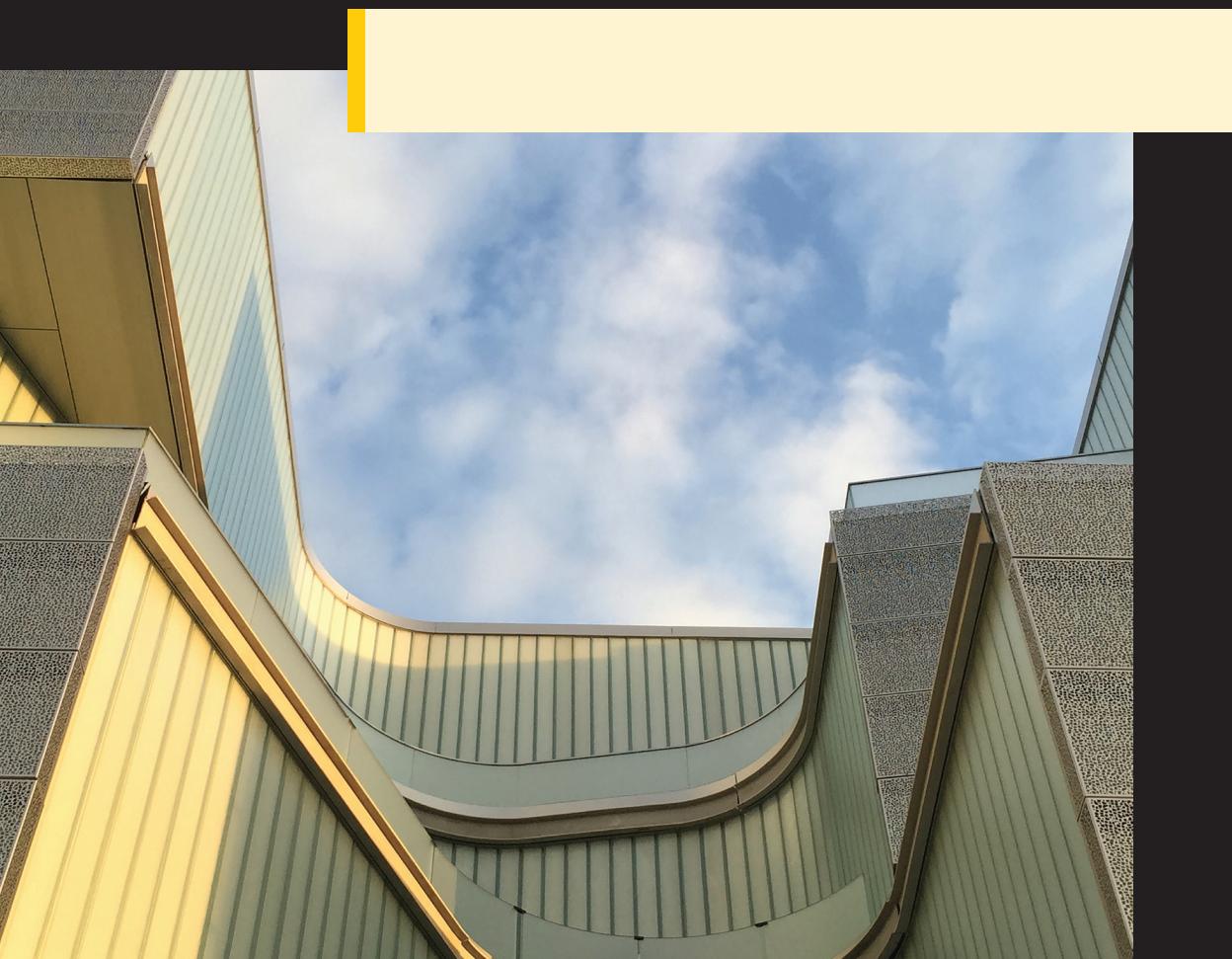


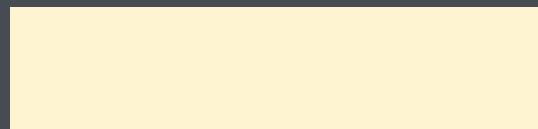
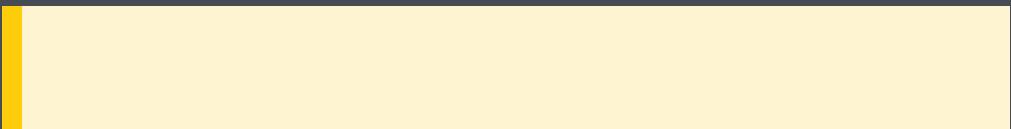
# Process

School of Art, Art History, and Design Graduate Journal  
2025-2026



**IOWA**

School of Art,  
Art History, and Design





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# Introduction

## *The Iowa Idea*

The innovative “Iowa Idea” of bringing artists and scholars together in an academic context was first formulated in the 1920s by University of Iowa President Walter Jessup and Graduate Dean Carl Seashore. The goal was to bring major practicing artists to the faculty and combine Art History and Studio Art into one school. In 1938, Lester Longman, the first chair of the Department of Art, brought art history and studio art into one department. The “Iowa Idea,” which subsequently became the model for many arts programs around the nation, was to train artists within a liberal arts environment that would combine studio courses in the practice of art with the history and theory of art. The historians, in turn, would benefit not only from the experience of studio courses but also from their proximity to the creative processes of art production. This was the historic mission of Iowa’s School of Art, Art History, and Design.

School of Art, Art History, and Design has remained true to its historic mission even as the national trend favored separation. This tradition has endured to the present, with consistently top-ranked programs. In addition, the UI famously pioneered the embrace of artistic achievement as grounds for advanced degrees. In 1922, the university established that works of music, visual arts, or literature could fulfill the thesis requirements for a master’s degree—a revolutionary move. Soon, the Master of Fine Arts (MFA) degree became the standard for graduate study in the arts. Exactly who invented the MFA—the UI or Yale—is open to debate, but Iowa holds an indisputable place in the history of arts education. This inaugural issue of



the graduate student journal Process memorializes, through text and image, the artistic and scholarly achievements of M.F.A. and Ph.D. students graduating in the 2023-2024 academic year. The completion of a challenging degree curriculum is in each case crowned with a thesis that exhibits the accomplishments of years of practice and study. Tenacity, creativity, and just plain hard work undergird this achievement.

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

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

*Downing Thomas*

*Interim Director, School of Art, Art History, and Design, The University of Iowa*

# Foreword

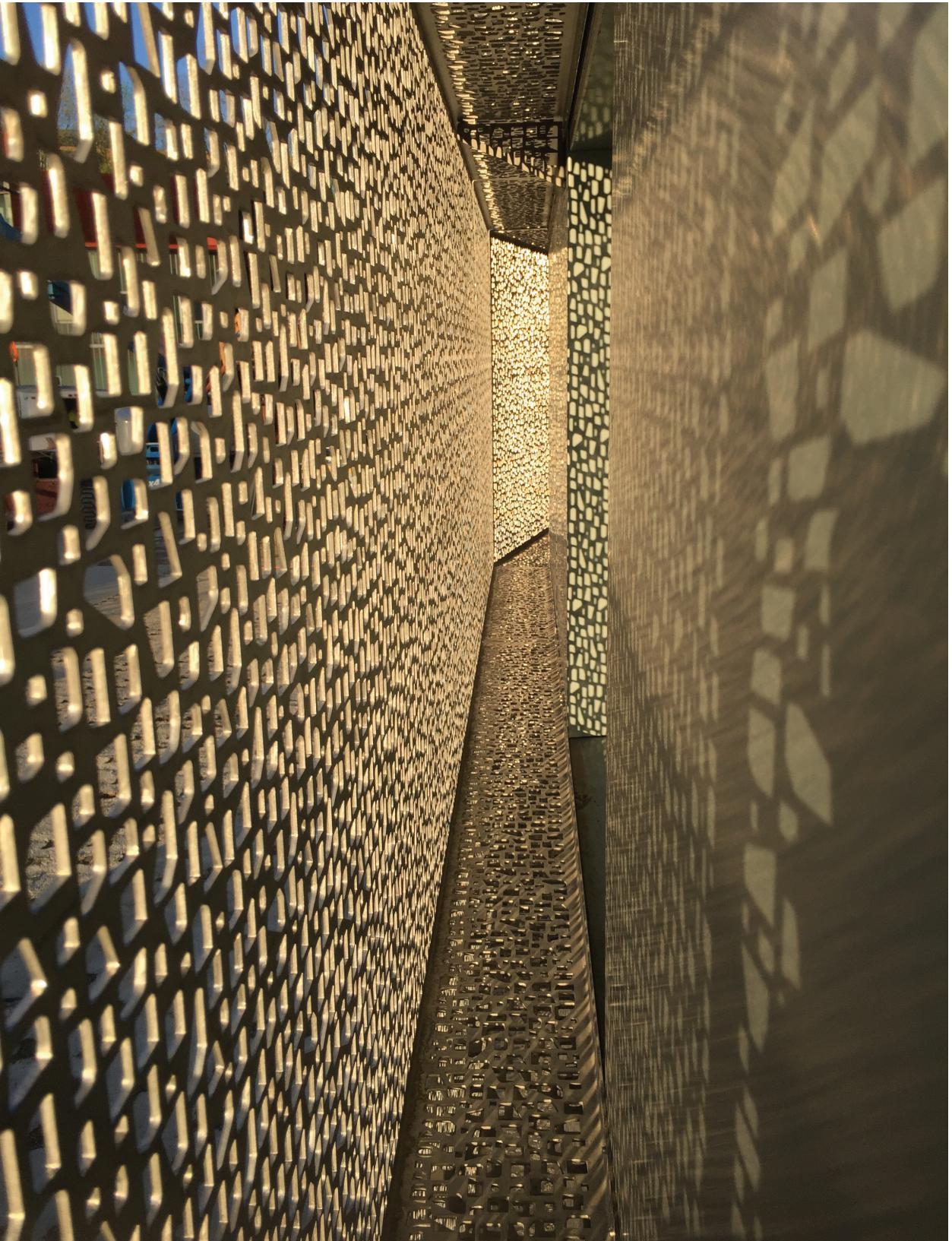
First and foremost a “welcome” is in order. It brings us great pleasure to present Process, the first edition of a new graduate journal from the University of Iowa’s School of Art, Art History, and Design.

The idea behind the journal is simple: to present current and incoming graduate students with a holistic picture of what this years graduating class has been creating during their graduate career. It’s easy for many of us to get so consumed by our own work that before you know it three years have gone by and you have little idea of what your peers are working on. We aim to fix that.

This is where process meets product, a venue in which you as an artist are able to reflect on your time in graduate school while simultaneously showcasing all you have accomplished. Process is a place where those of us who are graduating have a chance to remember those we went to school with. It’s also a place however, where those who are interested in coming to SAAH can come and get an idea for the type of people who attend Iowa, and the work that is coming out of the program.

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

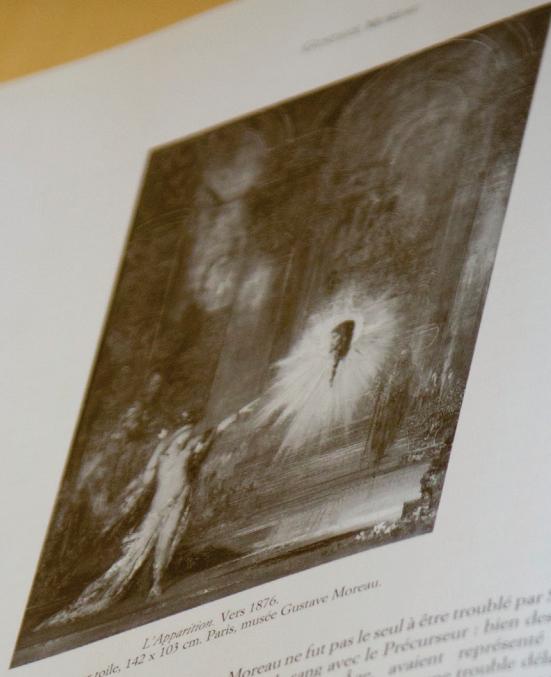
*Aaron Lurth*



## L'APPARITION

Mêmes personnages, mais disposés différemment, dans *L'Apparition*, cette très grande aquarelle – haute de plus d'un mètre – qui fut présentée en même temps que *Salomé dansant au Salon de 1876*. Commençons par citer les vers, au moins aussi mystérieux que l'aquarelle elle-même, qu'elle inspira à Stéphane Mallarmé dans le *Cantique de saint Jean*, écrit vers 1885 :

« Je sens comme aux vertèbres  
S'éployer des ténèbres  
Toutes dans un frisson  
À l'unisson  
Et ma tête  
Solitaire  
Dans les vides  
De cette faute  
Comme rupide  
Plutôt refoulé  
Les anciens os  
Avec le corps. »



*L'Apparition*. Vers 1876.  
Huile sur toile, 142 x 103 cm. Paris, musée Gustave Moreau.

Moreau ne fut pas le seul à être troublé par Salomé et ses noces de sang avec le Précurseur : bien des artistes, depuis le Moyen Âge, avaient représenté la fille d'Hérodiade contemplant avec une trouble délectation le chef décapité du saint, les yeux parfois encore enroulés. Mais il fut le premier, avant Mallarmé et bien d'autres, à imaginer cette étrange élévation de la tête de saint Jean. L'œil grand ouvert, songeant du plateau où l'avait déposée le bouteau, pour s'assurer si apparaissait à la jeune danseuse dont le corps tout entier se dessinait dans un mouvement d'effroi.

Quatre autres personnages, comme sur le tableau précédent, figurent dans la scène : le citron rosé, prostré, plus que jamais « mince orionne exanimis », Moreau lui-même au regard vague ; la pointe musicante « capue dans un recueil de miniatures indienne » ; un assot à Roche, « bouteau impossible au usage mortuaire » ; et enfin un parfum échappé de la statue qui « pour culto le mulier se distingue la forme d'un bouteau au fond de sa robe ». Celle-ci

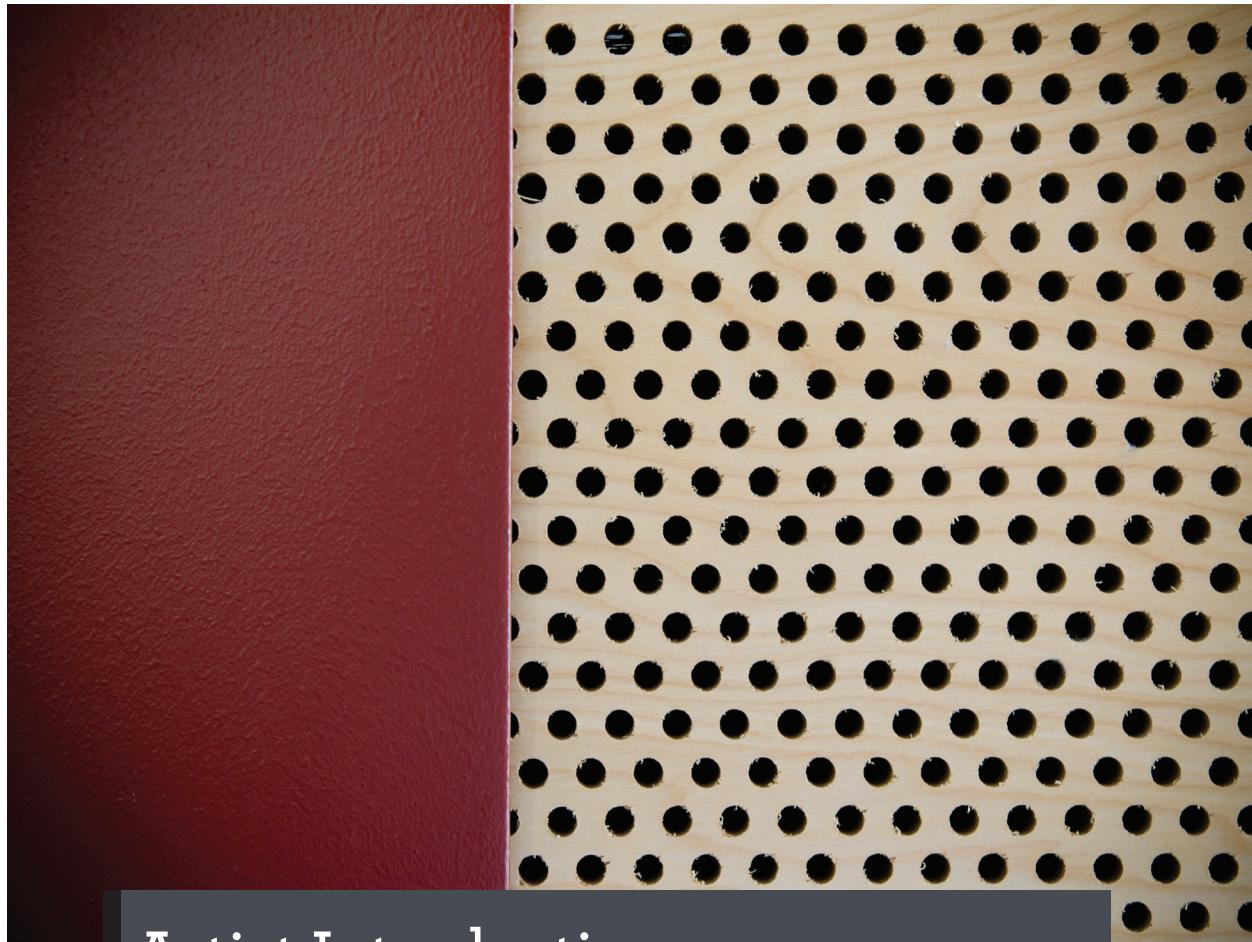
# ART HISTORY



# ALICE PHILLIPS

PHD CANDIDATE





## Artist Introduction

Romanticism's reaction to the Enlightenment's logical, scientific nature involved a regression to past fascinations with the bizarre and the supernatural. The Romantics found that the Commedia dell'Arte theater embodied such qualities, and artists and writers aligned themselves with figures such as Harlequin and Pierrot to emphasize buffoonery, the grotesque, and comic despair. Initially, this paper investigates how Commedia dell'Arte-inspired characters such as E. T. A. Hoffmann's composer Johannes Kriesler and Victor Hugo's poet Pierre Gringoire may be signifiers for their authors. Through characterization and mirroring devices, these writers infused their own personality into their stories, mixing art, performance, and life—a synthesis that resurfaces in the visual arts.



Several paintings of Commedia dell'Arte figures emphasize how the Romantics and their followers aligned themselves with theatrical personalities. Artists painted self-portraits as Harlequin, including Cézanne and Picasso—who often created grim portraits of himself and others as performers. These characters 'continued popularity as different aspects of the creative personality signifies artists 'sacrificial' isolation from society while weathering the shifting tide of popular favor, and perhaps also their contempt for those who cannot comprehend their imagination and eccentricity. Offering examples of the continuation of Commedia dell'Arte iconography in late nineteenth and early twentieth-century art, my research examines how Romantic philosophical, social, and esoteric motifs come full circle from Enlightenment-era exile to modern disillusionment.



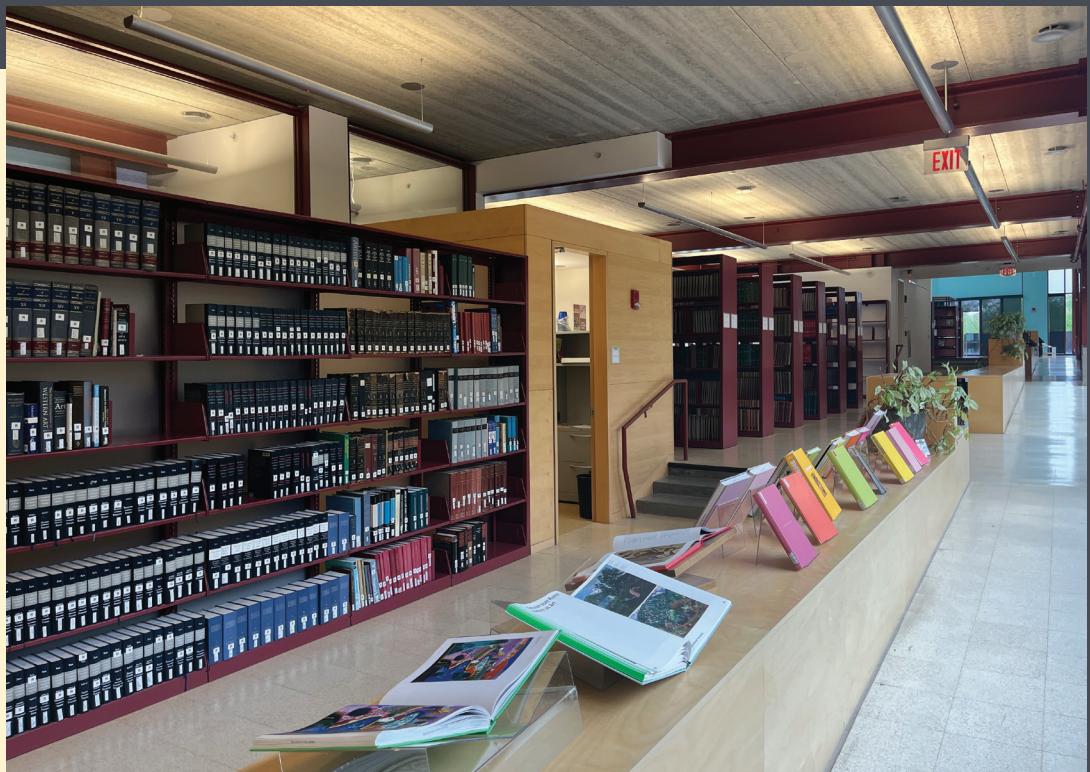
## Q&A

***How would you describe your research or area of study?***

My research focuses on late 19th through early 20th-century French art, particularly Romanticism, Symbolism, and Surrealism. My dissertation studies the influence of early psychology and occult beliefs on these movements.

***Who/what have been your primary influences?***

Museum professionals and professors, especially my advisor, Dorothy Johnson. Initially, I was inspired by the artists and writers themselves. Victor Hugo's novels and Gustave Moreau's paintings drew my interest to 19th-century France.



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

My research has expanded to become much more interdisciplinary. I've been looking into not only art history, but also topics such as the history of psychology, French literature and history, and 19th-century occultism.

***Of the research or work you have completed at the University, what are you most proud of?***

Definitely finishing my dissertation. I'm also proud that I planned and taught a 19th-century art class, and earned grants to conduct research in Paris. While I was there I lived my dream of working at a French museum, as an intern at the Musée des Arts Décoratifs.

***Can you briefly describe your research process or technique?***

I usually begin with an image that intrigues me. I determine what questions I have about the image, the artist who created it, his influences, and the time period. Then I search for books and articles, which always leads to more books and articles, and museum visits if possible.

***How do you see your research evolving in the future?***

I'd like to expand my current project further into the 20th century to include Abstract Expressionism. I also have ideas for new research involving Gustave Moreau, the major artist I study.

***How did being in Iowa City influence your work?***

Iowa City was a good environment for both my academic and creative work. I did my best to take advantage of campus events and library resources as well as local opportunities such as art exhibitions, music venues, a club where I could practice speaking French, and an Irish session where I could play my fiddle.

***What brought you to the University of Iowa?***

My Masters thesis advisor, Evan Firestone at the University of Georgia, recommended the art history program here since he knew it had a strong concentration in 19th-century and modern art.



***What are your plans after graduation?***

I'll search for a museum job or postdoctoral fellowship while revising my dissertation and looking into academic publishers.

***What was your most memorable experience at the University?***

I'll probably never forget helping wrap and pack the UIMA's art collection to rescue it from the rising floodwaters in 2008.



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

My History of Modern Art textbook. It must weigh about 50 lbs. Really, though, the biggest thing I will take away is more confidence. Breaking into the museum world is difficult, but now I feel prepared.

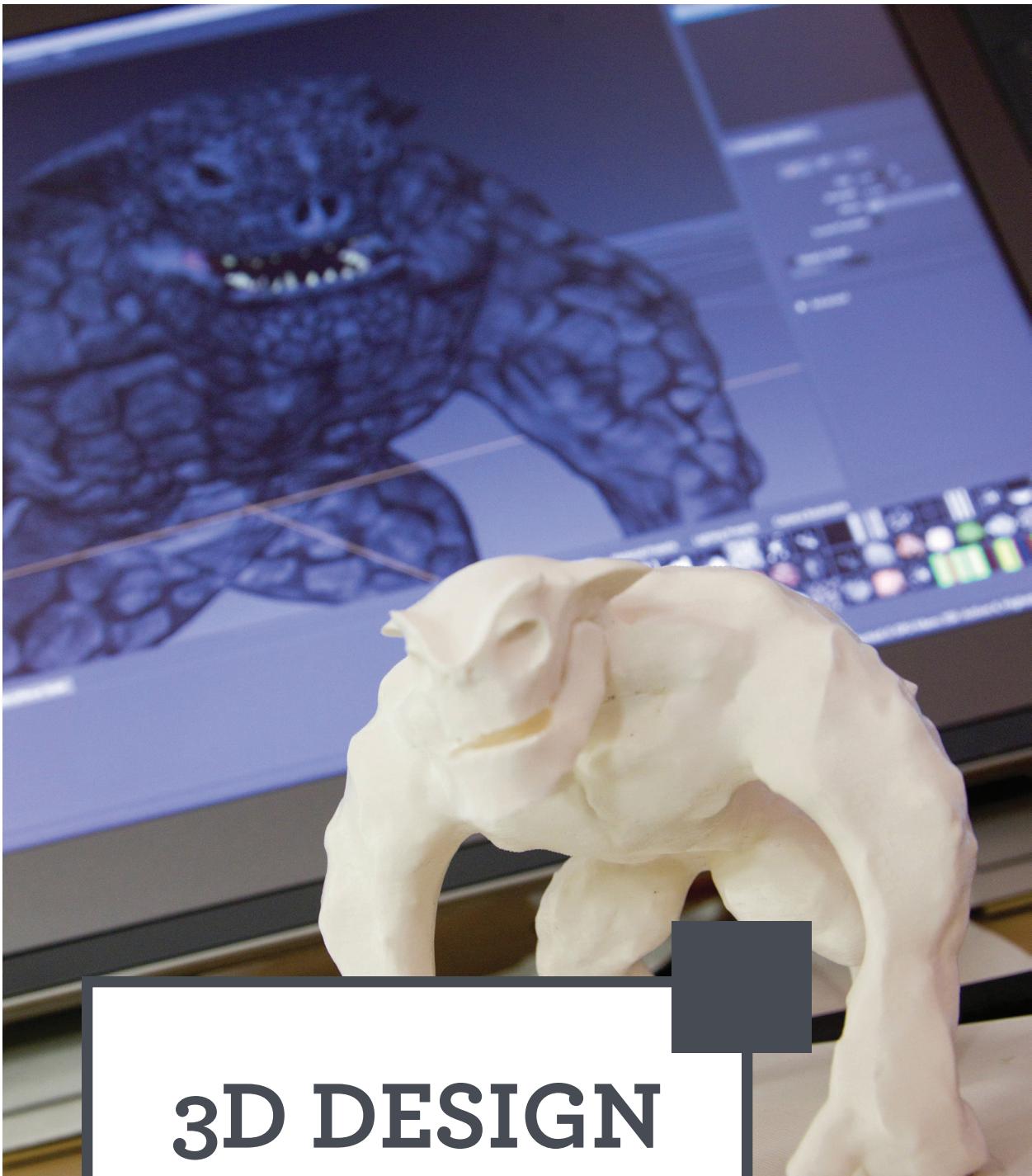
***What, if anything, would you have done differently while in graduate school?***

I wish I had studied more non-western art and more French. I also wish I could have taken more studio art classes. I think it's important for art historians to understand the techniques they're writing about.

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

Study hard, but keep a hobby.





**3D DESIGN**



# JARED WILLIAMS

MFA





## Artist Introduction

Human beings have two perfectly aligned eyeballs that work together to send three-dimensional images to the brain and provide accurate depth perception. I was born without stereoscopic vision.

I was five years old when I had my second eye surgery. I remember lying blind and terrified for two days in the children's wing of Reid Memorial Hospital in Richmond, Indiana. Later, I learned that my eyes didn't align properly and for the rest of my life my right eye would "wander". Because of my condition, I was given a list of jobs that I could never perform, jobs where human lives are entrusted to skilled professionals wielding scalpels or landing jets. I could never be one of those people.

Or so I was told.



It's become clear that my lazy eye has taught me to "see" better than the average artist. Having spent the last five years of my life studying 3D Design and exploring the most advanced creative technology on the planet, I've composed a series of computer-generated environments, objects and characters. This is my attempt to prove to the world that I can see just fine. I could've been a doctor or a pilot after all.

These works have been manifested from my slightly skewed interpretation of the world. Rocky is the embodiment of my imagination brought to life in perfect three-dimensional clarity for the world to see. He's a symbolic representation of my childhood love for cartoons and science fiction. He is strong yet gentle, modest, intelligent and noble. And, he is fiercely protective of that scared and blind five year old boy.



## Q & A

***How would you describe your work?***

I am a multimedia design artist specializing in 3D computer modeling, animation, graphic design, photography, video production and sustainable product development. I use Technology to create. All of my work was conceived or constructed using some form of computer technology, CNC fabrication or 3D rapid prototyping.



***Who/what have been your primary influences?***

A lot of my work references my love for cartoons and science fiction movies. Leonardo da Vinci's scientific approach to artistic creativity inspires me. Learning how the natural world around us operates is a valuable trait that all artists should possess, in my opinion. Leo is my favorite classical artist, but my favorite contemporary artists are mainly architectural designers like Santiago Calatrava and Zaha Hadid. Their use of lines and curves are amazingly unique and beautiful.

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

I was very symmetrical and predictable in my early designs. I've learned that abstraction and asymmetry can be just as balanced and beautiful.

***What piece/research/work are you most proud of?***

I am most proud of my digital artwork. The precision modeling and animation design software has allowed me to create some of the most dramatic environments I can imagine.

***Can you briefly describe your working process?***

I watch a lot of television and spend a lot of time surfing the web. Mainly scientific oriented education programming and documentary productions. I study the most visually appealing components and then try to re-create these elements in a different context.

***How do you see your work evolving in the future?***

I see my work becoming more animated, and possibly less photo-realistic.

***How did Iowa City influence your work?***

Iowa City is my home and where I live with my wife and kids. It's where I have experienced most of my happiest moments.

***What are your plans after graduation?***

I have accepted a position with HON, a large furniture manufacturing company in Iowa. I will be a multimedia designer in their marketing and communications department. But, I'll certainly continue to create abstract digital work and my own animated creations.



***What was your most  
memorable experience  
at the University?***

It's a tie. I have two most memorable moments. My first most memorable moment would be teaching the first ever Digital Forming class with Monica Correia. Our students did such good work that I was asked to go to Las Vegas and present some research at the 2012 Consumer Electronics Show. My second most memorable moment was when President Sally Mason came to my MA show. I got to spend some quality time discussing my work and some exciting new frontiers in the arts with President of the UI.

*“I was very symmetrical and predictable in my early designs. I’ve learned that abstraction and asymmetry can be just as balanced and beautiful.”*

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

Teaching. I will never underestimate the creativity of young people. When I was teaching, I actually learned more than when I was studying.

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

I would definitely try to create more personal abstractions and conceptual work.

***What advice would you give to incoming or prospective students?***

Follow your passions no matter where they lead. Happiness will follow.





**CERAMICS**



# KEVIN CHAMBERLAIN

MFA





## Artist Description

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



# INSECT- OPEDIA



Hugh Raffles

“[A] miraculous book . . . as inventive and wide ranging and full of astonishing surprises as the vast insect world itself.”

—The New York Times







# CRISTIANE CUNHA

MFA





## Artist Introduction

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



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

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



## Q&A

***How would you describe your research or area of study?***

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

***Who/what have been your primary influences?***

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



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

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

***Out of the research or work that you have completed at the University, what are you most proud of?***

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

***Can you briefly describe your process or technique?***

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

***How do you see your research evolving in the future?***

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

***How did being in Iowa City influence your work?***

Iowa City is a rich cultural and educational environment.

***What brought you to the University of Iowa?***

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



***What are your plans  
after graduation?***

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

***What was your most  
memorable experience  
at the University?***

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



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

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

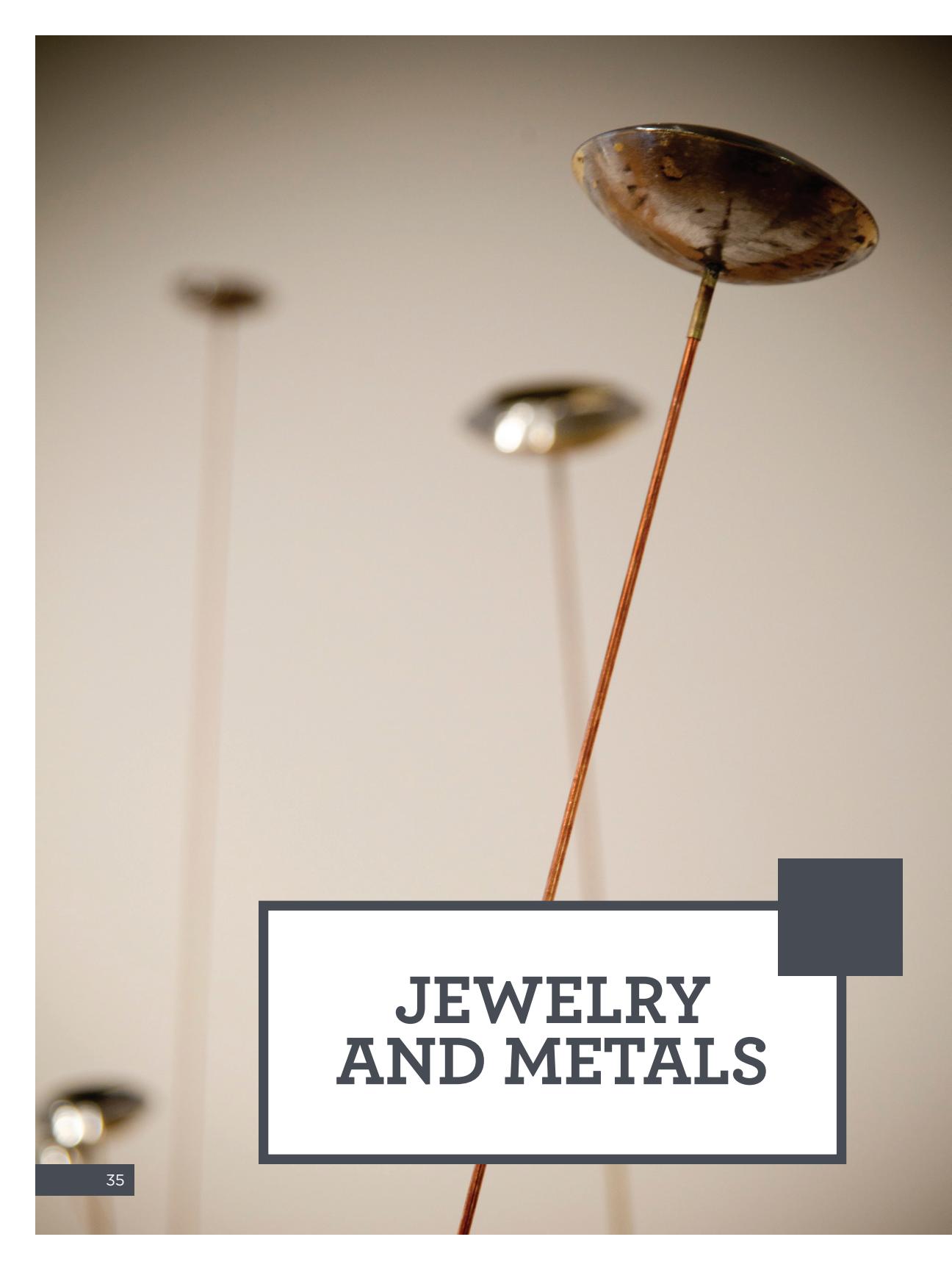
***What, if anything, would you have done differently during your time in graduate school?***

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

***What advice would you give to incoming or prospective students?***

Do what you love, and do it often.





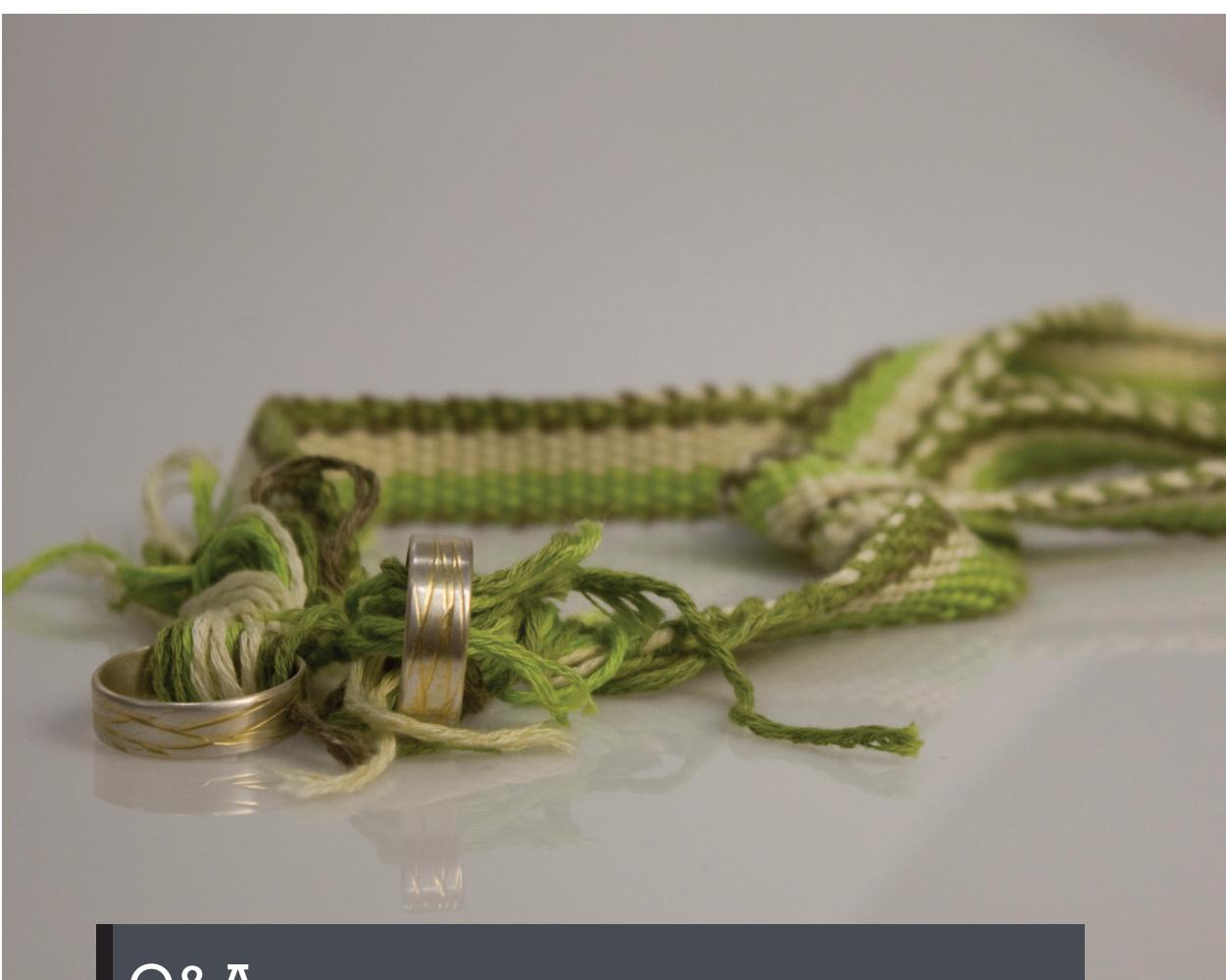
# JEWELRY AND METALS



# BESS SIRITANAPIVAT

MFA





## Q&A

***How would you describe your work?***

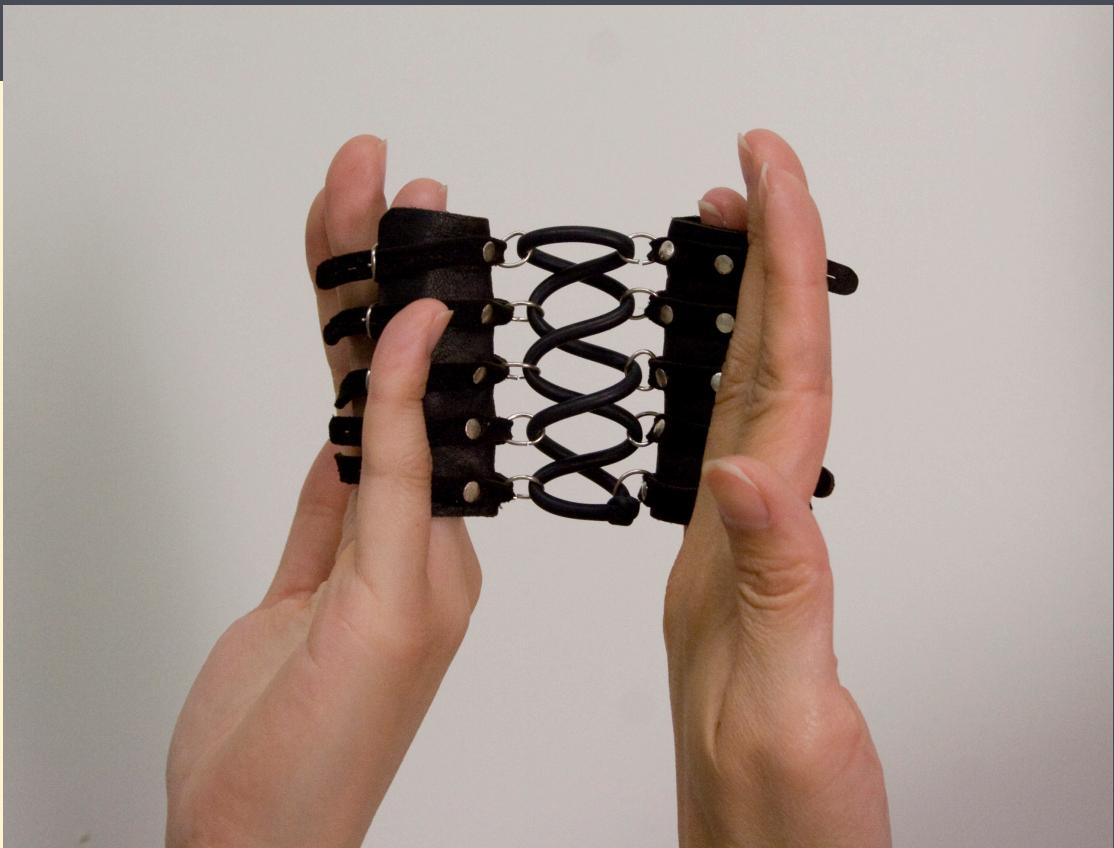
Hmm... I guess I'm going for whimsical with just a hint of thought provoking.

***Who/what have been your primary influences?***

So far it seems to be anything; from nature, to tradition and even soda.

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

It's bigger, louder, and brighter.



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

Sunship Blooms. I didn't get to sleep making that one.

***Can you briefly describe your working process?***

Do it until it's right.

***How do you see your work evolving in the future?***

I'm not sure yet. I'll let you know when I get there.



*How did being in Iowa City influence your work?*

It made me listen better.

*What brought you to the University of Iowa?*

A good friend.

*What are your plans after graduation?*

Possibly live in a cardboard box mansion and continue making art.



***What was your most  
memorable experience  
at the University?***

I had a chance to work with wonderful people.

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

The CNC Laser... Shhhh.



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

Emailed the programmers of Microsoft Word to inform them that metalsmithing IS a real word. It's on my undergraduate diploma for goodness sakes.

***What advice would you give to incoming or prospective students?***

Take it one day at a time.



A photograph showing several students in an art studio. In the foreground, a student with dark hair tied up is seen from behind, drawing a skeleton on a canvas. Another student, wearing a grey tank top, is also drawing a skeleton. In the background, a man with long hair and a beard stands near a skeleton model, holding a stick and gesturing. The room has white walls and fluorescent lighting.

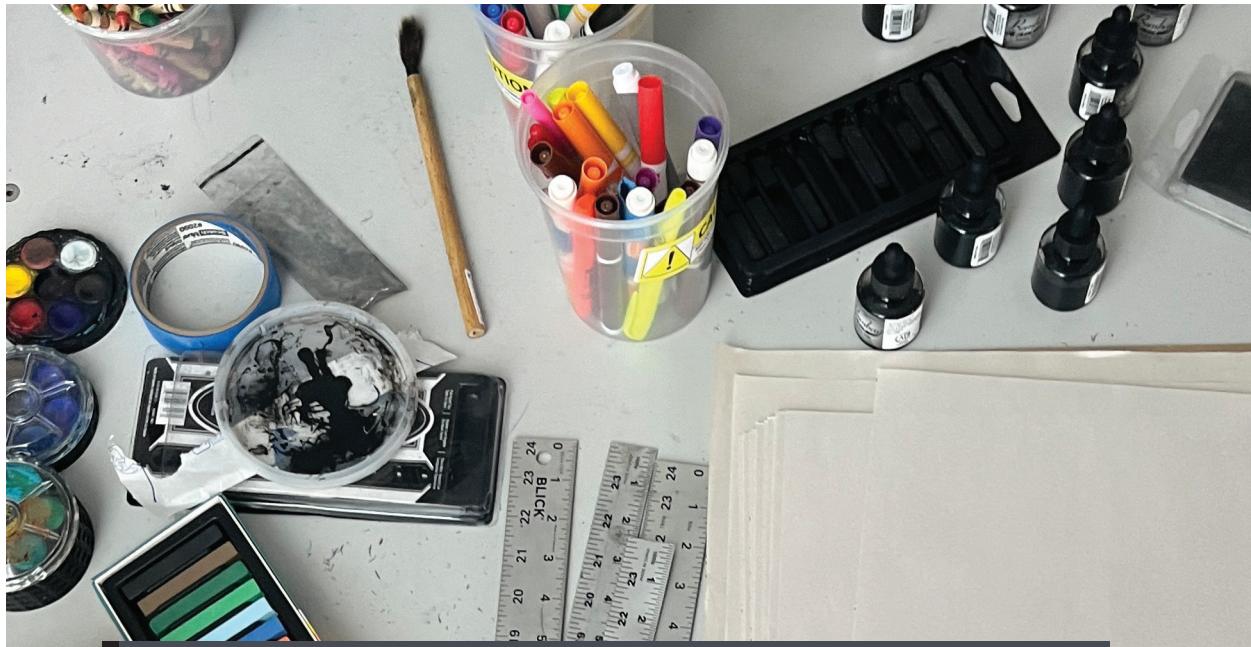
# PAINTING AND DRAWING



# ELLEN SIEBERS

MFA





## Artist Introduction

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

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

The figures in my paintings are often references to historical, natural pursuits, which I adapt from my reading of biographical accounts of how natural and human worlds collide. I am



interested in stories of expeditions in which assumed knowledge of conditions ultimately failed the members involved.

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

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



## Q&A

***Who/what have been your primary influences?***

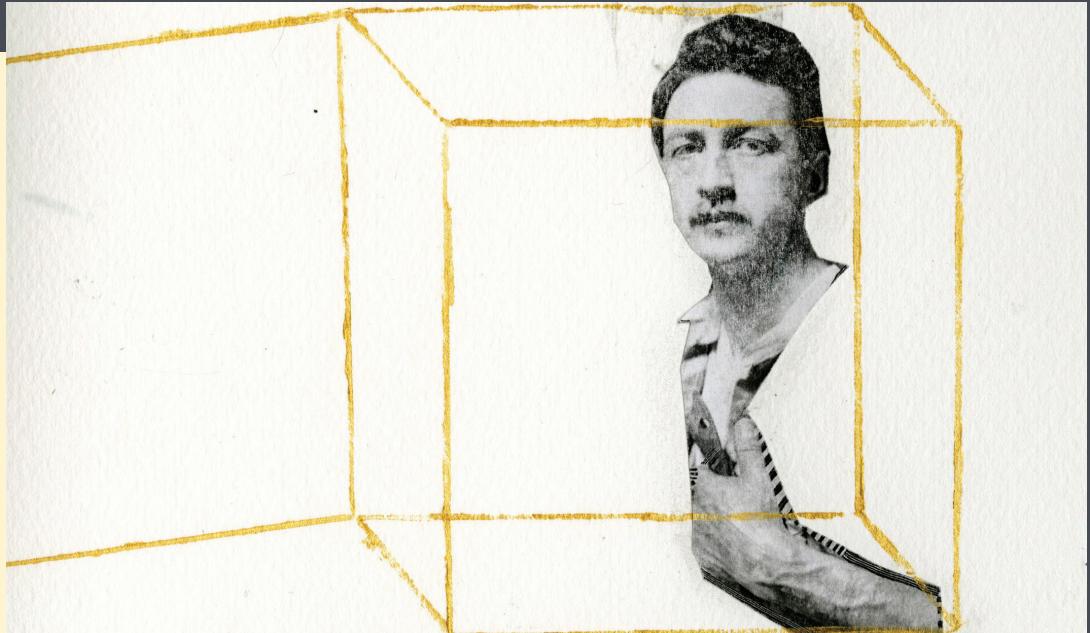
My main influences have been TL Solien (painter and professor at the University of Wisconsin, Madison) and my fellow MFA painters at the University of Iowa.

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

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

***What piece/research/work are you most proud of?***

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

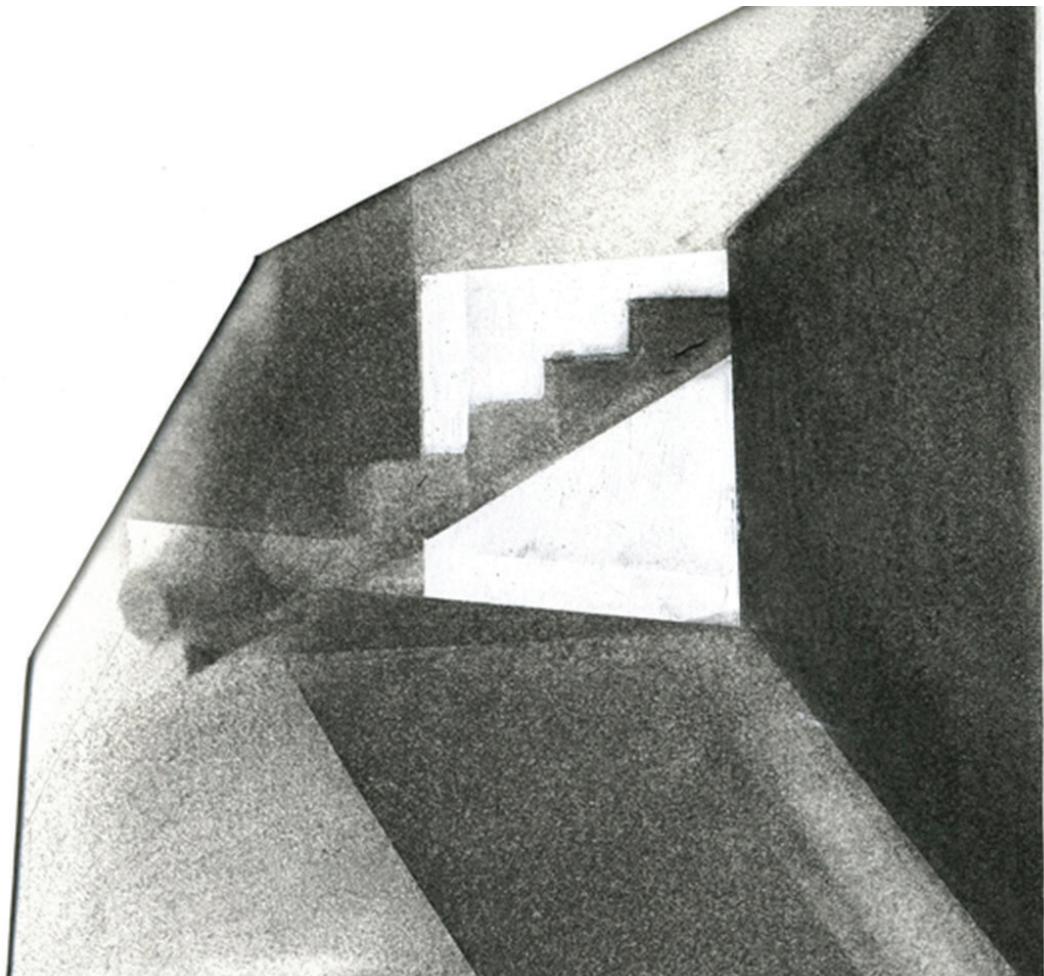


***Can you briefly describe your working process?***

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

***How do you see your work evolving in the future?***

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



***How did being in Iowa City influence your work?***

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

***What brought you to the University of Iowa?***

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

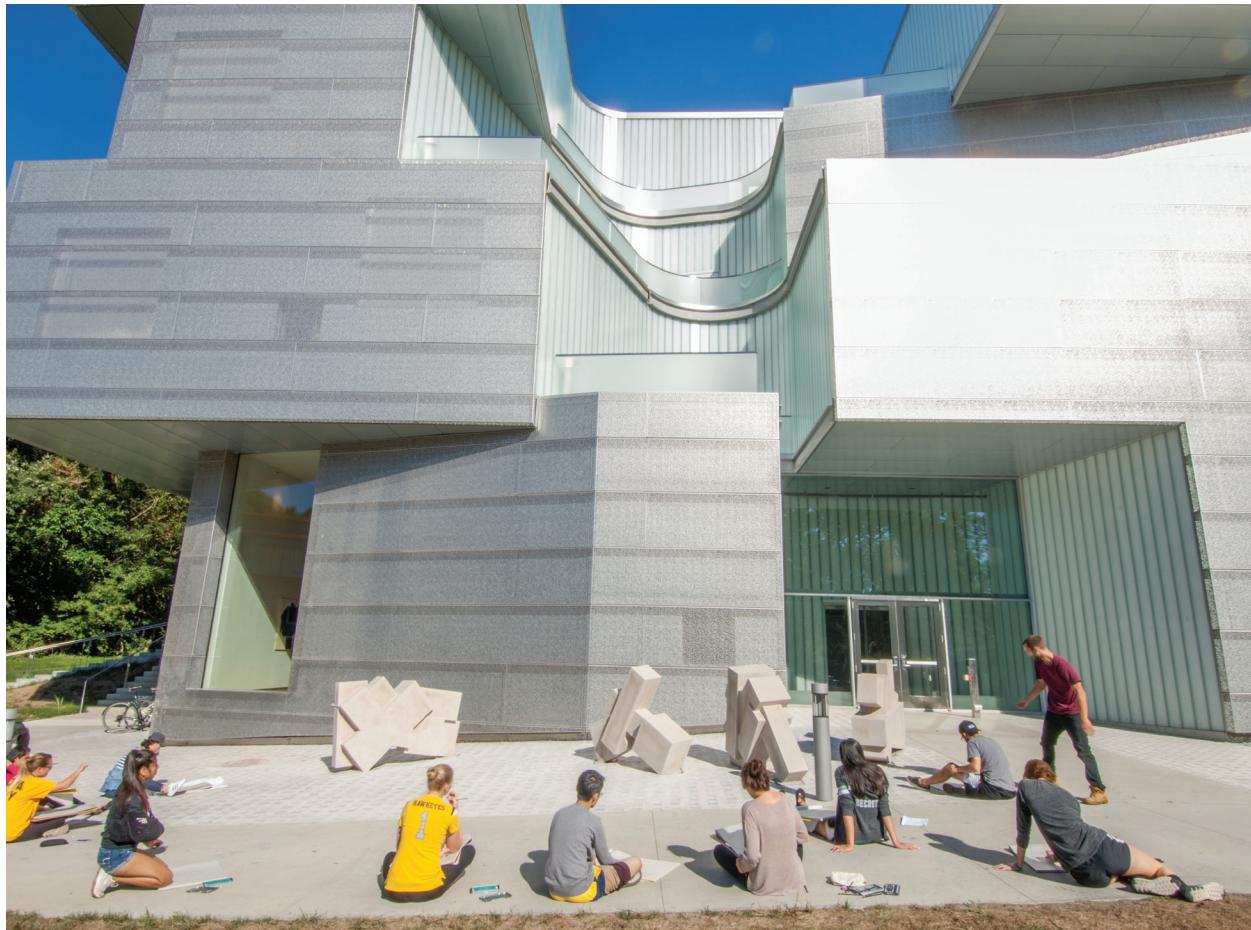


***What are your plans  
after graduation?***

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

***What was your most  
memorable experience  
at the University?***

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



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

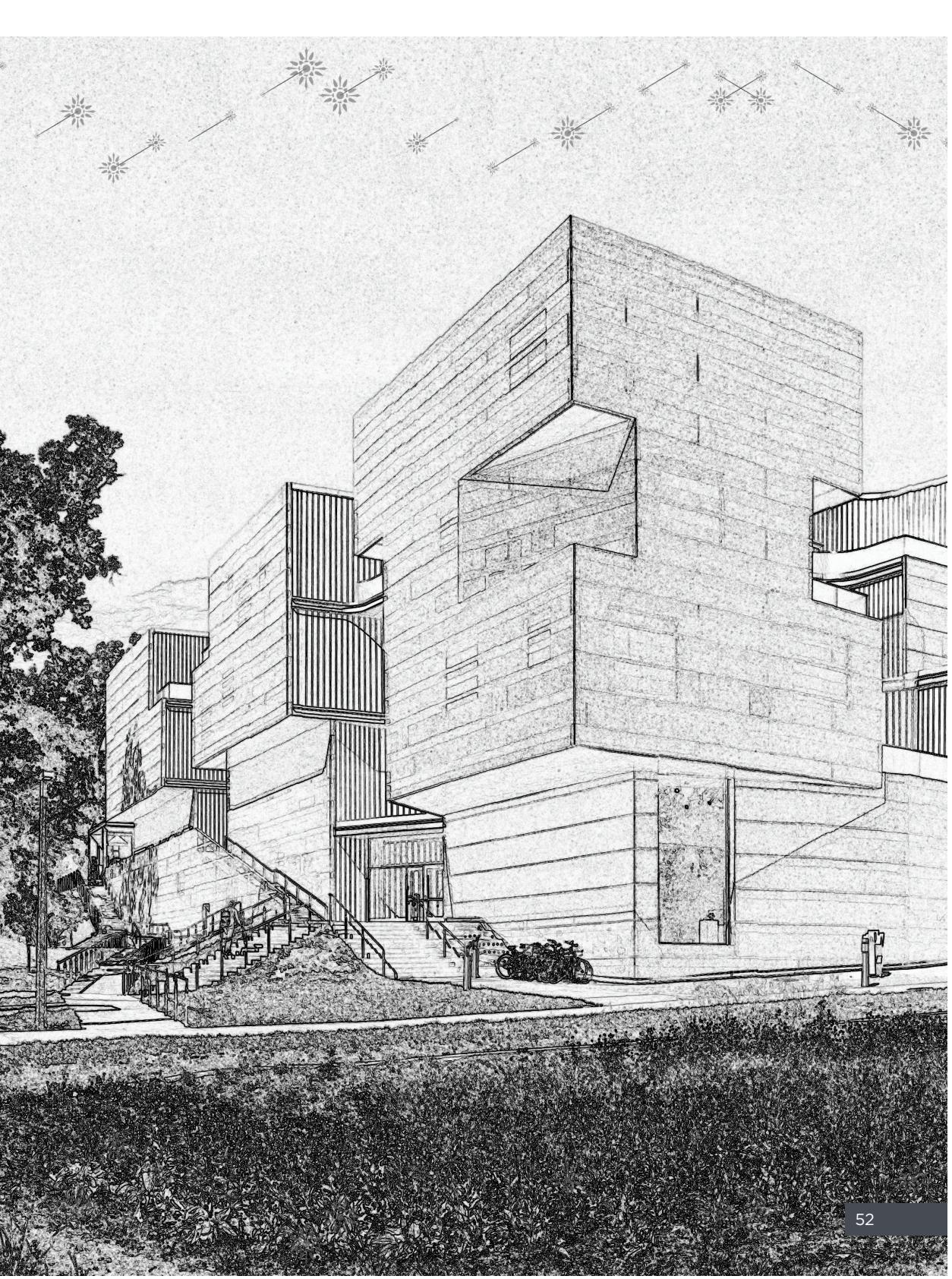
I will take away with me a community of great friends and artists.

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

No regrets!

***What advice would  
you give to incoming or  
prospective students?***

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





**PHOTOGRAPHY**



# CHERYL CHILDRESS

MFA





## Artist Introduction

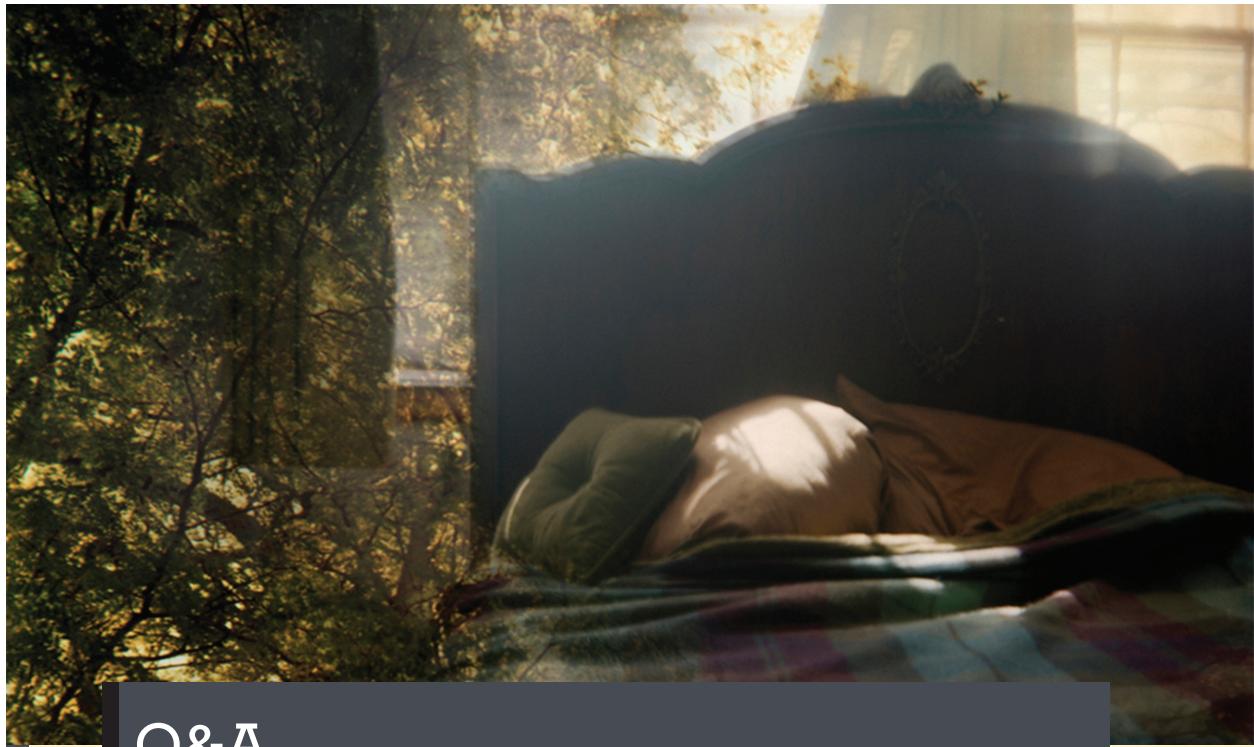
In this work, I revisit my interest in conflicting human emotions, which, on one hand, manifests itself as violence confused for love, and on the other hand, aspires to transcend everyday vision. Overall, my work is a quest for understanding my surroundings, may that be personal feelings, the emotions of those close to me, or information relayed through news media. Internally, we all have dual responses to any given situation and a reflex to place judgment on situations beyond one's immediate experience. Thematically, I continue to fixate on the Charles Manson trial due to its pop culture status and extremity in example. Love, an extreme misinterpretation of Beatles lyrics, and, ultimately, cognitive dissonance, prompted the murders of Steven Earl Parent, Abigail Folger, Voytek Frykowski, Jay Sebring, and Sharon Tate. Over all, the Manson Family felt that through killing these individuals they were helping humanity and acting out of love. The outside world viewed their behavior as insane, evil, and ultimately an act of hate. Although the Manson Trial has been somewhat isolated in its extremity, the issue at hand, confusing love and hate, is fairly common. In many ways, my work is a search for personal understanding through happenstance and metaphor in daily life.

In revisiting these themes, I am interested in the concurrent meditative and intuitive presence within nature and human experience. Additionally, I am interested in nature as a



space experienced as a place of wonder and nefariousness. This body of work is a physical manifestation of my understanding of my surroundings, exploring a wide range of cognitive human experience from moments of darkness to spiritual transcendence, and the simultaneous occurrence of both ends of this spectrum. The overarching presence of this body of work is united through visual ambiguity and implication of standard moments being a link to something more profound. A balance of stability and instability permeates from the body of work through the use of life and death both visually and conceptually. Additionally, I am interested in challenging personal understanding of reality through the use of Ben Day dots commonly used in printed media. These dots serve as a visual barrier, meant to signal to the viewer, "This is not real."

Moments of conflicting emotions are key concepts in my photography, as well as questioning empathy and judgment in day-to-day life. A note passed from Charles Manson to Linda Kasabian in the courtroom read, "This trial of Man's Son will only show the world that each man judges himself." In many ways, my work uses crime text and moments from my own life to create a visual landscape for self-examination. Skewed perception is always at the heart of my work, but essentially, all personal perception is skewed in one way or another.



## Q&A

***How would you describe your work?***

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

***Who/what have been your primary influences?***

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



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

I have started to explore the use of various cameras, books, papermaking, printmaking, video and other media to further my ideas. Allowing myself new options has helped motivate me when I feel like I am in a rut.

***What piece/research/work are you most proud of?***

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

***Can you briefly describe your working process?***

Very Fluid.

***How do you see your work evolving in the future?***

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

***How did being in Iowa City influence your work?***

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

***What brought you to the University of Iowa?***

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

***What are your plans after graduation?***

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



***What was your most  
memorable experience  
at the University?***

Spending quiet fall afternoons in Kent Park.

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

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

*“Skewed perception  
is always at the heart of  
my work, but essentially,  
all personal perception  
is skewed in one way  
or another.”*

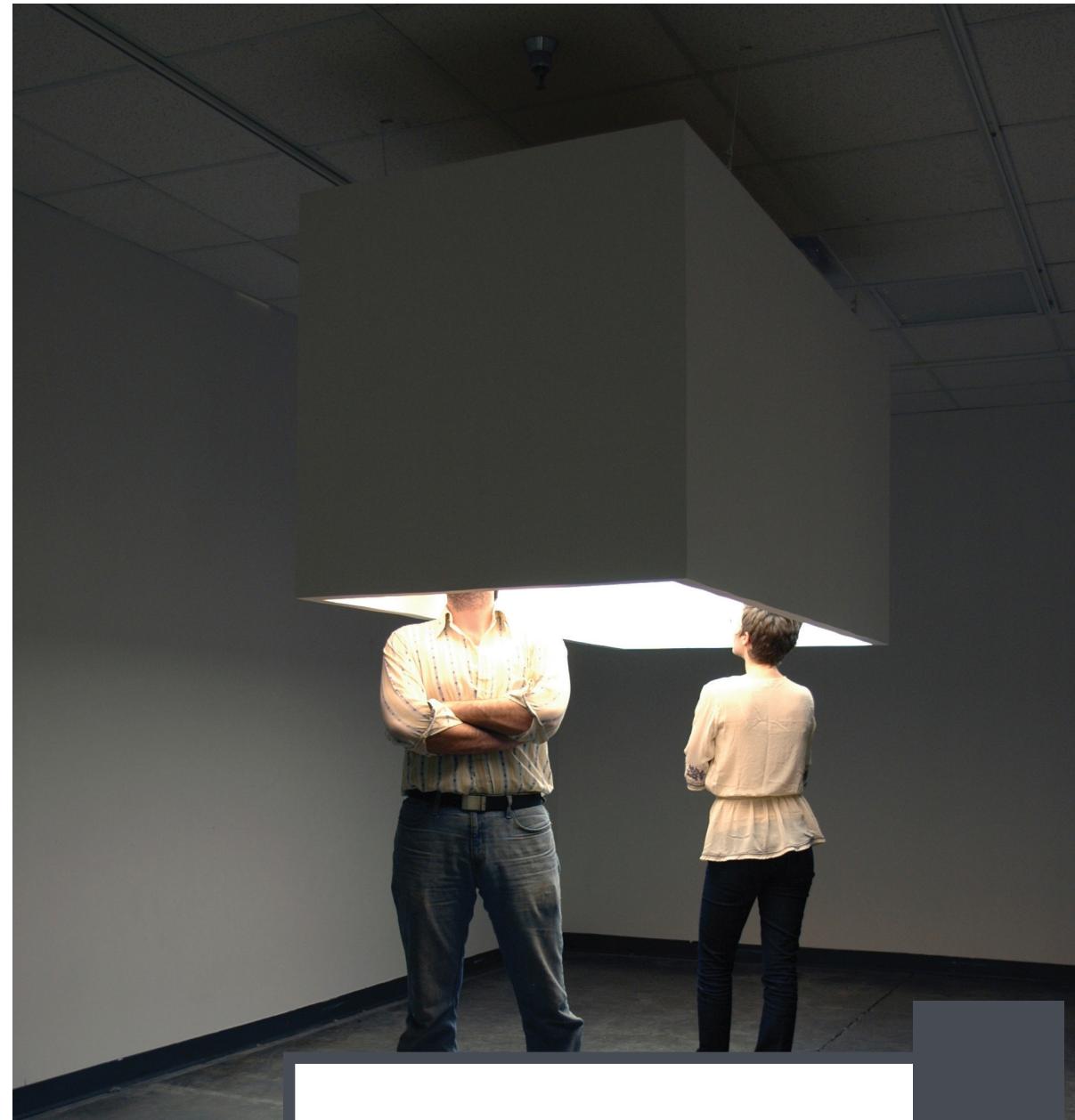
***What, if anything, would you  
have done differently during  
your time in graduate school?***

Nothing really.

***What advice would  
you give to incoming/  
prospective students?***

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



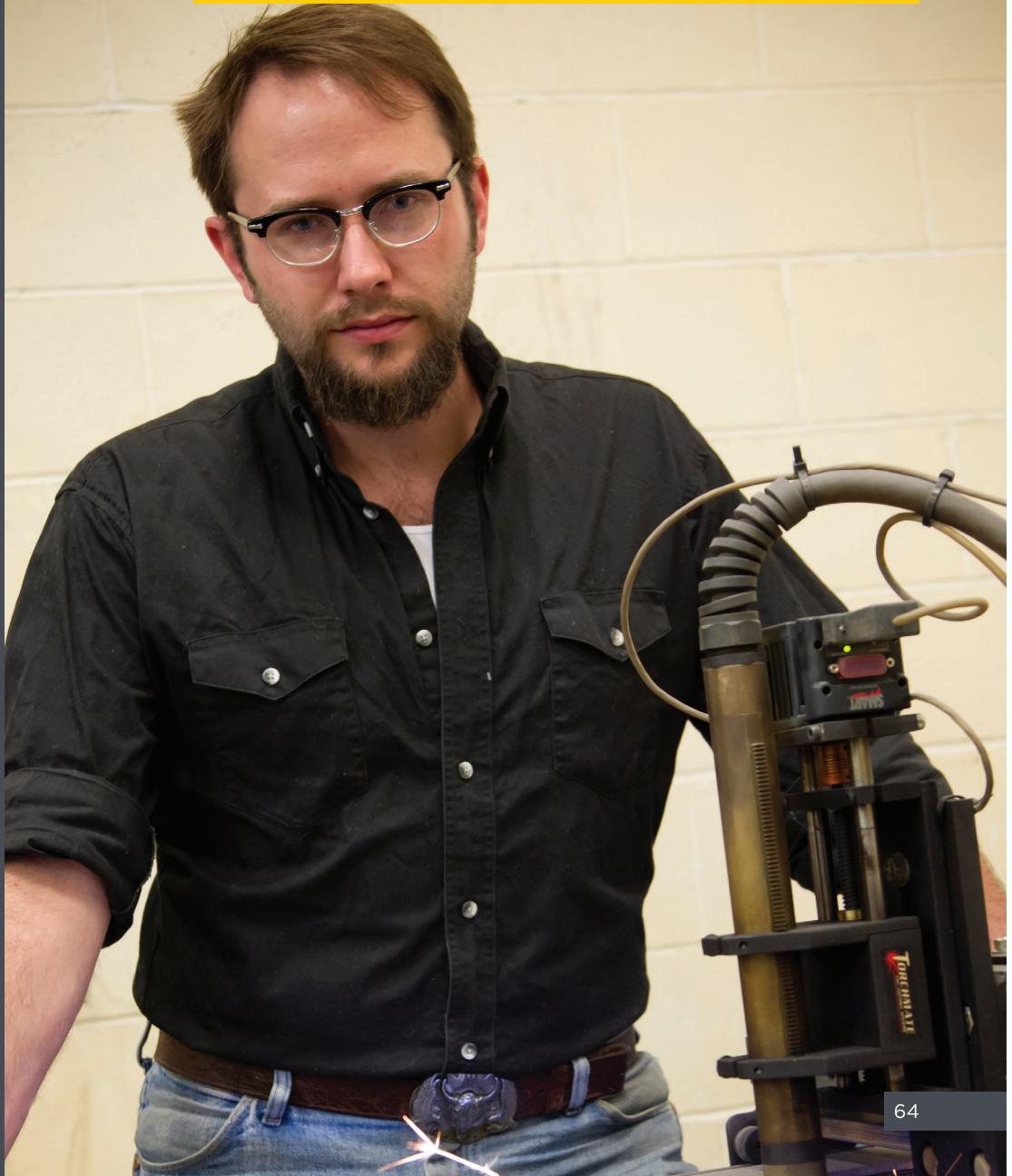


# SCULPTURE



# DANA HAUGAARD

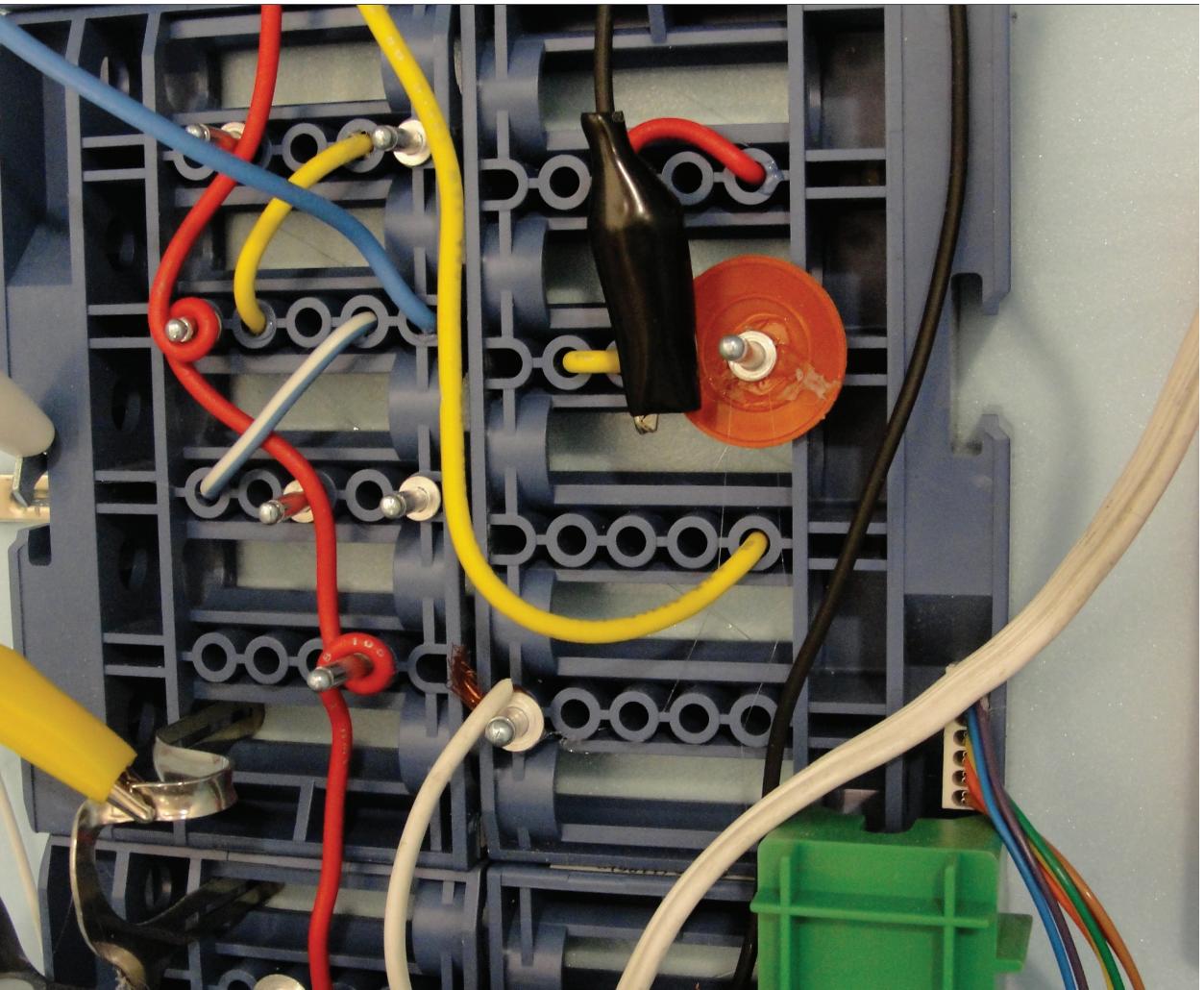
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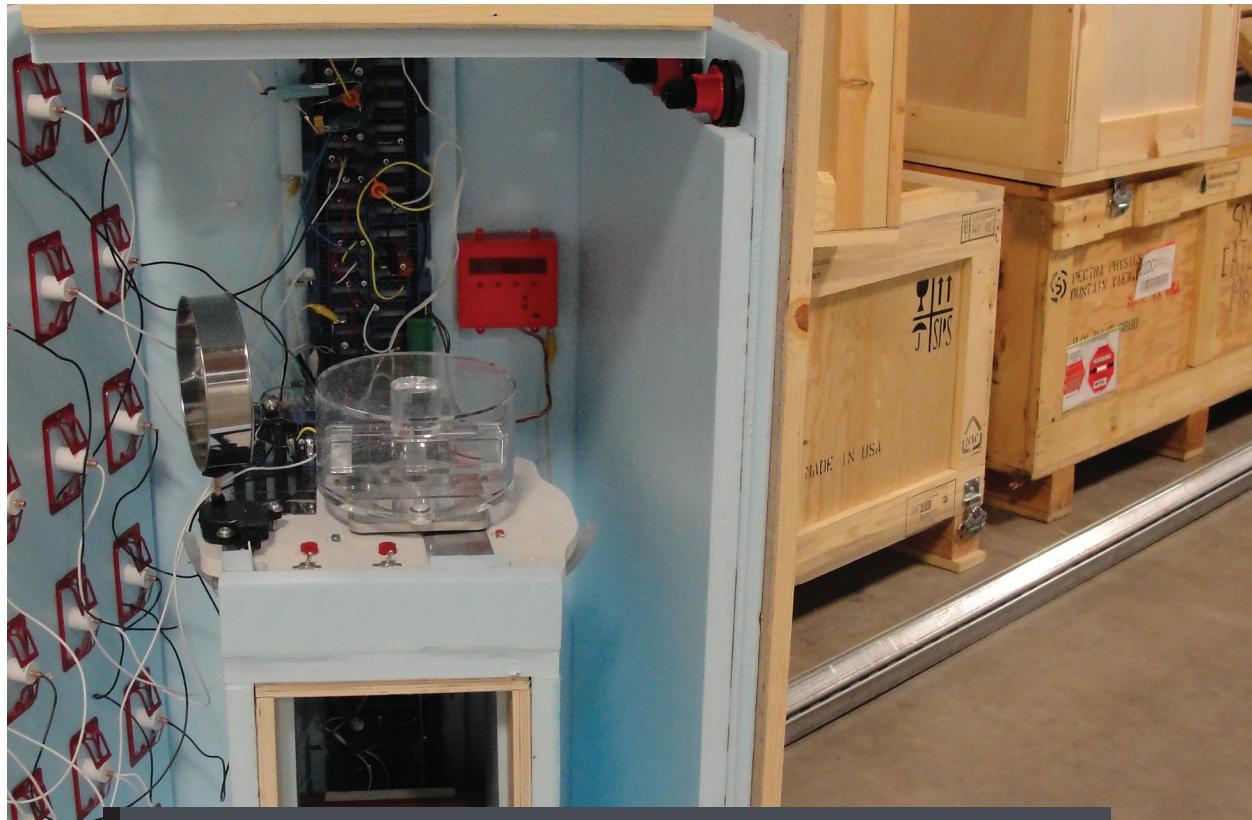


## Artist Introduction

How am I certain that I exist, that I am here, in this room and in this world. What proof do I have that I am here, present among others, and not a figment of my own or someone else's imagination. The proof that I have, and that I have to believe in, is the physical response my body has to my environment. Being confronted with physical stimulation, it is almost impossible to not have a heightened sense of self-awareness. Moments of jarring or unexpected stimulation have become crucial moments, as they remind me that I am aware and that I do exist. I have been trying to use my art practice to craft these moments, to engineer experiences that will hopefully instigate some sort of heightened self awareness, brief



reminders of body, place, and existence. By creating situations using vibrations, both gentle and ones that push the boundary between pleasure and discomfort, triggered in response to an interaction with an object or a defined space I hope to facilitate a sense of body and self. There is a primacy to the body. It is the tactile, tangible part of me that informs how I feel, how I make decisions, how I go about in the world. Every time I have an opportunity to recognize and remember that, I am reassured in the validity of my existence. We exist and affect our environment. We know we exist because our environment affects us. We are here, We are real.



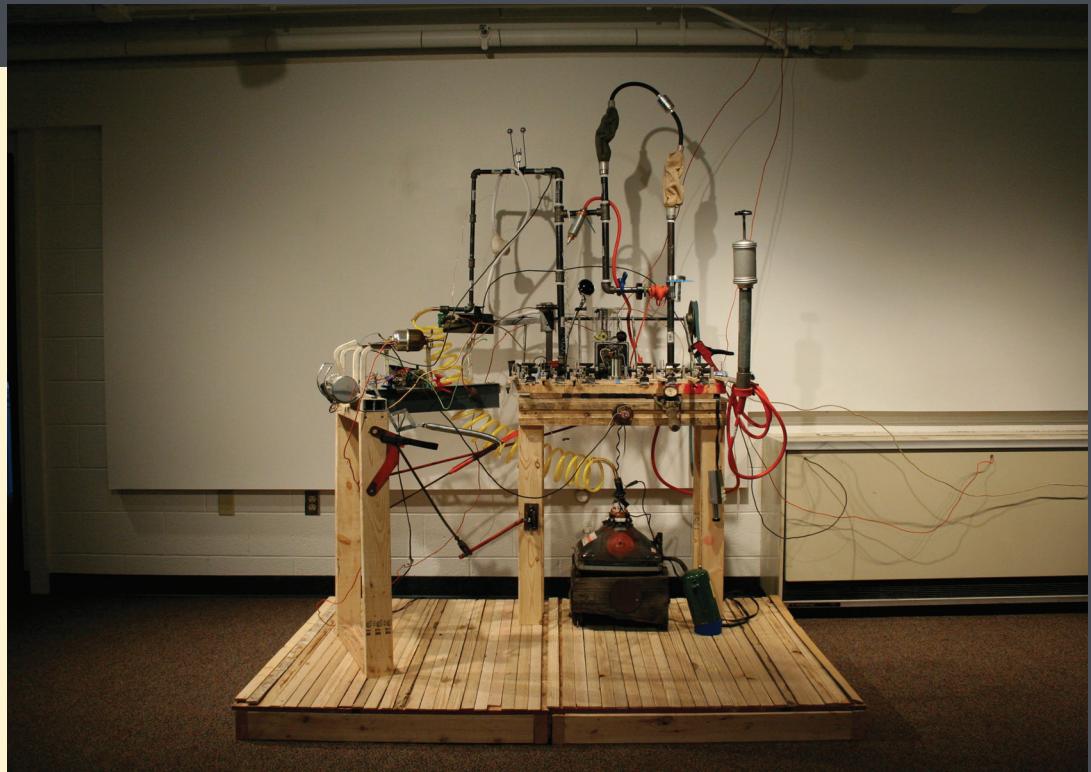
## Q&A

***How would you describe your work?***

Moments of stimulation, sensation, that hopefully provoke some greater sense of body and of self. We are all real, and we are all here. My work is a small attempt to re-focus people on themselves and their physical existence. Most of us are rooted in the physical aspects of life. It informs us and affects how we go about our lives.

***Who/what have been your primary influences?***

I am influenced by the things that I encounter as I move about and experience my environment. The moments that resonate and give me pause are the ones I try to harness and reconnoiter into my art practice.



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

My first pieces in Iowa were casts of myself, mostly of my belly. My goal then was to give people an object that they could identify with or measure themselves against. As I prepare to leave, most of my work is less object based and is rooted in my facilitation of experiences that stimulate through vibrations, sound, and distorted visual reflections. I now feel like, instead of presenting my body, I'm presenting the viewers body back to themselves and allowing them to identify with what they feel or see or to measure what they know of themselves to how my work makes them feel.

***What piece/research/work are you most proud of?***

I'm most proud of my vibrating mirrors, both in This Is You, Here and This Isn't Much Unless You're Here. I find them to be very effective. Also, it was a very long and involved process to work on the mirrors until they were at a point where the technology and technic were effaced and gave way to the reflection of one's self, vibrating.

***How do you see your work evolving in the future?***

I just hope to keep going, working as I see fit. Making the next thing that strikes my fancy.

***How did being in Iowa City influence your work?***

I quite like Iowa City. It is a place where I've grown comfortable. It has given me the place where I can let my guard down and be open to the experiences that inform my projects.

***Can you briefly describe your working process?***

I, as I assume most people are, attracted to stimulation. When I encounter a situation during my daily life that has some unexpected or affecting stimulation or sensation I file it away in my brain. Eventually, it will surface again, sometimes with some sort of physical manifestation that I can tweak and harness in order to pass along the experience to others.

***What brought you to the University of Iowa?***

In an attempt to escape the city, I ended up surrounded by corn fields.

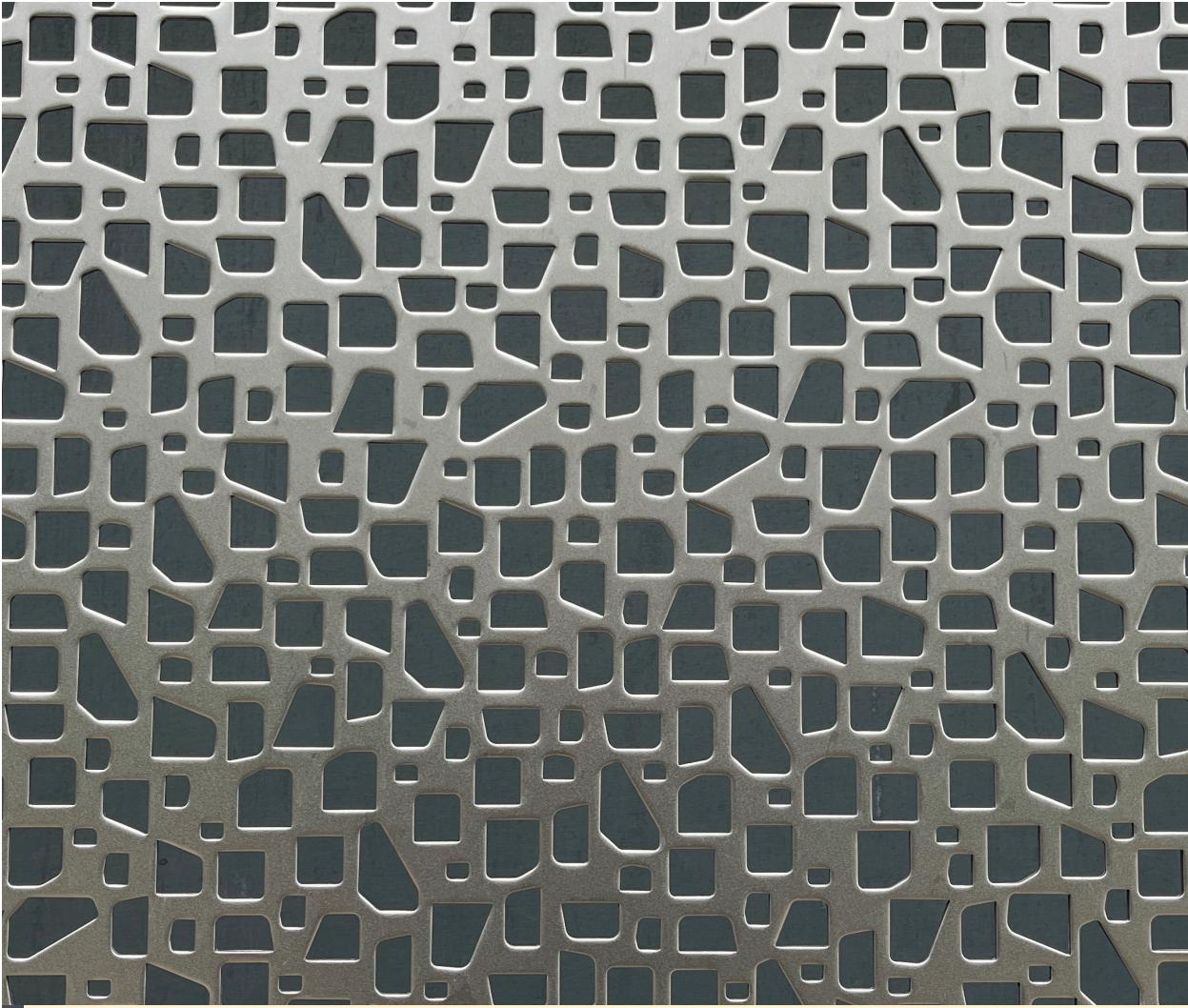


***What was your most  
memorable experience  
at the University?***

Honestly, the late long conversations at George's and The Fox Head with the other artists over cheap beer. Those are the conversations that helped, affected, and informed my art and my life the most.

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

The knowledge that I can do about anything provided I've got the time and the will to learn it.



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

Drank better beer while my loans were covering my bar tab.

***What advice would you give to incoming or prospective students?***

Graduate school is a silly place and you have to make it what you want it to be. That said, this school is full of people that will help you figure it out and help you get to where you want to be.



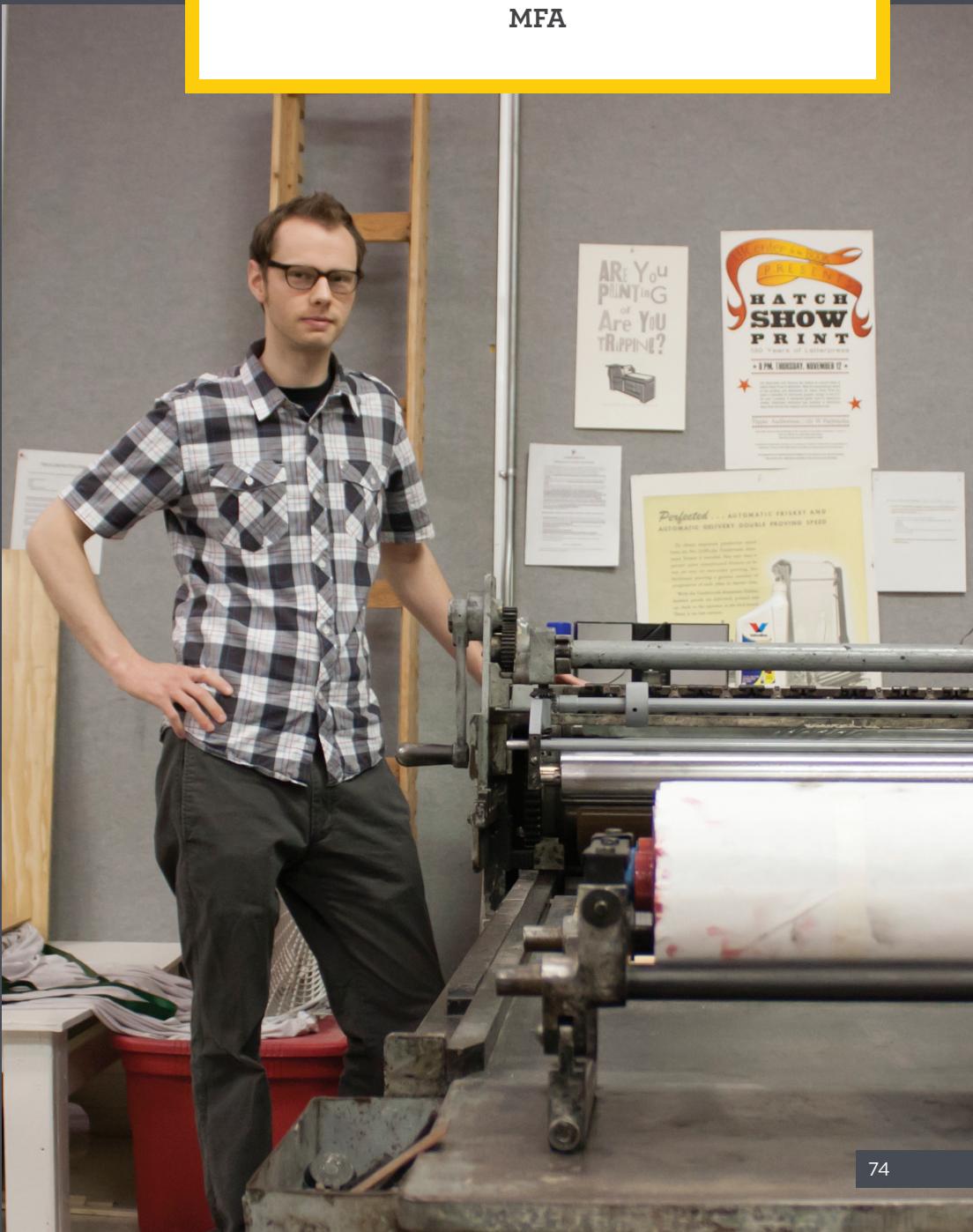


# PRINTMAKING



# CHUCK FORSYTHE

MFA

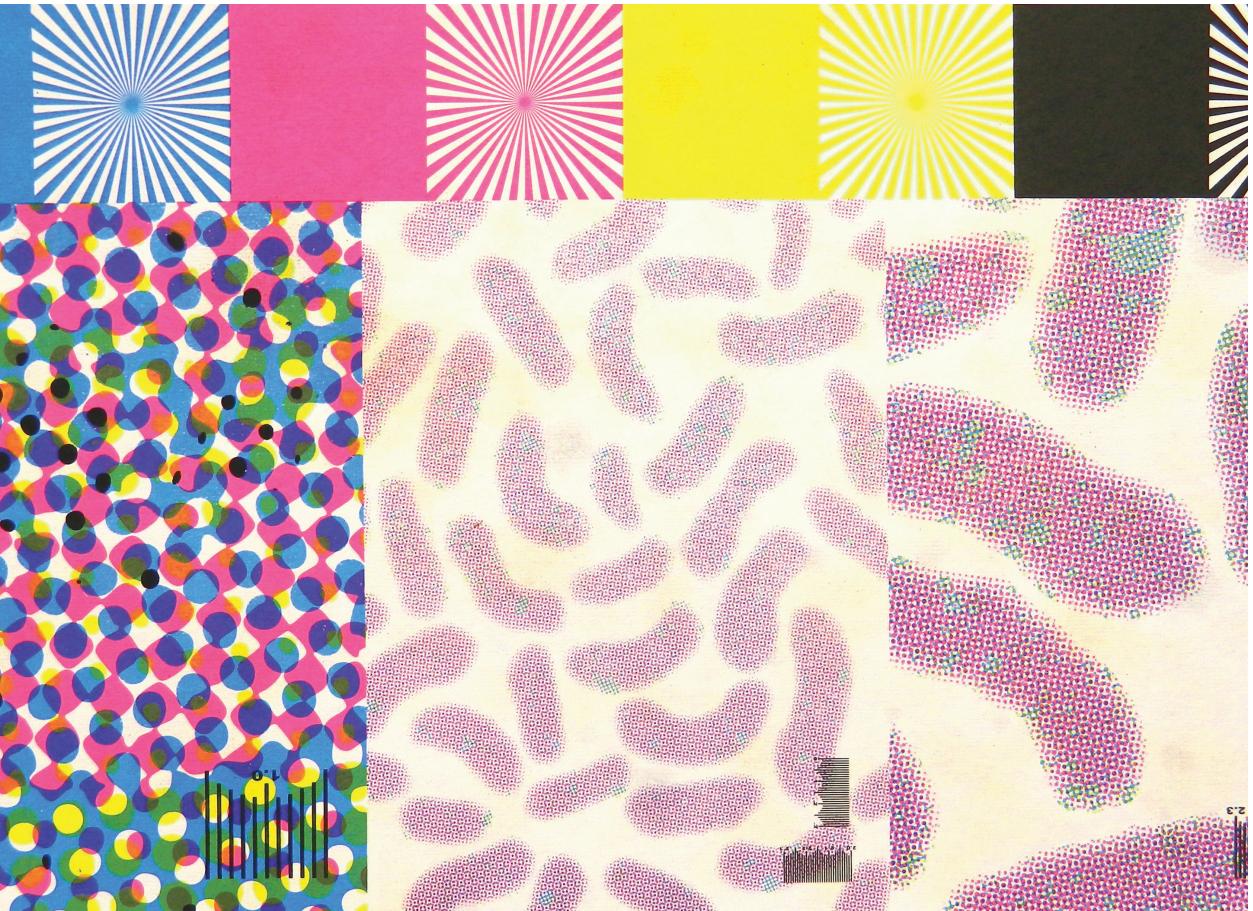




## Artist Introduction

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

With an abiding interest in the book arts and printmaking, Christopher (Chuck) Forsythe has



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



## Q&A

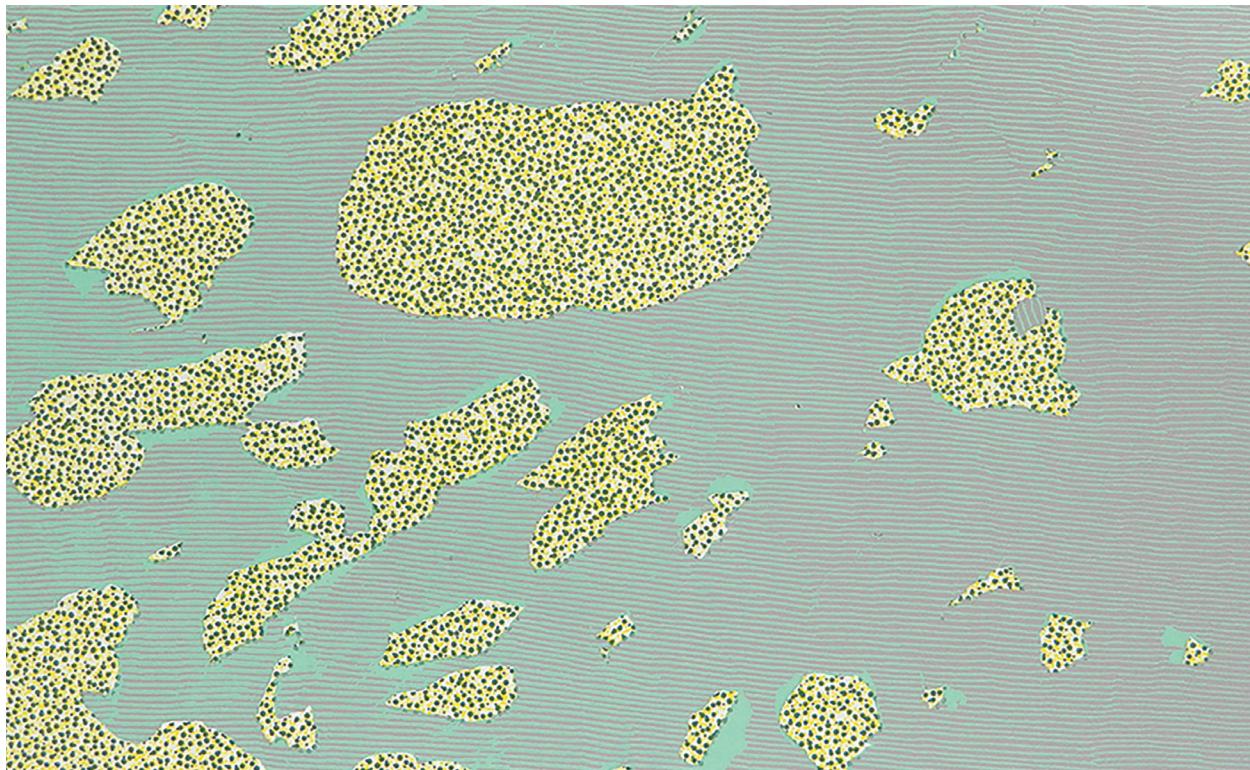
***How would you describe your work?***

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



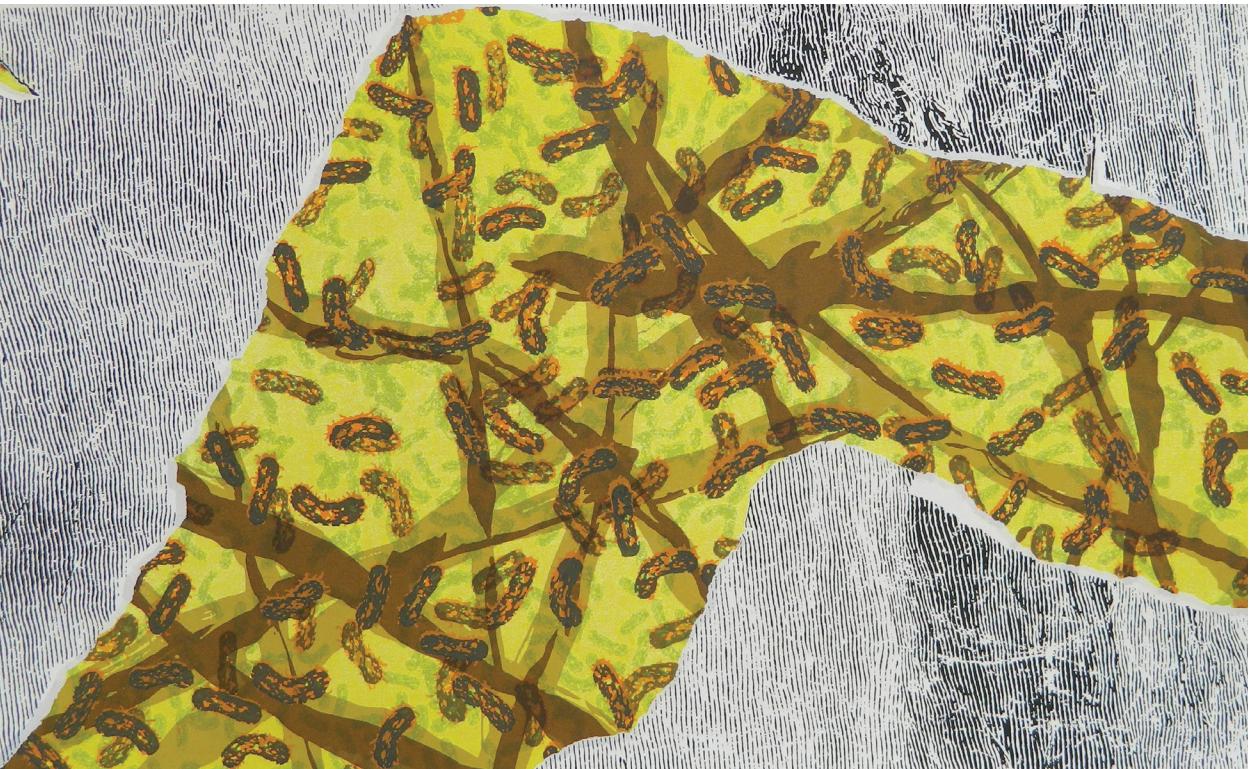
***Who/what have been your primary influences?***

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



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

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



***What piece/research/work are you most proud of?***

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

***Can you briefly describe your working process?***

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

***How do you see your work evolving in the future?***

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



***How did being in Iowa City influence your work?***

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

***What brought you to the University of Iowa?***

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

***What are your plans after graduation?***

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

***What was your most memorable experience at the University?***

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

# *“I’m informed by process - a lot of processes.”*

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

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

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

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

***What advice would you give to incoming or prospective students?***

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



