

## **UC Davis**

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SARAH JULIG



ANDREA MUÑOZ MARTINEZ



JOHN TRONSOR



MAY WILSON

# 2013 MASTER OF FINE ARTS

JUNE 1-22, 2013

EXHIBITION

UC DAVIS

ИОГЛИВ УАМ



ЯОНИ ТРОИГОР



СЭИЛГЭМ СОЙУМ ДЭЭДИД



ЭЛСЛ НАВАЗ



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# ABOUT

The Master of Fine Arts degree in Art Studio at UC Davis offers a unique opportunity for study across a wide range of visual arts. The focus is to hone artistic and perceptive abilities, build technical skills, and foster intellectual development for individual students in their pursuit of careers as practicing artists. Students are strongly encouraged to explore whatever medium best serves their expressive needs. The Art Department has facilities for drawing, ceramic/ clay sculpture, painting, photography, printmaking, video, and sculpture (we do not have a foundry). Graduate students are also given large, individual studios on campus, which are located near the main art building with 24/7 access. The MFA Thesis Exhibition is an opportunity for our candidates to present their best works reflecting the culmination of their creative research into a cohesive exhibition.

## Art Studio Faculty

**TOM BILLS** (sculpture) | **MATTHIAS GEIGER** (photography)

**MIKE HENDERSON** (painting) | **DAVE HOLLOWELL** (painting)

**ROBIN HILL** (sculpture) | **DARRIN MARTIN** (video, media) | **HEARNE PARDEE** (painting)

**LUCY PULS** (sculpture) | **ANNABETH ROSEN** (ceramic sculpture)

**YOUNGSUK SUH** (photography) | **GINA WERFEL** (painting)

MFA exhibitions are always times of transition, but this one is especially so — with plans for a museum underway, renovation of the art building, major changes in the faculty and the university itself setting a new course towards 2020. We hear much about schedules, but less about the time that artists must manage from day to day.

Two years of graduate study is a short time indeed. Studio time — dragging in routine tasks or surging in response to new ideas — is both mundane and mysterious. The old-fashioned clock in Matisse's *Red Studio* has no hands; time is suspended, or transcended. But in today's studio, the meeting place of old and new media, digital clocks and constantly glowing electronic lights are the norm. The computer has changed our relation to time; it's distanced us from materials and from one another, even as it nurtures our fascination with images.

The works in this year's exhibition are united in efforts to renew contact, to bridge old and new. Jason Engelund's work, with its visionary images, regrounds photography in its material production. Sarah Julig applies sophisticated codes to the ancient medium of ceramic beads. These speak of personal interconnection, as does Andrew Armas in his celebratory affirmation of self and community. John Tronsor joins advanced video technology to the mirror, harking back beyond Lacan's Mirror Stage to the myth of Narcissus, to explore inter-subjectivity, set in the spectacular realm of the art gallery.

For Andrea Muñoz Martinez the issue is boundaries — interpersonal, political, and pictorial. Her insistent marks populate vast areas but remain rooted in process; her works hover on the verge of legibility. For his part, Evan Jose resorts to words to avoid conventional modes of depiction, even as he, like Martinez, uses ambitious scale to engage the viewer in an emerging vision.

May Wilson embraces the even vaster scale and spectacle of the natural world; outside in the landscape, her hand-crafted whale sculptures evoke the sea and set human technology against the natural process of evolution. They acknowledge the broad ambitions that underlie the diversity of this exhibition.

—Hearne Pardee  
Chair, Department of Art and Art History





*My work represents me and my desires. Love, lust, desire, pleasure, porn, patterns, fashion, and color are elements that I combine to create an orgiastic view of the world. I make visible what is often invisible.*

*I want to have fun.*

*In my paintings there is no time for rest; there is only the beat and the pulse.*

**ANDREW ARMAS**





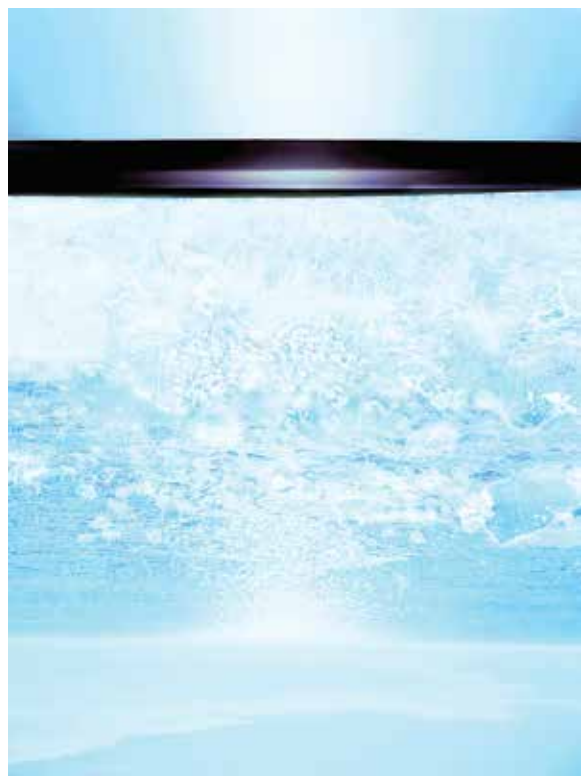


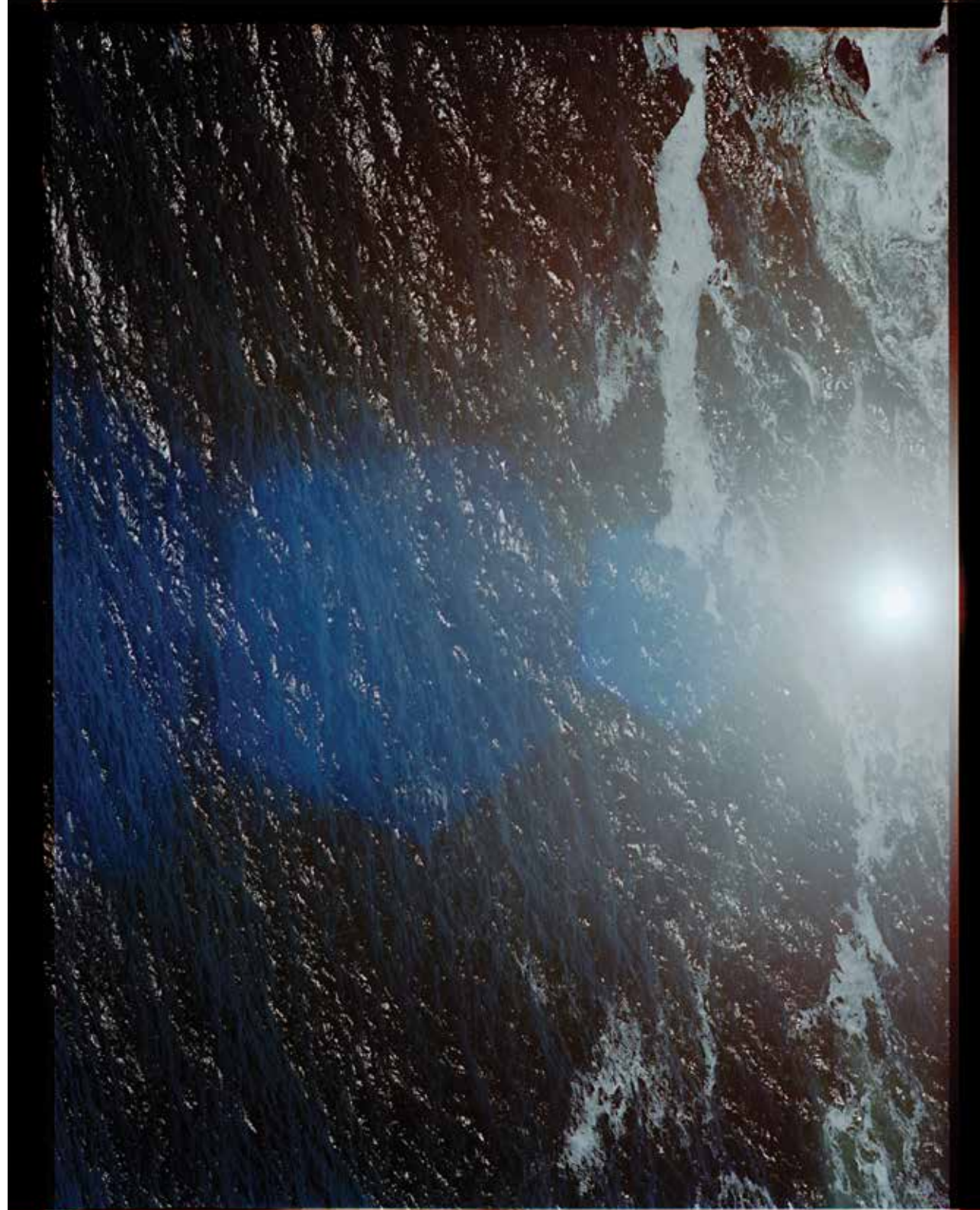


**Shifting the Frame** is a series of seascapes created through multiple exposures done in-camera, and by combining two film frames for the composition. With these works I create images that give the sense of potential from seeing the expansive horizon, the energy of waves crashing on the coast and sunlight reflecting off the water. To capture the full range of my experience of the ocean, I show more than one view of the landscape at the same time. Freed of the single picture frame window of the photographic eye, I present a new landscape not only of more than one point of view, but also of what is in-between those frames of view. The black horizon line is the space in-between film frames, where sunlight escapes passed the frame to create a wave like cloud of light.

Visit [jasonengelund.com](http://jasonengelund.com) for more images.

JASON ENGELUND







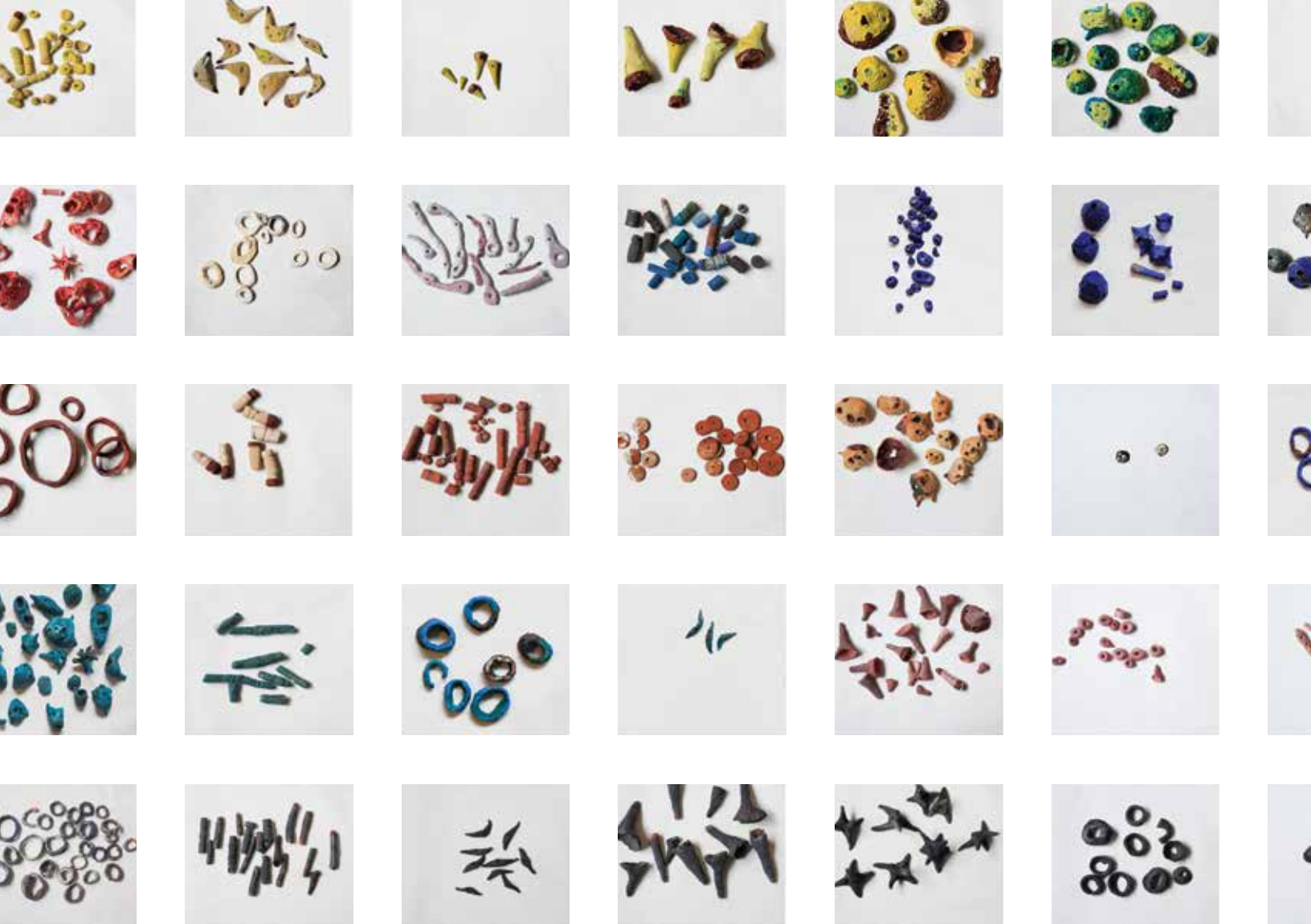
**Painting seems** infinite, local, and permanent, without really changing anything. The paintings I know best are old and have nothing to do with me. How can I explain the attraction I have to them? They last in a different way than the ideas they give. Hypothetical propositions gesturing towards reality, always apart from it. The support is crucial, but a known quantity. Becoming a force. A lot of time spent waiting for a glimpsing recognition, time spent trying to understand what I've made, how to proceed. Painting gives ample room for this order of thought and relation to the work.

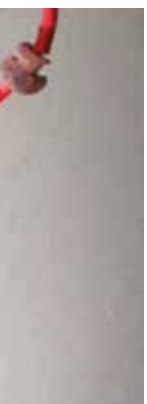
The word is the only idea I have for each painting. I was looking for a way to front-load "meaning" or "content" into the painting in order to set some boundaries. As opening position, letting me begin with something certain. Text is the vehicle of perfect comprehension, and I thought it could just remain there, fronting a painting. The elements added later arose from doubting such a binary vision, and forcing a standoff between the axes of text and vision. The word could become a skeleton for the flesh of these elements. And even though the word becomes increasingly difficult to discern, the entire structure of the image depends completely on this initial inscription of the name.





Using specific colors and forms of ceramic beads as an index of physical and emotional states I have been constructing sculptures that resemble artifacts from a future culture. At various moments the work is reminiscent of the body, biology, science fiction, and ancient beadwork. The code the sculptures use is not shared and the system is only implied, giving the viewer the sense they are viewing objects from another world, which share a language they cannot speak.







"Untitled", a painting in three parts, measures 86 by 219 inches. It hangs on the west wall of the Nelson Gallery.

The MFA is best described as a cognitive involvement in making. Invested in creating experiences of epic scale, this is one wall that goes on.

ANDREA MUÑOZ MARTINEZ



**With these pieces** I used the specific properties of the mirrorpane as a starting point, a departure. What fascinated me in particular, and I believe what ultimately led me to use this material, was two of its functional properties: its function as a membrane — as it provides delineation of interior and exterior; and as a filter — as a material that simultaneously forms and deforms the substance in which it acts or is acted on (as it allows or prevents reflectance based upon conditions of light). In some respects, these works are a continuation of one of my more recent projects that was concerned with (in)determinacy and its relation to representation and cognition. With the mirrorpane-strobe piece the content is produced by a subject as a result of an encounter with an object, so that the specific content is contained, so to speak, within the subject on the condition of a relationality. We could say that with the effect of the flicker (of light and reflectance), the work intends the induction of an interstitial state of experience, one that locates the recognition or representation of one's self (identification) as, consequently, non-stable and conditional. In other words, I worked towards reaching the critical point in the system that closely approximates the simultaneous presence of one state with an other, a cognitive dissonance on the part of the viewer, a physical resonance on the part of the material.









When nomadic people come upon a new object, it is met with a particular suspicion. There is an immediate question of weight and whether or not the new thing is worth its weight in transport. This is an interesting question for myself as a maker of objects, especially large scaled, heavy objects. In this piece, the tent, sail and outdoor references convey mobility while the sand and concrete drag it down. It is about weight and dredging up something monumental. It is about texture and fullness of form.

Scale is the crux of this piece. The installation in the field brings viewers out into the landscape to experience it in relation to the flat ground. The rhythm of the clumsy texture is something I am invested in creating. It references a whale skin that I experienced a few years ago as it was rotting in the ocean, moving in the waves. I had a genuine scale experience with this undulating, once-live skin.

"Suspicion of Objects" is a metaphor for the creative process. The whale mouths are the sculptures being dredged out of the ground, the clumsy-yet-functional gantries are autobiographical references to myself as the maker, and the benches address the spectacle of art making.





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**2013 Master of Fine Arts Exhibition**

June 1 - 22

Andrew Armas

Jason Engelund

Evan Jose

Sarah Julig

Andrea Muñoz Martinez

John Tronsor

May Wilson



БАЛЧИ ЛОЗЕ



ДИЛУЖИЕ ИЛОГАЛ



САМПА ДЪРВЦА







ANDREW ARMAS



JASON ENGELUND



EVAN JOSE



# ***THE NELSON***