in high school in our ceramics studio, so it only made sense to pursue my passion. Within three weeks into my first semester at the UW-Madison, I landed an internship through the university working for a local ceramics studio. That led to another internship for glassblower Richard Jones, as well as a yearlong stint running my own non-profit after-school art program in partnership with the Service Learning in the Arts course. I spent my fourth fruitful year studying art abroad in Belo Horizonte, Brazil, where I also had the incredible opportunity to curate my first international art exhibition at the Sindicato dos Jornalistas de Minas Gerais. Now as a senior, I oversee the arts organizing and curatorial duties at local non-profit 100State.

... designer with a graphic design firm specializing in custom redwood signage for the hospitality industry

... secondary school art teacher. I've taught art in Wisconsin, Minnesota, Hawaii, Dhaka, Bangladesh, and currently in Dar es Salaam, Tanzania

... metal fabricator and machinist. I'm currently with a studio in Brooklyn, New York

... co-founder and creative director of a company that makes educational and creative iPad and iPhone play apps for children



...full-time curator of private collections in Chicago. I have been focusing on a collection of 19th to early 20th century Chinese silks. My job involves photographing, documenting, organizing and researching the pieces. It's a treat to get to work with beautiful handcrafted things every day!



"There've always been these periods where it's like, oh no, painting is dead. I've told graduate students that painting has died five times since I've started my career."



A CONVERSATION WITH FRED STONEHOUSE PROFESSOR OF PAINTING AND DRAWING

What's exciting right now in the world of painting?

Currently, I have the big honor of exhibiting with Carrie James Marshall in a show at the Carnegie Center in New Albany, Indiana. The show is called *Pulp: Out of the Gutter and into the Wall?* It's about art that's been influenced by comics. My work

always has been, but it's more apparent in my new work. Artists do weird things, like creating weird rules for our work, which then somehow become inviolable. I tell myself I have to stick to those rules. But if I made the rules, of course I can break them. So all through my career I've been struggling with this idea - how to make characters that are essentially comic-based and sort of two-dimensional, who are situated in a fully-rendered, illusionistic space sort of like Renaissance landscapes. So there's always been these periods where a whole body of work will come out where that issue will become apparent, and in this new body of work it's even more apparent. There is a lot of flatness with just a few, small moments of fully illusionistic rendering. I think that's what attracted the curator to my work. What's exciting to me is not so much what's happening elsewhere in the artworld, but what's happening in painting. It's big again, and people are really making

a big stink about it. There've always been these periods where it's like, oh no, painting is dead. I've told graduate students that painting has died about five times since I've started my career. I think it's been a headline in *Art News*, *Art in America* and *Art Forum*. But now it seems to be back with a vengeance and you see it in lots of different shows. Figuration is back too. Just in this past year there was the big Nicole Eisenman show at the New Museum and now the Raymond Pettibon show too. Figuration and painting and drawing are really big again. So that's exciting for me, being a figurative painter.

What qualities in your students have you been amazed by?

Students who work really hard are my favorite students. They just are. If you're in the studio as much as I am, that's good. It's the only way to make good progress. Super well-read, really bright students can be a lot of fun if they're also working hard. If they're not, I just see them as really smart pains in the ass. I don't care how smart you are, if you're not making art, you've just wasted

your time. Of course the easy students are those who come in here already super talented, making work that I'm excited about. That's really great. But I don't count on that, and really, that's often just a matter of taste. That's pretty easy. The student work that excites me the most is work that presents itself as a bit of a puzzle - there's enough there that I can see where it's coming from but neither of us is sure where it's going, so I help them figure that out. That's so fantastic - figuring it out together and really talking about it. It's great to analyze what's being done and why. This is how discoveries are made, and how breakthroughs happen. That's the great joy in being able to do what I do. I get to witness that process unfolding. When it works, it's really great. And it usually does, to a more or lesser effect. Some breakthroughs aren't so dramatic, but when they are it's really exciting.

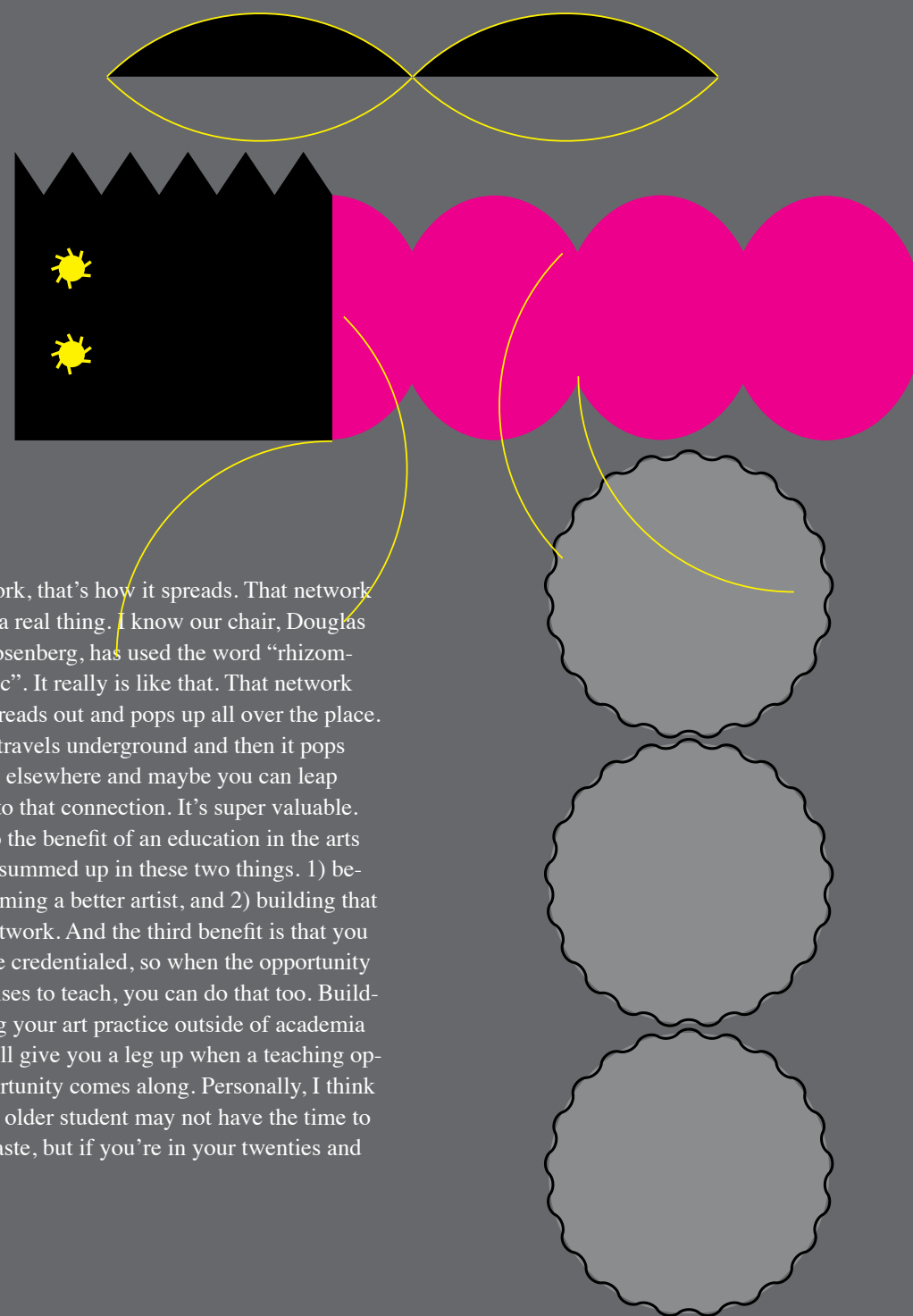
“But the real, immediate value of coming here is that your studio practice will improve dramatically. Always. I’ve never seen anyone not improve dramatically.”

To you, what is the benefit of an education in the visual arts?

● The reason most people get MFA degrees is so they’re credentialed to teach at the college level. That’s nothing to ignore – being credentialed may be important in the future. The truth is, and most students know this, is that there are far more MFAs coming out every year than there are tenure-track jobs. Some will get adjunct positions here and there, or will find some kind of teaching work. But the real, immediate value of coming here is that your studio practice will improve dramatically. Always. I’ve never seen anyone not improve dramatically. So that’s number one. Having the time to make art, to listen to and engage in the high

level of critique, analysis and peer review, and combine that with everything else that goes on here, that’s the most important thing. Secondly, if you do it right, you expand your network of professors and other professionals. But more importantly, you develop a network of your peers, the people who are also in the program with you at the same time. Those are the people you bond with, and they end up being a support system for you along the road. Connections are important. Everyone leaves and spreads out all over, meeting hundreds more people who by extension become part of your network. At some point your peers will curate shows or get institutional jobs and drop your name because they know you and your work. That’s really how these things

work, that’s how it spreads. That network is a real thing. I know our chair, Douglas Rosenberg, has used the word “rhizomatic”. It really is like that. That network spreads out and pops up all over the place. It travels underground and then it pops up elsewhere and maybe you can leap into that connection. It’s super valuable. So the benefit of an education in the arts is summed up in these two things. 1) becoming a better artist, and 2) building that network. And the third benefit is that you are credentialed, so when the opportunity arises to teach, you can do that too. Building your art practice outside of academia will give you a leg up when a teaching opportunity comes along. Personally, I think an older student may not have the time to waste, but if you’re in your twenties and



you’re in grad school, even thirty, go out and live your life for a while. Devote your practice to something you can later teach, then come back. I think you’ll regret it if you don’t go out and live your life for a while.

What makes UW - Madison a unique place to study art?

● We have great faculty. We have really top-notch facilities. We have this top-ranked research facility here, it’s a beautiful thing. The list of why to come here is huge. Why not come here? That’s easier.

Also, our graduate programs are truly interdisciplinary. You’re not held to only doing what you were doing before. You get accepted through your discipline, but once here, you’re sort of free to do whatever you want. You come out of here with an MFA in art, not an MFA in painting. I know there are some faculty members who don’t like to think of it

that way, but our degree doesn’t name one specialization. It’s an MFA. That’s one thing I have to say, for sure, that our painting faculty fully supports. They think, “Go do what you need to do to make your work better.”

How would you describe the art program at UW?

● Our program is still primarily focused on making things. We still work in studios. Some programs have moved to a totally post-studio practice, the kind where you just hang out in conference rooms and shoot the breeze about art and don’t really make it. Our faculty still support the studio-based activity in a big way and that’s one great value. I’m speaking from the painting faculty perspective. There are programs where the painting faculty don’t actually make paintings anymore. I don’t know what they do. They do something else and they call it painting.



A CONVERSATION WITH HELEN LEE PROFESSOR OF GLASS

What is “glass craft” and how does it link to a contemporary art practice?

I use that phrase, “glass craft,” a lot because I much prefer it over “art glass.” The latter tends to be synonymous with the sort of commercially-driven glass produced in the 80’s and 90’s which had a lot of success on the market. And the term is also historically linked with our program. But I do things differently. I prefer to use “contemporary glass practice” because it’s looking at how the material is contextualized in a broader scope of studio practice. It better describes work that isn’t necessarily intended for the glass art market, and encompasses other visual artists who are turning to glass as a material they love working with. So it broadens the scope.

“I PREFER TO USE ‘CONTEMPORARY GLASS PRACTICE’ BECAUSE IT’S LOOKING AT HOW THE MATERIAL IS CONTEXTUALIZED IN A BROADER SCOPE OF STUDIO PRACTICE.”

MY STRONG GLASS UNDERGRADUATE STUDENTS STUDY GLASS AND COMICS OR GLASS AND PRINTMAKING. THERE’S ALWAYS SOME UNDERLYING CONTEXT, AND I THINK THAT REALLY STRENGTHENS AN UNDERGRAD’S EXPERIENCE.

How does glass fit within the Art Department?

The glass lab is an interdisciplinary part of a larger research university, and that means greater freedom of research. That is cool because the interdisciplinary practice can really open up a lot of avenues for students who want to synthesize their different interests. And it’s tricky with glass because glass is a high-commitment discipline, no matter where you study. Like most craft-based disciplines, you have to put in the hours to get the skill set. It’s very interesting that there are so many different ways people can move through it. I find that most students study more than just glass. My strong glass undergraduate students study glass and comics or glass and printmaking.

There’s always some underlying context, and I think that really strengthens an undergrad’s experience. That’s what enables them to open up to the contemporary glass practice that I’m speaking of, because that shifts the conversation of what glass and comics have to do with each other, or what glass and printmaking have to do with each other. Turns out, actually, a whole lot. It really shapes the individual student’s trajectory and also gives them a lot of ownership in terms of crafting the studio practice that they want to own.

This must bring a lot of the unexpected into their glass craft practices. What happens when students surprise you?

I think what’s so surprising is that you never know when a student is going to turn and decide that glass is their wildest passion, saying they’re going to spend the rest of their life pursuing it. I had a student who graduated and is now at the Chrysler. She’s doing an assistantship and that’s her second time there. When she came into the glass program, she was planning to open up a coffee shop and curate little shows. That was her idea of what she wanted for her future. As a beginner her work was noncommittal. Then she came back for the intermediate/advanced class and every single project just blew everyone away. So there’s this real sense of, you just never know who the material is going to speak to.



Jim Escalante
Associate/Graduate Chair
University of Wisconsin-Madison Art Department

GRADUATE PROGRAM

We look forward to meeting you!

The Art Department at the University of Wisconsin-Madison offers a wide selection of areas of study with in a Master of Fine Arts program that encourages an interdisciplinary approach to art making. Join us as we work together to further develop your passion for the studio arts!

The University of Wisconsin-Madison's Graduate Program in Art is top-ranked in the United States. The school's legacy of public service was founded on the "Wisconsin Idea" that education should influence and improve people's lives beyond the classroom. Some notable Wisconsin alumni include renowned artists Sherrie Levine, Linda Montano, Beryl Korot, Ira Schneider, Dale Chihuly, author Joyce Carol Oates, and architect Frank Lloyd Wright.

Our Art Department prides itself on its interdisciplinary approach to learning and making art. As a student here, you'll be encouraged to explore many disciplines and to seek out faculty who can help you reach your goals. With thirty distinguished faculty, our department offers a diverse group of artists, scholars and researchers who are eager to help refine your studio practice.

An MFA in Art can open up a world of career possibilities. Our grads go on to work as self-sustaining artists, professors, educators, designers, as well as a number of other professions requiring skills in design and aesthetics. Our weekly visiting-art professional series (Art Colloquium) brings in world-class artists, historians and critics whose presentations enrich the art experience of all our students and who also perform one-on-one studio visits with our graduate students.

We look forward to introducing you to our world-renowned program so you can discover for yourself the benefits of participating in the University of Wisconsin-Madison's MFA in Studio Arts program. Whatever you want to do, we'll be there to offer support, suggestions and insight. Enjoy the following showcase of work by our current MFA students, which provides a small sampling of directions in which a graduate student can choose to move.



MASTER OF FINE ARTS



DAKOTA MACE *Photography*

My work is part of a larger idea of wanting to create a bridge to understanding Native American traditional practices through nontraditional forms of art. My current work focuses on re-contextualizing the stories and deities that aspire to traditional Navajo designs.

CHASE BOSTON *Sculpture*

Connecting art to broader themes of humanity’s gentle or abusive impacts on our planet, I explore myths of what may come after we brutalize our world; where humanity may be left if no change occurs; and how our current actions will affect our environment in the future. My objects become dream-like in gallery settings and uncanny in site-specific spaces. The conviction, inherent in my practice, mimics the labor needed for society to save itself from itself.



EVAN HAWKINS *Printmaking*

Our ability to remember is imperfect. Every time a memory is recollected it is done so imprecisely. Details are forgotten or subtly altered. This process repeats until at last there is nothing left of the original memory except for its core. With this in mind, how can we know with any certainty that our memories are real?

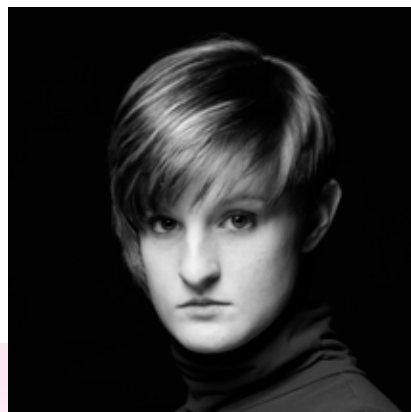


JOHN HALLETT *Woodworking/Glass*

My work investigates the physical manifestation of gravity on material, through form. Gravitational force can bring, in equal parts, order and disarray. The all-encompassing nature of this phenomenon is both oppressive and enabling. Through its familiarity, it is forgotten, yet it influences every act and every form. To make with and against gravity is to reacquire oneself with this ever-present phenomenon.

LEAH HAEFNER *Painting & Drawing*





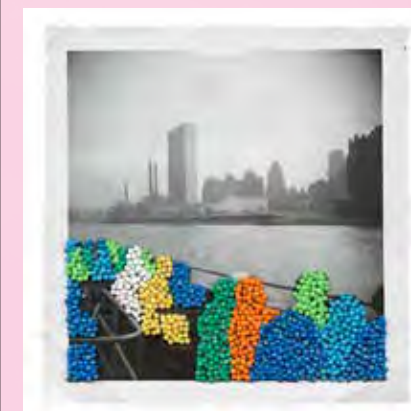
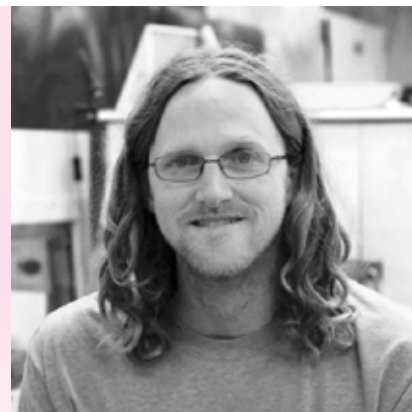
NATALIE KIRK *Photography*

Men, for a variety of reasons, sometimes choose to adopt femininity and display it with pride. These men put themselves at risk of being bullied and abused by people intent on regarding them as perverted. I see how society treats, jokes, and talks about the feminine and I want my photographs to prompt viewers to consider how they define “celebrating femininity” and to ask themselves who they believe has permission to celebrate it, and to consider why doing so is fraught with risk.



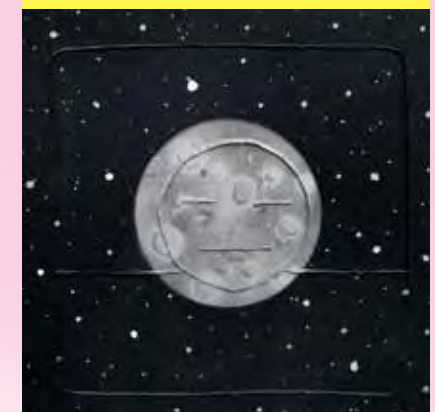
JEREMY NUTTALL *Metals*

I have always found it interesting that the way I do or do not communicate information at certain times to certain people or objects may be considered non-traditional. My work explores the universal standard forms of communication versus idiosyncratic, dynamic forms of communication.



MARISSA MACKEY *Photography*

My work examines the dichotomous role of the tourist figure within the landscape. It is a common sentiment that “everybody hates a tourist.” While this work references the impact of the tourist’s inherently parasitic and transient role in culture, I am equally interested in how the tradition of tourism speaks to the breadth of the human desire to explore.



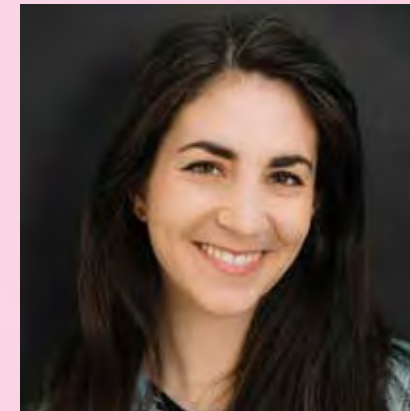
AUSTIN MOULE *Painting & Drawing*

TYLER GORDON *Glass*

My work is centered around research, craft history, and craft performance. Specifically, this has taken the form of research into new histories of American glassmaking and of craft as performance, overriding the object. As one culmination, I have constructed a traveling museum dedicated to these concepts. This museum is constructed with wheels, so it is meant to travel and interact with the world in a way that is separate and distinct from the gallery, the museum, and the written word.

**ERIKA HERRERA** *Photography*

My photographs represent a world that mimics reality and provides a setting where only my alter ego “The Buffalo” and I coexist. “The Buffalo” is both an observer and a construct of isolation, representing a traveler who does not belong to a specific place. “The Buffalo” is a bridge to both worlds, providing a way to view two different identities.

**JESSICA MERCHANT** *Printmaking*

My work is about the symbolic potency of the “nest,” especially as it relates to comfort, privacy, and the body.

TARA AUSTIN *Painting & Drawing*



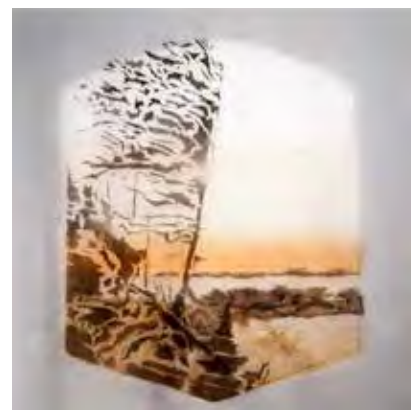
HEATHER SUTHERLAND *Glass*
Beauty has an overwhelming power—a serious combustion, derived from the pressures of society. Beauty presents a standard of comparison which causes feelings of resentment. Beauty can be savage. It creates an inclusive hierarchy which others try to fit into, with their emulations ranging from the serious to the absurd.

ALLISON ROBERTS *Printmaking*
My work examines narrative chapters and abstractions that reference interior and exterior spaces—the spaces of memory examined through the senses.

*at the edge of uncertainty
a liminal space
a threshold no longer but not yet
ambiguous surfaces
barriers and ephemeral membranes
uncomfortable spaces
a stranger to the familiar
an outsider to myself
becoming*



PETE BOUCHARD *Printmaking*



ANDRES TORRES *Painting & Drawing*



ELIZABETH THORP *Woodworking*
We go into the world and gather up things. We have intentions for objects and still they carry on with their private lives. While architecture, through regular repairs and improvements, often forgets, many of the items in my work reveal and remember, providing clues to their story. Spaces are living, changing things. Inconsistencies are found both within us and in the spaces we inhabit, the contradictions beautifully human.



SARAH O'FARRELL *Printmaking*
My work explores the intersecting realms of memory, place, human-animal relationships, and identity. What does it mean to be an adult returning to a place that was formative in adolescence? How does one reconcile past selves with the present self, while preserving the naïve beauty of that memory? Is it possible to trespass upon one's own history?





APPLY FOR GRADUATE ADMISSION

1. Submit an online application to the UW-Madison Graduate School. The application can be found at the Graduate School homepage: grad.wisc.edu.

2. After you have filled out the UW Graduate School electronic application and paid the application fee, you will be sent an email with a link to the MFA admissions application on SlideRoom. Register your account and apply to Program 1 – Admittance Application NEW MFA APPLICANTS.

This application will walk you through the process of uploading your portfolio, resume, cover letter(s), as well as applying for funding opportunities. The Department offers a number of teaching assistantships, both classroom and support positions, along with scholarships, to qualified applicants. You will be asked to upload a portfolio of 20 images of your recent work.

Your portfolio must be submitted through SlideRoom. Mailed portfolios will not be reviewed. Applicants may upload images (jpg, gif, or png), video (mov, wmv, flv) or PDF documents. For good image quality and fast uploads, your image files should be sized no larger than 1280x1280px at 72dpi. Video files should be under 20MB and may not exceed five minutes in length. Our site, art.wisc.edu offers additional instruction for submitting work.

All application materials must be submitted and received the first week of January. See website for specific deadline. Late applications will not be considered.

STUDIOS

The UW-Madison Art Department houses 160,000 square feet of space dedicated to art production, exhibitions, and studios, including state-of-the-art facilities in printmaking, artists' books and papermaking, painting and drawing, comics, graphic design, sculpture, ceramics, digital fabrication and printing, fine art metals, woodworking, glass (hot shop and neon lab), imaging and editing, sound and digital animation studios, and photography (black and white dark room and digital labs). The department is also proud of its two newly renovated art galleries. In addition to scheduling MA and MFA thesis exhibitions, each year the department also provides visual exhibition programming for visiting artists and traveling exhibitions.

In addition to the facilities, the MFA program boasts over 20,000 square feet of MFA studio space. All masters-level students are assigned a private studio ranging in size from 120-200 square feet. Studios are located within walking distance of the department's industrial shops, labs and galleries.



MFA FUNDING



On average, the Art Department awards \$1.3 million annually to fund graduate student education. Funding comes in the form of teaching assistantships (TA and TA-IS), project assistantships (PA), fellowships, and scholarship funding packages. TA, PA and fellowship awards provide full tuition remission, living stipends and medical benefits. Scholarship awards vary in amount, and are used to offset annual tuition costs. Students apply for funding each year and are awarded comprehensive funding packages on the basis of their continued success in the program. Funding is based on sustained academic and artistic progress and satisfactory performance toward the completion of the degree.

TEACHING ASSISTANTSHIPS

Incoming students are encouraged to apply for TA positions within the department's admissions application. Qualified incoming applicants may be interviewed for teaching foundations-level classes, as available. Students may hold a TA position for two years while in the program. An appointment as a TA includes remission of all tuition (excluding segregated fees or extra course fees) and health insurance coverage for the duration of the appointment. Appointments usually require teaching two or three studio sections, or three discussion sections per semester.

PROJECT ASSISTANTSHIPS AND TA-(INSTRUCTIONAL STAFF) POSITIONS

Project Assistantships (PA) and Teaching Assistant-Instructional Staff (TA-IS) positions are available within and outside of the Art Department. These are limited-term appointments that pay a salary and provide benefits for studio, lab, or research work. Incoming students will apply for TA-IS positions within the department's admissions application. An appointment as a TA-IS includes remission of all tuition (excluding segregated fees or extra course fees) and health insurance coverage for the duration of the appointment.

PA positions are offered directly by faculty members, to qualified students. Incoming and continuing students are eligible. There is no separate PA application process. Eligible incoming students who have submitted their admittance application will automatically be considered for available PA appointments. In past years, PA appointments have ranged in length from one semester to a full calendar year, and provide full tuition remission (excluding segregated fees and extra course fees) and health coverage for the duration of the appointment.

FELLOWSHIPS

Fellowships are awards that enable graduate students to pursue their degrees full-time. The Art Department Faculty Steering Committee nominates students for fellowships. The Graduate School has general fellowship information linked to the Graduate School homepage, grad.wisc.edu, under New and Current Students. Fellowships are administered through the graduate school.

For more information on Graduate-Plus Loans and Federal Work Study visit the Office of Student Financial Aid at finaid.wisc.edu.



Rory Erler Wakemup MFA 15'
Chazen Prize Recipient
Installation Image: Kill the Idiot Save the Fan

STUDENT ACCOLADES

Steven Kaplan-Pistiner, BFA 2017, was one of ten recipients of the Center for Craft, Creativity & Design's (CCCD) Windgate Fellowship. For his exemplary skills in metalsmithing, Kaplan-Pistiner received an award of \$15,000—one of the largest awards offered nationally to art students.

Elizabeth Thorp, MFA 2017, and Jeremy Nuttall, MFA 2017, were awarded the prestigious International Sculpture Center's Outstanding Student Achievement in Contemporary Sculpture Award. The International Sculpture Center (ISC) established the award in 1994 to recognize emerging sculptors and to encourage their continued commitment to the field of sculpture.

Alex Orellana, MFA 2017, was awarded the 2017 Chazen Museum Prize for outstanding work in the studio arts. The Chazen Museum of Art awards the annual prize in collaboration with the UW-Madison Art Department. Internationally-recognized art director Brooke Davis selected Orellana for

the prestigious award. Orellana received an honorarium and the opportunity to display their work within the Meyer Gallery of the Chazen Museum.

Celia Glime, an undergraduate majoring in art and biology, was selected as winner of the 2017 Cool Science Image Contest, for her outstanding photographic illustration. The contest is sponsored by Madison's Promega Corp and the UW-Madison Arts Institute, and is intended to recognize the technical and creative skills necessary for capturing still images or video documentation of science or nature.

Jake Naughton, BFA 2010, was selected for Photo District News' (PDN) Top 30 New and Emerging Photographers list. Each year PDN chooses emerging photographers who represent a variety of styles and genres and have demonstrated a distinctive vision, creativity, and versatility.

Claire Huber, BFA 2014, was recipient of the Greenshields Foundation Grant. The Greenshields Foundation provides assistance to students wishing to continue

on to graduate programs in studio arts.

Anna Hepler, MFA 1994, received the United States Artist (USA) Barr Fellowship. USA-Barr honors innovative, accomplished artists at all stages of their careers. Artists are nominated by their peers and field experts based on fresh perspective, unique artistic vision, and impact on their field.

Felice Amato, MFA 2017, was awarded a Minnesota State Arts Board grant for her work in Theater/Performance. Grants are awarded to artists at all stages of their careers, to support artistic development, nurture artistic creativity, and recognize the contributions individual artists make to the creative environments of the state of Minnesota.

Gabriel Pionkowski, MFA 2013, was awarded the prestigious Pollock-Krasner Foundation Grant. The Pollock-Krasner foundation was established for the sole purpose of providing financial assistance to individuals working in visual arts.

FACULTY ACHIEVEMENTS

Lynda Barry, Professor of Interdisciplinary Creativity, was inducted into William Eisner Cartoonist's Hall of Fame and awarded the Milton Caniff Lifetime Achievement Award. The award is given to recognize the outstanding and accomplished work of a cartoonist.

Fred Stonehouse, Professor of Painting and Drawing, was recognized by American Illustration as a representative of the top illustrators in America in their 36th annual publication.

Stephen Hilyard, Professor of Digital Art, was awarded Best Sound Design at this year's Vkrate! Film Festival. Hilyard won with his experimental film Katyusha: An Arctic Love Story.

Faisal AbduAllah, Professor of Printmaking, and Derrick Buisch, Professor of Painting and Drawing, were each awarded prestigious Joan Mitchell Foundation grants. The grant acknowledges painters and sculptors creating work of exceptional quality through unrestricted career support.

Jeffrey Clancy, Professor of Fine Art Metals, was awarded the John and Robyn Horn Foundation Grant to provide funding for his "Metalsmithing and Jewelry Studio Equipment Project."

Lisa Gralnick, Professor of Fine Art Metals, was awarded the Rotasa Foundation Grant as well as the John and Robyn Horn Foundation Grant, to fund her upcoming 35-year career retrospective exhibition, opening in September 2017.

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