

Teri Bailey

Jamie Battersby

Kellie Bornhoft

Michelle Burdine

Betsy Foster

Travis Jarrells

Nick Larsen

Calista Lyon

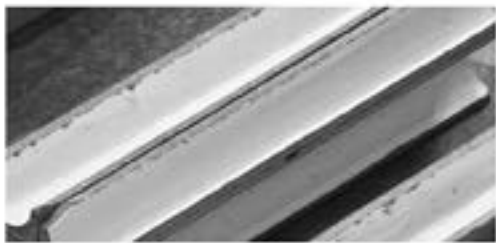
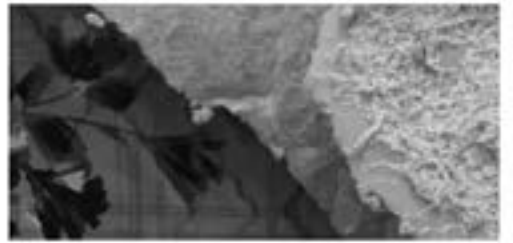
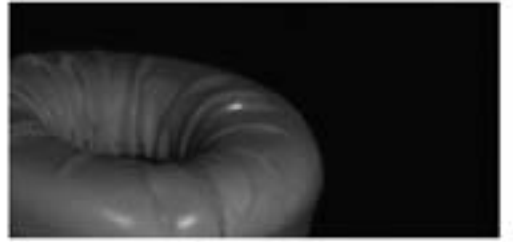
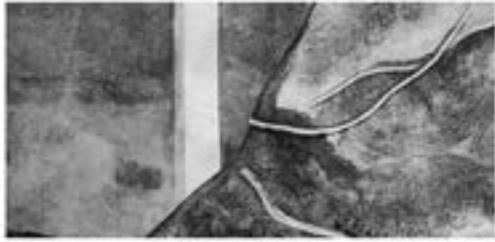
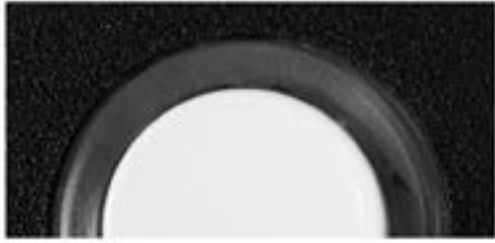
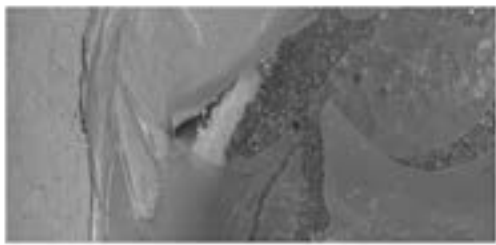
Taylor Ross

Ethan Rucker

Gloria Shows

Rose Stark

Matthew Verticchio



Ex:perimental;

Punctu[a]tion

Department of Art

2019 MFA  
Thesis Exhibition

**Ex:perimental; Punctu[a]tion**

Department of Art MFA Thesis Exhibition

Tuesday, February 19, 2019 to Saturday, March 16, 2019

Urban Arts Space

50 W Town St

Columbus OH, 43215



THE OHIO STATE UNIVERSITY

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# Introduction

It is a great honor to introduce the catalogue for the 2019 MFA thesis exhibition, which presents the groundbreaking and current art produced by students graduating from Ohio State University's Art Department. The annual MFA show is the ultimate portrayal of the department's mission:

The mission of the Department of Art is to champion the value of the visual arts in the cultural and intellectual life of the university and contemporary society. By training the eye, hand, and mind in traditional forms and new media, we nurture creative expression and instill appreciation of the central importance of the arts to dynamic, innovative lives.

Artistic expression has traditionally held a place in the vanguard of human innovation. We believe that we have a strong responsibility to see that art at The Ohio State University advances the examination and development of humanizing concepts and to inspire and enable people to lead creative and intellectually flexible lives. Established on a foundation of comprehensive artistic visualization, the department strives to be at the forefront of developments in contemporary aesthetic, thought, and practice.

The work of our MFA graduates epitomizes our department's quest for human innovation through creative practice, and we are honored to share their art through this catalog.

Karen Hutzel

Associate Professor and Interim Department Chair

# Teri Bailey

[www.img-obj.com/teri-bailey](http://www.img-obj.com/teri-bailey)

*Material Bodies* is at once a map, a monument, and a measurement of passage and loss. Emerging from a series of doodles and unresolved questions about death, Teri Bailey gives form to set of ambiguous, yet inevitable conditions.

A parabolic unit fields 46 glass elements made using a lost wax casting process and encased in rice paper coverings. Each element's placement on the unit traces the points at which meaningful relationships enter and depart life relative to others, as *Material Bodies* relegates their material fates to the unknown. The elements, ranging from a worn yellow to a stark white, indicate the duration of their age and perform as apparitions of someone's presence—emotional or familial attachments that once existed, remain constant, or are newly formed.

The consequential nature of the time-based, multi-media work encourages

participation between the installation's forms, materials, and spaces. Over time, the rice paper coverings give way to environmental conditions and shed onto the floor. Bailey maintains the piece daily, placing the sheddings into one of 25 a hand-blown glass jars onto which the artist etched a letter to a specific person. While sitting in hand-made seats, viewers are invited to watch Bailey maintain the installation, their participation measuring the passage of time and constituting an amorphous element of the work.

Through a delicate, transient language, *Material Bodies* unites a series of slow processes, whose inherent traits and parameters reflect Bailey's intricate, meditative practice. Though it takes its form from Bailey's life, *Material Bodies* celebrates the forging and fraying that is intrinsic to all relationships across a lifetime.







*Material Bodies*, 2019.  
Pâte de Verre cast glass, rice  
paper, blown glass jars, wood.  
20' x 11' x 7.5'

# Jamie Battersby



For painter Jamie Battersby, the manipulation of matter has been an ongoing journey of self exploration and investigation of the material world. Using what he refers to as a “materially-interested” method, Battersby constructs heavily textured work that partners paint with dense, non-traditional mediums such as putty, spackle and beeswax to emphasize its sculptural capabilities. His bold, gestural application of these materials produces work that possesses a metaphorical connection to anatomy and the human body—its viscous contents oozing through as if they were violently extracted. This action is an intentional reference to one of the artist’s primary artistic inspirations and influences: gore and horror filmography.

However, Battersby’s work has now taken on a deep level of specificity. When asked about his current trajectory, he expressed: “One of the most profound changes that I’ve come to realize happened is that my work was concerned with *THE body*, and now it’s concerned with *A body*—that of my father’s.” Following the unexpected passing of his father in 2016, Jamie’s practice transitioned into a tool for navigating the liminal space that he was thrust into. References to death, ephemerality and transcendence are only a few of the themes that are found in the deconstructed mattresses and doors that he now uses to unpack the altered memories that arise through moments of grief. Battersby is unapologetic

in his vulnerability and allows his work to take on the messiness that accompanies life-altering events. “In an age where emotions—specifically male emotions—are still generally repressed and ignored,” he states, “I’d hope that some emotionally honest artwork might help viewers feel more comfortable expressing their own feelings.”



**Left, Middle, and Right**  
*Deathbed*, 2018.  
Mixed-media installation:  
mattresses, resin, foam,  
metal, wire, wood.  
Dimensions vary

# Kellie Bornhoft

[www.kelliebornhoft.com](http://www.kelliebornhoft.com)

Kellie Bornhoft wrote stanzas for twelve National Park landscapes she anticipated visiting. In her powerful and all-encompassing multidisciplinary practice, Bornhoft cast bronze plaques of her stanzas, and journeyed to all twelve sites to deposit her plaques in the landscape. Burdened on her journey by their presence in her backpack, she carefully replaced each plaque she left with stones of equal weight, so that her load was never lightened. Leaving and taking, Bornhoft walks a fine line, illegally adding and taking from an already stolen landscape. Her work was designed to call attention not only to prior dispossessions, but also to other human interventions in the environment that are noticeably altering the landscape: from the damage to ecosystems caused by recreational vehicles to the subtler but even more pervasive effects of climate change. She documented the

entire process in a book and video installation, *Shifting Landscapes, Static Bounds*.

We idealize landscapes and have preconceived ideas of “nature,” but the artist shows us a reality through her personal experience. In Bornhoft’s installation, video is projected onto a tarp made rigid and propped up amid a large pile of 1,000 “rocks,” each cast from one of the original rocks she removed and hand painted. Without mapping or naming the places, the work pieces the expedition together through drawings and writings in her book as well as the footage of the landscape from the video. *Shifting Landscapes, Static Bounds* is intended, in other words, to literally bring home to its audience, and make concrete, our damaging relation to nature—she confronts us with the concrete tension of our own ambiguities.



**Left and Right**  
*Shifting Landscapes, Static Bounds* (video stills), 2019.



**Top**  
*Shifting Landscapes, Static Bounds* (installation view), 2019.  
12-minute video loop with sound,  
1,000 plaster cast rocks, vinyl,  
acrylic, wood, and foam.  
10' x 3' x 5.5'

**Right**  
*Shifting Landscapes, Static Bounds* (detail shot), 2019.



Michelle Burdine

[www.michelleburdine.com](http://www.michelleburdine.com)



At the center of Michelle Burdine's piece *Collected* lies a central question: how do vast ideas of time, life, and death manifest themselves on a human scale? Burdine's collection of over 384 "blood circles," which she fingerpaints individually using her menstrual blood, acts as both personal archive and ritualized meditation on the cyclic rhythms that define a human life. Burdine seeks to collect time by turning inward, considering her body's role in measuring and transcribing the passage of time. Every blood circle represents a past menstrual cycle, so that each 11" x 14" sheet of tracing paper offers a distinct portrait of the

artist in a past moment. *Collected* thus presents us with an expansive archive of the artist's life while encouraging us to reflect on how we might visualize our own histories. The philosopher Jean Baudrillard once wrote that "collecting abolishes time," and in its way *Collected* engages with similar notions. In the work's collection of moments, time becomes malleable: it is collapsed, organized, arranged, re-organized, and arranged again.

By turning to her body to provide the medium of menstrual blood, Burdine's artistic process connects her personal, inner worlds to the

public world outside her body. As the blood interacts with the tracing paper to create forms reminiscent of landscapes, the artist considers the role of blood in both signaling life and determining death. The light table made from ash lumber, which illuminates the blood circles from below, and the sweeping panoramic photographs of dying ash trees evoke this duality—as enduring symbols of life, the ash trees paradoxically herald death, in that they face total extinction in North America. Burdine contemplates how life and death are eternally entwined, defining the ebb and flow of human existence.



**Left Page**  
*Collected* (Detail),  
 2018-ongoing.  
 Menstrual blood  
 on tracing paper  
 11" x 14"

**Above**  
*Early Winter* (Detail),  
 December, 2018.  
 Color photograph,  
 cotton rag paper  
 Variable size

# Betsy Foster

[www.betsy-foster.com](http://www.betsy-foster.com)

Betsy Foster's artistic practice has almost entirely focused on ceramics. Drawn to the tactile nature of the medium, Foster embraces the unpolished surfaces of her work and delights in the arbitrary fingerprint or tool mark. These marks—though originally unplanned—become key in her firing and glazing process. Glaze is often applied in outlined patterns that Foster projects onto the sculpture's base and a new layer of patterns is added between multiple kiln firings. A single piece can be fired as many as three times before it is considered finished.

Many of the artist's sculptures consist of a large base which is then accented by multiple hand-sculpted forms of which she affectionally refers to as radishes. While these teardrop-shaped forms create a sense of calm through their repetition, they also cause a disruption in the glazing process. They, along with the artist's marks, become obstacles during each firing and cause the glaze to pool and thin in the area around them. This results in a pattern of color that when viewed close up creates an expressionistic landscape on the sculpture's surface.

The majority of Foster's work is freestanding and displayed on bricks which are hand-painted with a colored liquid clay known as slip. The rough brick pedestals, reminiscent of kiln shelves, create a distinct contrast with the surface of her sculptures. Each brick is interchangeable; thus, allowing them all to affect every piece individually. This interplay between control and chance is at the center of Foster's innovations as a ceramicist.



**Top**  
*X's and O's (Lattices and Radishes)*, 2018.  
Porcelain, glaze.  
48" x 23" x 13"

**Left**  
Glaze Detail, 2018.  
Porcelain, slip, glaze.  
3" x 5"

**Far Right**  
*Bricks: Half Projected*, 2018  
Bricks, slip, underglaze.  
22" x 18.5"





# Travis Jarrells

Through a series of sculptures that merge cultural commodities with handcrafted objects, the recognizable with the irreconcilable, Travis Jarrells creates works that stand on the precipice of understanding. In one piece, a handmade IV machine steadily sends droplets of water into a boiling pot of ramen. As the pot sizzles and froths, jarring audio of a crowd chanting “Jerry! Jerry! Jerry!” blares from the mouth of a plush Cookie Monster, whose limp body is spread supine on the floor. While these various elements might appear incongruous to each other, they are interconnected through a sequence of broken chain reactions. Each

object responds to the others, and together they form an assemblage of unstable connections and meanings.

Jarrells’s works bring together humor, mundanity, and occasionally horror to develop open-ended one-liners that intentionally bask in their communicative failures. At times, the objects and images that he incorporates are recognizable and thus accessible, producing feelings of nostalgia. Yet Jarrells’s compulsive act of making generates peculiar juxtapositions that also purposefully disrupt the viewer’s full comprehension. In short, his works have an innate capability

to act as vehicles for empathy or understanding, but they also refuse to produce coherent meaning. This experience of simultaneous understanding and misunderstanding is illustrated in Jarrells’s incorporation of such irreconcilable images as a raucous clip of *The Jerry Springer Show* and a portrait of the infamous cannibal Issei Sagawa. These references pique our human curiosity for the grotesque while also disturbing our sense of reality. Jarrells thus plays with the boundary between the real and the imagined, the everyday object and the spectacle, fracturing clear pathways to lucid communication in the process.



*An Impossible Communication*, 2018.  
Steel, plaster, terra cotta, crushed cans, cotton shirt tie—dyed with car exhaust, portrait of Issei Sagawa laser engraved onto pizza

**This page**  
Detail shots

**Right page**  
Installation view



# Nick Larsen

[www.nick-larsen.com](http://www.nick-larsen.com)

Nick Larsen is invested in articulating the details of a landscape too large to articulate. His background in archaeology, mapping, copy editing, and printmaking can be seen in his intimate connection with the Western landscape that he pieces together through series of tangible and illusory ideas. Larsen questions the ways we define and give names to places, especially those that are invented or lost, existing only through imagination or history.

Larsen's book, *Belongings*, is comprised of a series of paired images and text that serve as entry points to landscapes that are often too vast to comprehend or too distant to see clearly.

They are topographical poems, giving us glimpses of places and ideas that lead to limitless itinerant narratives. His background lends a scientific process to his mappings, complicated by an interest in patterns, codes, and camouflage that confuse the image, asking us to consider the ways we see, and potentially misunderstand, our surroundings.

In *Queer Mountain*, Larsen comments on the real and imaginary qualities of Queer Mountain Wilderness Area located in Nevada just northeast of Death Valley—a space that exists in reality, fantasy, and fascination. How do we articulate fantasy spaces and what are the implications of structuring a place to suit our needs? Larsen explores this question by experimenting with format and material. What was once a topographical map and then a studio diorama is re-formatted a third time as fiber, the denim material acknowledging human presence and contributing to a larger series of new topographies.





NEUTRAL GROUND  
FAMILIAR VOID  
LIFTED SPIRITS

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# Calista Lyon

[www.calistalyon.com](http://www.calistalyon.com)

Calista Lyon understands place through the embodied relationships present in natureculture weavings. An Australian native, Lyon became interested in the wild native orchids surrounding her farming community after an initial portrait project in which she photographed every person in Tallangatta Valley. Through this process, Lyon spent time with a self-proclaimed recluse and amateur botanist Phillip Branwhite. Over thirty years Branwhite amassed a large native orchid specimen collection and created hundreds of botanical illustrations. After Branwhite's passing, Lyon digitized the collection. Working with Branwhite's two-dimensional sectional drawings Lyon began making three-dimensional ceramic models forming a collection of hybridized bodies.

Through her performance, Lyon asks for an attention to the relationships between non-human and human

worlds. Fittingly, her work situates itself across multiple media, primarily photography, performance and ceramics. The clay models are built to the scale of the hand and embody the orchid specimens of Branwhite's archive. Her performance—employing the body, sound, touch, sight and smell—re-enacts the voices of the bodies with which the orchid is in relationship. The orchid, the wasp, and the mycorrhizal fungi tell their story in relation to one another through a spoken transfer of knowledge, reminding the audience of their own interdependence with natural systems. Through the various, orchestrated components of her multi-media work, Lyon shares an awareness of one's ecological community and problematizes the decontextualization of non-human bodies. Lyon's work is a demonstration of the collaborative relationships needed to sustain life across naturecultures.



*Doorbell*, 2018.  
Plastic, paper, lead pencil  
3" x 2"



**Left**  
*Body No. 27, 2018*  
From the series  
*Interspecies Intimacies.*  
Archival inkjet print.  
Dimensions vary

**Right**  
*Genoplesium sp., Little  
Desert, Victoria, 2018*  
Specimen sample by  
Phillip Branwhite.  
Archival inkjet print.  
2.5" x 4.5"

# Taylor Ross

[www.taylormross.com](http://www.taylormross.com)



For Taylor Ross, material and process are autonomous agents that dialectically inform one another. With a background in ceramics and industrial design, Ross creates handmade sculptures that appear manufactured. He minimally manipulates raw materials with different combinations of variables, as shown in his rectangular concrete objects with a corrugated surface and terracotta works with carefully calculated cylindrical holes. The visual language of industrial design in his work is not intended to conceal the material. On the contrary, it is meant to underscore the material's essence and integrity through its presentation in monolithic or geometric forms. In other words, Ross's conceptualization

and mastery of material determine the object's form—and his working process at large. Simultaneously, his process recognizes and reflects on the inherent properties of material.

Ross considers material and process relationally in order to investigate the boundaries that they impose on each other. He neither asserts nor denies the predominance of one over the other. Instead, he positions them in the liminal space between categories, demonstrating the contingency of each agent. His work establishes an ongoing conversation between material and process that fundamentally challenges the very notion of categories and, in so doing, explores differently structured

possibilities. This is further illustrated in his decision to exhibit a rubber mold alongside his plaster and concrete objects. Initially made as a means to shape material, the rubber mold becomes an artwork itself for Ross. Its presence foregrounds Ross's working methods even as it blurs the distinction between process and finished work. The artist sees the (in)distinction between an artwork and a mold as an invitation to explore other possibilities. In general, Ross's work examines the limits of terms of inclusion and exclusion and, as a result, it emerges out of the in-between space between categories, solidifying its essence by destabilizing the stabilized.

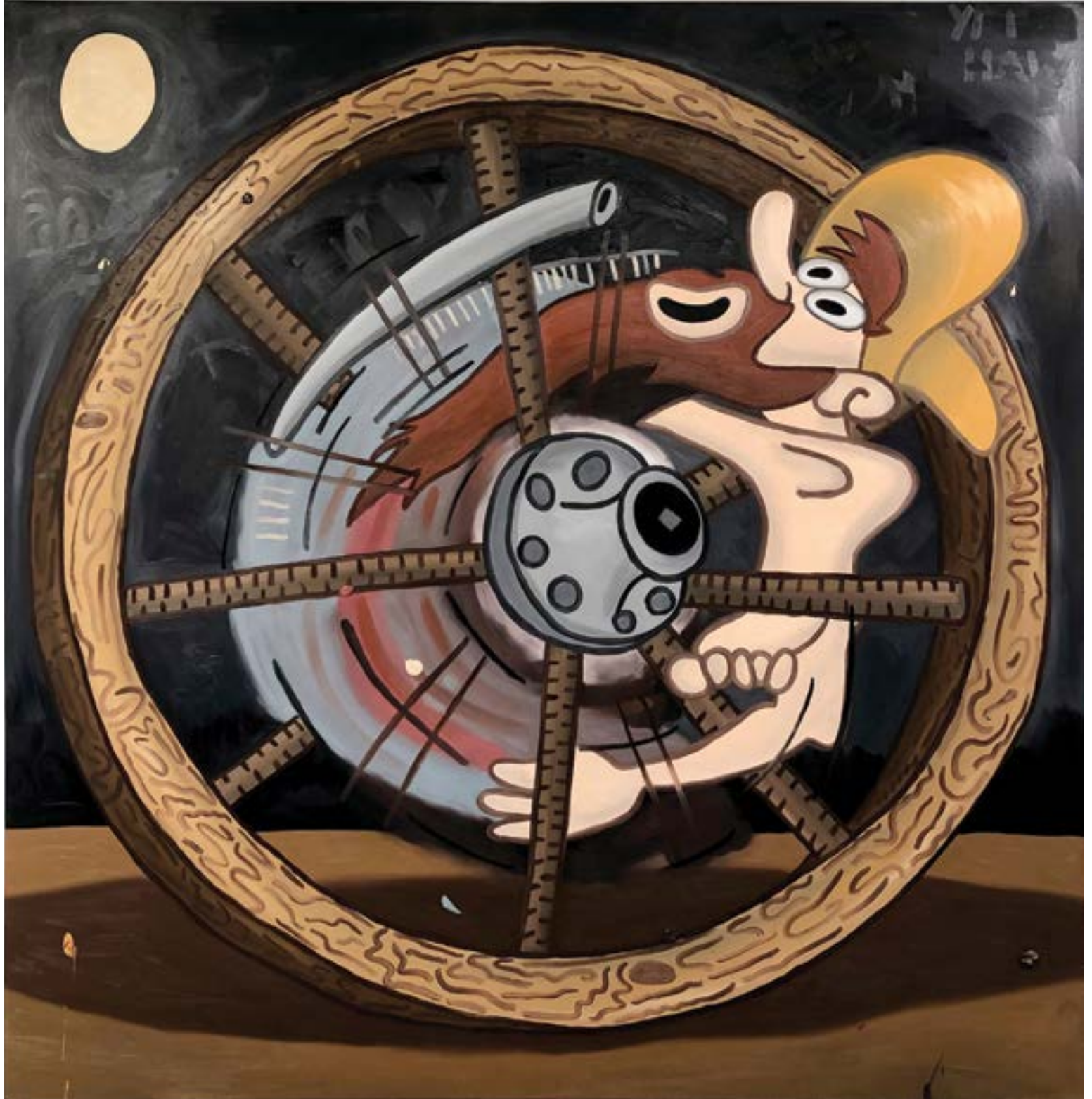




**Top Left**  
*Texture Panels*, 2018.  
 (L to R) plaster, rubber, concrete.  
 12" x 24" x 1.5" each panel

**Top Right**  
*Extrusion Fragments*, 2018.  
 Terracotta, glaze, fired to cone 04.  
 60" x 60" total area

**Bottom Right**  
*Variations on Coring  
 & Slicing*, 2018.  
 Shale brick clay, fired to cone 1.  
 42" x 24" total area  
 Individual objects range from  
 5" x 5" to 5 x 10"



Waggin' Wheel, 2019.  
Oil on Canvas.  
76" x 78"

Ethan Rucker's paintings display how simple figures and objects can mediate the threshold between art and everyday life. His current artistic practice extracts familiar characters and objects, each rendered in a cartoonish aesthetic, and pairs them with large swaths of textured color. This juxtaposition creates a humorous interplay between the objects and their environment, challenging preconceived definitions of the mundane. Rucker tends to employ a limited color palette, merging it with heavy-handed paint applications to create surface textures that disrupt the painted image. These forms thereby place themselves in conversation with their minimalist environment and draw the viewer into a dialogue with the blunt objects and isolated imagery depicted. The forms themselves are inspired in part by the rough-hewn imagery Rucker encountered while growing up in the rural Southeast. He draws inspiration for his compositions from ubiquitous and mundane sources such as images faded with wear or time, the grain of wood paneling

and signs, hillbilly characters, and Saturday morning cartoons. The incorporation of these elements is designed to draw out the beauty of the trivial, at the same time as it evokes the nostalgia of childhood or past eras. Rucker likes to take objects or figures that have been passed over or neglected and elevate them to the foreground, making them the center of our attention. Rucker possesses an ability to take pop-cultural references and reframe them in an estranged context that allows new questions regarding them to surface. With this fresh perspective, his works ask the modern viewer where our loyalties towards visual culture have come from, where they are going, and how they mediate our lives within the present.

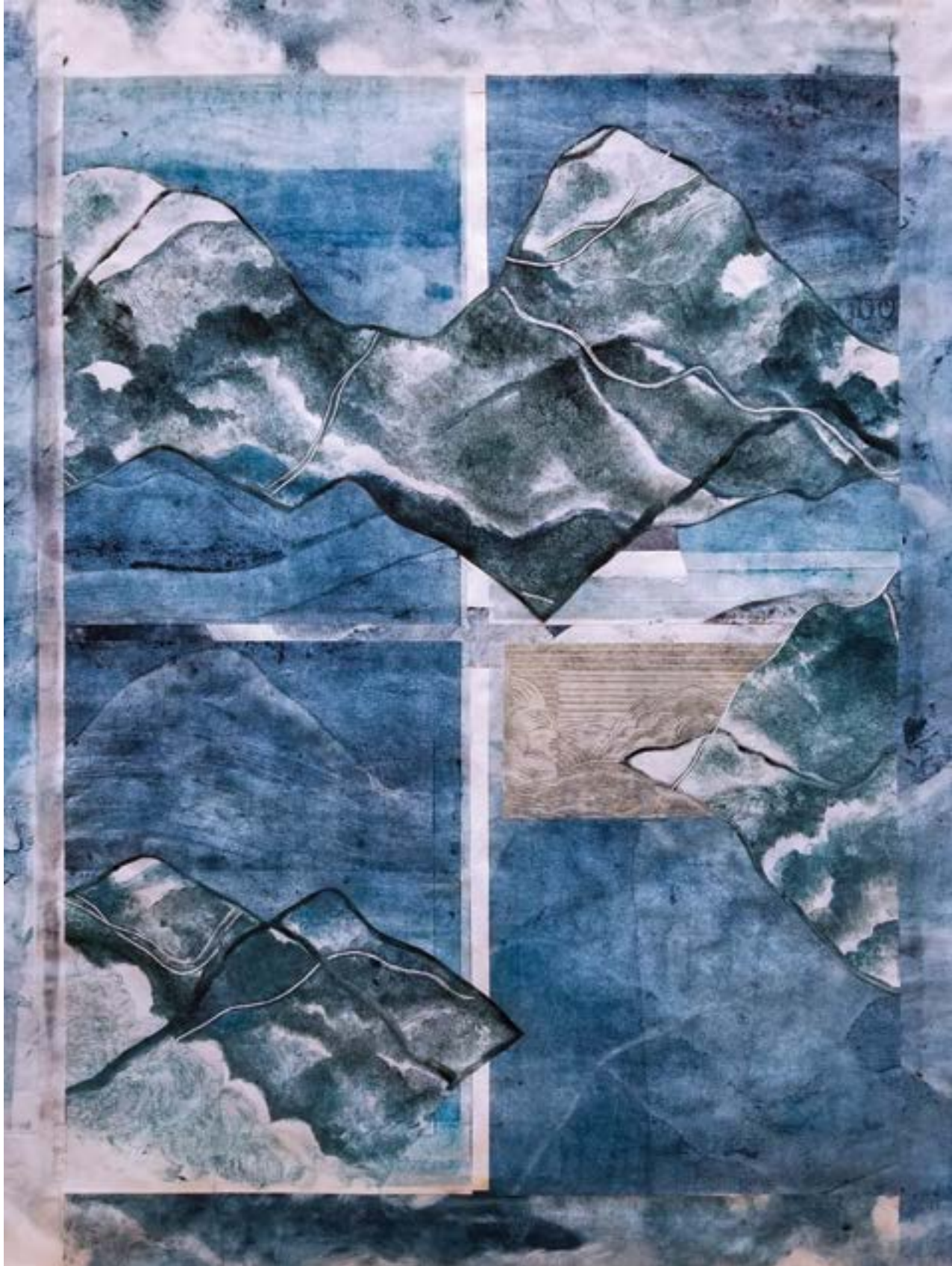


**Left**  
*The Sign*, 2018.  
 Oil on Canvas.  
 34" x 38"

**Right**  
*Talking*, 2018.  
 Oil on Canvas.  
 27" x 31"

# Gloria Shows

[www.img-obj.com/gloria](http://www.img-obj.com/gloria)



Born in Angeles City, Philippines, before moving with her family to Japan, England, and finally the United States, Gloria Shows has been searching for her cultural identity throughout her artistic career. At the center of this search is the issue of memory. Over the past several years Shows has been meticulously drawing narrative images of herself and her family to create an archive of personal mundane memories. In this archive, we find both nostalgia and anxiety, as well as conflicts and reconciliations between one culture and another.

Although specific to her, Shows's personal memories also address larger issues of immigration and cross-cultural exchange. Turning away from the Western canon, she draws inspiration from the art of the different places that she has been and reflects upon the historical relationships among them. In her blue landscapes, she references tropical tourism in the Philippines. Instead of one-point linear perspective, she chooses a

diffused perspective, borrowing from Chinese and Japanese landscape painting traditions. The use of blue associates the recent memory with an earlier history, reminding viewers of the Chinese blue-and-white pottery exported to Europe since the 18th century, as well as the Prussian blue pigment imported from Europe to Japan and used in ukiyo-e prints in the 19th century.

The cultural specificity of written language, Shows feels, does not so readily allow for the complex layering of traditions that she sees as central to her personal identity and, just as importantly, to her artistic practice. She therefore avoids written texts, seeking to construct her narratives through exclusively visual means. The overlapping of prints and layering of textiles in her work reflect her understanding of memory—traces of distant memories of cultures and places cast layers of shadow on more recent ones, building up and yet constantly destabilizing the image thereby created.

**Left Page**  
*Reframed #14*, 2018  
Monotype, collage  
35.5" × 29"

**Below Left**  
*sifted*, 2018  
Graphite, thread  
12" × 18"

**Below Right**  
*Reframed #15*, 2018  
Monotype, collage  
36" × 26"



# Rose Stark

[www.rosestark.com](http://www.rosestark.com)





**Left Page**

*Massage Chair*

Silicone-infused spandex,  
massage chair, spray paint,  
steel.

41" x 37" x 19"

**Top Left**

*Spout*

Muslin, wax, embroidery  
thread, wood, furniture foam.  
24" x 24" x 15"

**Top Left**

*Video Still*

Silicone, grapefruit.  
Variable size



With a background in traditional animation, Rose Stark is interested in taking the 2-D language of cartoons—abstraction, exaggeration, humor—and placing it within a three-dimensional gallery space. The artist developed her interest in the internal dynamics of the human body by reading physiological texts, making works that reference specific bodily forms. *Transluminal* combines these interests using five sculptural forms that spatially engage with one another in a playful way, inviting visitor interaction and touch. One such instance is a massage chair covered with silicone-infused spandex that asks viewers to sit and watch a video by placing their face into a sphincter-esque pillow. Once in place, a viewer sees a montage of scenes where hands physically manipulate small silicone forms, testing the limits of the material. The accompanying audio mixes medical jargon with sensuous descriptions of the human body read by the artist from her own poetry; particular bodily processes are made ambiguous through a first-person

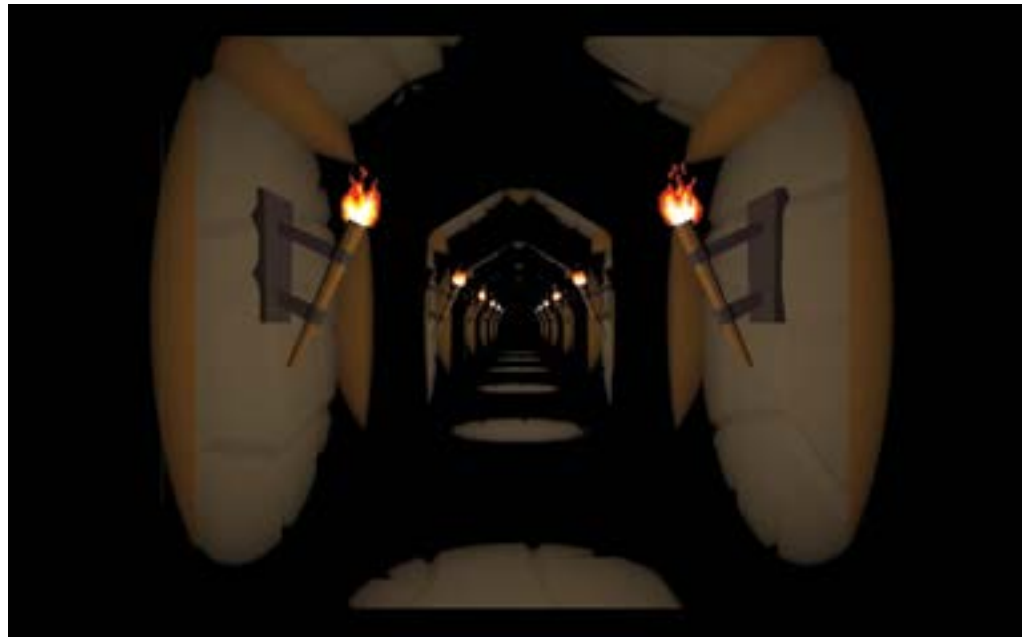
narrative while the presence of the silicone insinuates a sexually-charged understanding.

Stark's installation creates a highly evocative space, one simultaneously sexual, comical, repulsive, and intimate. The fabric sculptures remind viewers of physical human anatomical forms, but the candied pinks and lime greens, exaggerated scales, and evocative materials create a feeling of the uncanny. Still, the space is not unwelcoming, as the familiarity of shape within the soft sculptural tableau invites viewers to appreciate a new level of humor and intimacy when considering their own embodied form. *Transluminal* presents Stark's creation of imagined interior spaces of the human body, magnifying and externalizing moments of passage and digestion within our physical forms.

# Matthew Verticchio

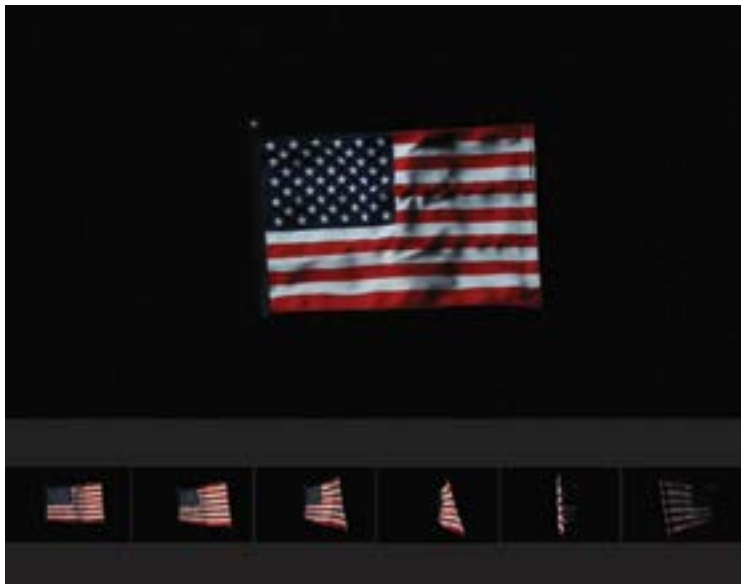
Matthew Verticchio's work is at once intimate and distanced. Employing a wide range of mediums, including film, 3D animation, drawing and found objects, he examines the mundane items, images and experiences connected to everyday life in America today. Above all, his work questions the meaning and the value of the domestic environment. His playful yet subversive scrutiny of objects and spaces reconstructs our relationship with household items in a way that is simultaneously personal and political. While cutting-up and repurposing the disposable images of consumer culture, he transforms what Sigmund Freud called the *heimlich* (the familiar or "homey") into the *unheimlich* or uncanny. He scrutinizes domesticity's models, its language and imagery. Whether carefully observing a toy truck, modeling a minotaur in a 3D rendering or filming suburban neighborhoods, his work examines and calls into question the validity of ordinary narratives. It is from

this close scrutiny that he reflects on how our cultural identity is constructed and maintained through the ownership and presentation of domestic objects. Verticchio isolates and transforms these real things into new, plugged-in and projected images, creating uncomfortable and unreal views of the familiar. In so doing he captures the spirit of alienation. Verticchio destabilizes our understanding of domestic structures in order to pose critical questions regarding the nature of our being, and our alienation, within them.



*Untitled*, 2018.  
Video.  
Dimensions variable





**Above**  
*Untitled, 2018.*  
Video.  
Dimensions variable

**Left**  
*Untitled, 2018.*  
Video.  
Dimensions variable

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