

**2018 THESIS EXHIBITION**  
**2018 WORKS IN PROGRESS EXHIBITION**

Dedicated to educating students in the fields of book arts and printmaking, the MFA program in Book Arts + Printmaking at the University of the Arts is currently one of the few programs providing dual Master's degree in both disciplines. Our unparalleled program offers a profound conceptual and technical experience as presented through an intense, interactive and rigorous studio environment.

For more information regarding the program please contact:  
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[bookprintmfa.uarts.edu](http://bookprintmfa.uarts.edu)

# CYNTHIA NOURSE THOMPSON

## ASSOCIATE PROFESSOR + DIRECTOR

MFA BOOK ARTS + PRINTMAKING PROGRAM, UNIVERSITY OF THE ARTS

The MFA in Book Arts + Printmaking is a highly selective professional graduate program that imparts a tradition of artistic and academic excellence through a distinctive pedagogical lens. Our unparalleled program offers students a profound conceptual and technical experience as presented through an intense, interactive and rigorous studio environment. The breadth and depth of possibilities exploring the art of the book, printmaking, and the narrative are enormous and complex. The program encourages students to cultivate a hybrid methodology among the disciplines of printmaking, papermaking, bookbinding and letterpress printing—exploring text as well as image, the temporal as well as the spatial, the three-dimensional as well as the two-dimensional and the traditional as well as the experimental. The program maintains a commitment to research, chronology, and the critical theory of the fine and liberal arts and their interconnectivity to the practice of art making. These practitioners now embody this pledge—affirming the artist as a catalyst through multi-dimensional forms and narratives; and, an oath to the professional artist’s tradition of a master of these skills, technologies and social responsibilities of the fine arts reinterpreted in contemporary platforms.

Sharing two years with this group of graduate students was an exuberant experience laden with inquisitive dialogue and enduring inspiration. They are a community unto themselves and are now part of a larger community of UArts book arts + printmaking alumni. I am honored to have worked with these individuals in association with the acquisition of their visual voices as deftly presented within these pages. I am also thrilled to be working with a talented group of first year graduate students as they enter their final year in the program next year.

As the British historian and essayist Thomas Carlyle (1795 – 1881) expressed: “In every phenomenon, the beginning remains always the most notable moment. May this commencement be ever memorable.”

Associate Professor and Director  
MFA Book Arts + Printmaking Program, University of the Arts



# JOHN CAPERTON

## THESIS CRITIC

JENSEN BRYAN CURATOR

THE PRINT CENTER, PHILADELPHIA, PA

Over the last year, I visited with the students of the University of the Arts Book Arts + Printmaking program as a visiting critic, which for me was a wonderful introduction to the dynamic and exciting work being made at this illustrious school. That engagement gave me the opportunity to see the evolution of work from these artists as they moved towards their thesis exhibitions. The chance to talk with artists and see their work in progress is not something the larger public gets to experience often enough and is one of the greatest pleasures of working as a curator. While each of these students was responding to defined projects, for example utilizing handmade paper, they also were each moving in quite different and idiosyncratic trajectories with their work. The sense of almost perpetual change that I witnessed in these artists’ work sometimes initially appeared confusing and counterproductive. But the landing point of the process, as seen in the resulting exhibition at the Rosenwald-Wolf Gallery, was evidence of their serious commitment to experimentation and critical engagement in the acts of seeing and understanding. In the following paragraphs I highlight a sample of each of these artists’ works to introduce their processes and content.

In Kexin Chen’s book *Lucid Dream*, paper pulp painting is combined with line work made from polymer plates to create a narrative with no text or specific imagery. This work, along with two series of photolithographs by the artist, share her fascination with dreams. In a lucid dream, the dreamer is aware that she is dreaming. Likewise, in Chen’s work with that name, crisply defined dots hover and swarm over atmospheric, cloudlike forms, creating a distinct dialogue between concrete awareness and undefinable reverie. When the artist describes her work, it becomes clear that the juxtaposition between reality and dreams is, in fact, also about the sense of reality in a dream, how a dream can move from being seemingly tied to actual life and then change to an exaggerated, surreal state. In Chen’s triptych *Subliminal*, we see blocks of text being obliterated to the point where only quotation marks are left. Then “the quotation marks develop into noise, the dream is entirely out of touch with reality.” Chen’s evocative and illusory works capture the disorienting and shifting world we experience in sleep.

Melanie Mauro’s *Specimen*, a large wall installation of 19 prints, initially seems composed solely of Rorschach-style inkblot imagery. On closer inspection, however, it becomes apparent that these shapes are combined with very faint representations of actual objects including a chandelier, a goblet and a vase. Mauro says these “objects of domesticity range from highly valued silver serving dishes and amphora jugs to mass-produced kitsch that has distilled the patterns and meanings of their high class counterparts for a middle-class domicile.” The juxtaposition of these objects with the inkblots beautifully and elegantly brings together several related strands of interests that Mauro has explored through several works. These objects

of domesticity are linked to the prescribed sphere of women and also, as the artist points out, to the biblical description of women as the “weaker vessel.” Mauro’s research also was directed at 19th century medical theories linking women’s anatomy to mental incapacity, which is echoed in the pelvic-like shapes of the inkblots. The majority of the prints are kallitypes, a process that is similar to Van Dyke brown, but more closely resembles a platinum print, linking the process by which the work was made with the historical period Mauro has so successfully mined for her work.

Yiyun Qin’s trajectory in this program has been one of subtraction, gradually removing elements of her work to the point where her palette and imagery could only be described as sparse. With a series of monotypes called Leeway, portraying empty architectural spaces, Qin almost abandoned color entirely, using mostly grey. Her depiction of these spaces initially appears straightforward, but gradually it becomes clear that the spaces are distorted—perspectival lines do not converge properly as they move away in the distance, a line created where a wall and ceiling meet continues beyond where it should logically end. These subtle disorienting works, as the artist put it, “encourage the viewer to wonder what is real versus unreal.” In a series of prints called Realm, Qin used simple blocks of color, sometimes overlapping, to also depict interior spaces. In these works, rays of light confusingly and delightfully could also be read as bands of shadows. The condensed parameters that Qin has set up for herself have resulted in a group of subtle, but inventive and rewarding works.

Alexander Quinones created a series of prints that are mounted on shaped and painted blocks of foam depicting what he calls “unresolved dramas.” These works survey the complex demands of contemporary gay intimacy and sex, with its fleeting encounters and hookup apps that allow for virtual identities. The physicality of his prints, for example Plaque, gives them much more presence than a typical print. For the artist, the charged content of this work implicates the viewer “who looks upon mounds of sexual interaction which places them as a voyeur in the act as well. In the viewer’s choice to participate they ultimately become an extension of the piece.” His large work Portal, depicting discarded clothing, forms a gaping hole on the wall. To the artist, holes are an important theme, linking birth, bodily processes and sex, making this quotidian subject transform into a universal symbol. Likewise, Quinone’s work, full of immediacy and urgency, navigates a complex path, alternately personally revealing and transcendental.

# KEXIN CHEN

BFA, ART DESIGN  
EAST CHINA NORMAL UNIVERSITY  
SHANGHAI, CHINA

My work explores the liminal space that exists between dreams and reality. I dream a lot when I sleep; however, I only remember fragments. In my dreams, the timeline, the people, the way things happen are disordered and bizarre. My dreams not only emerge from my life experiences, but they also represent another life I aspire to when I close my eyes. Both my dreams and realities are unpredictable and full of unknown potential to entwine.

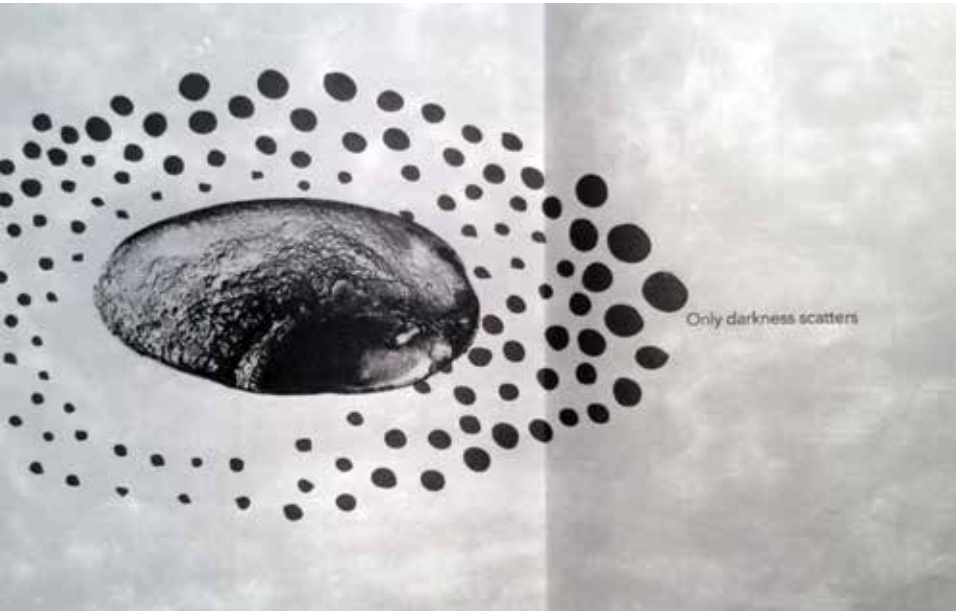
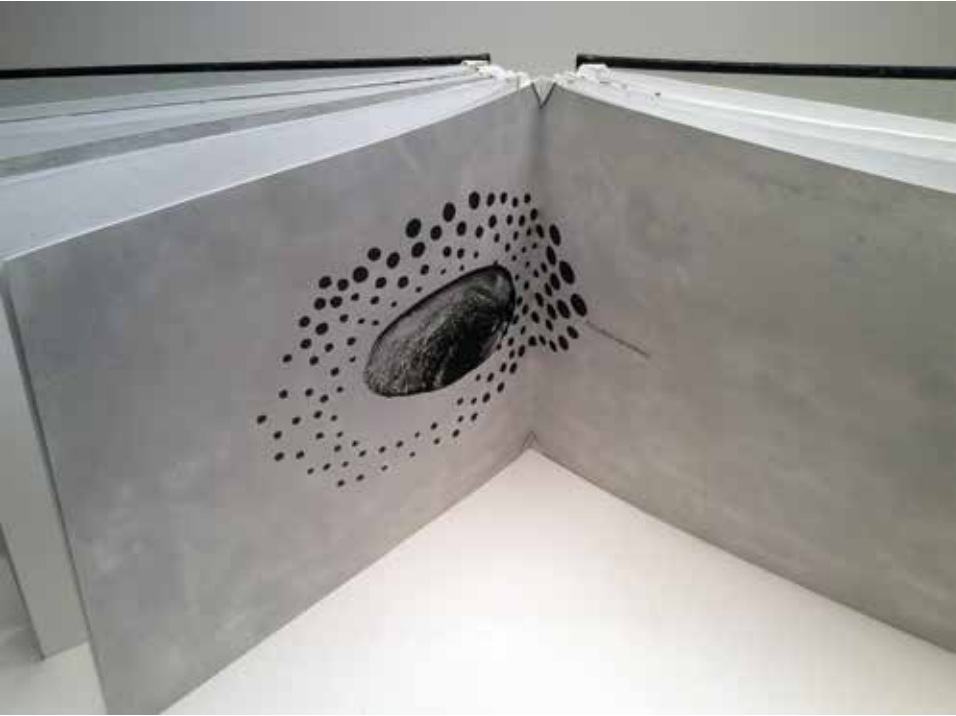
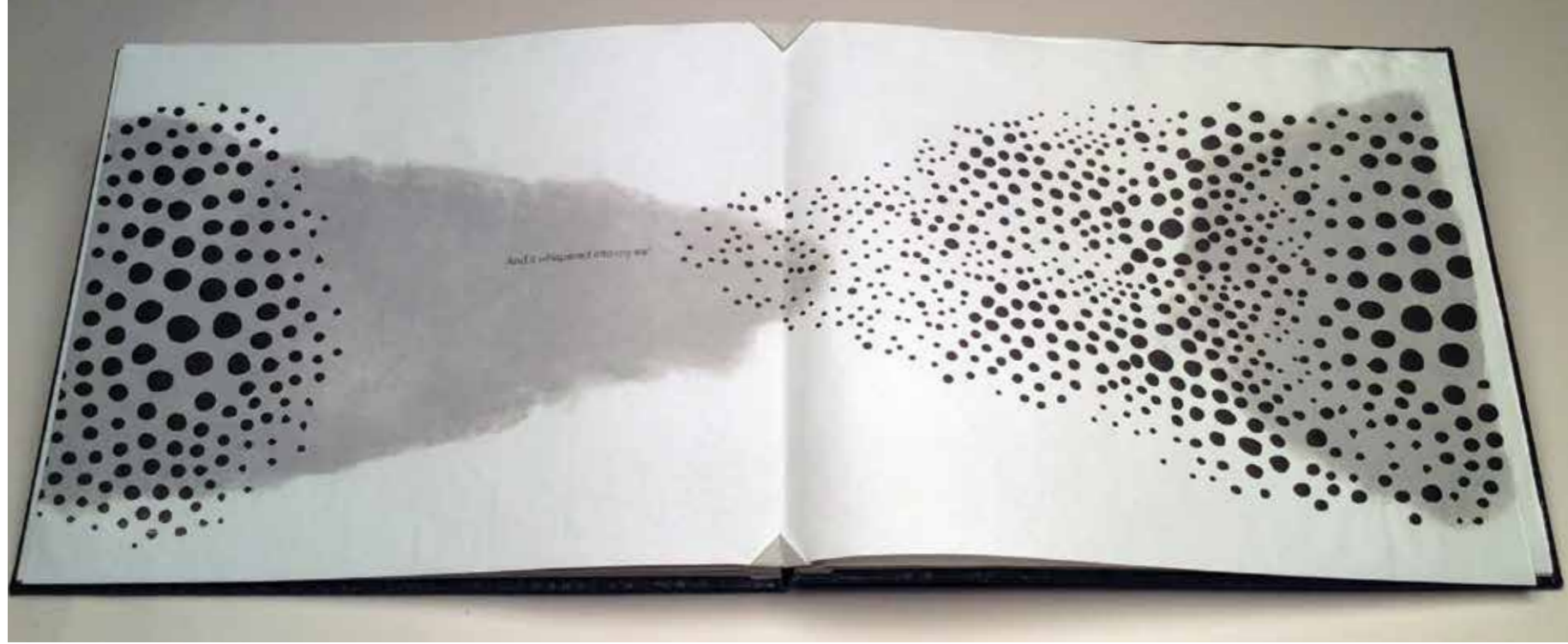
Line, shape and color are used as formal elements to discuss these erratic possibilities. In the Subliminal series, a progression of these elements suggests how dreams and reality enmesh. The different colored shapes represent dreams, which are indistinct; the composition of dots represent reality. Viewed from left to right, the text in the first print represents a sense of reality in a dream; as the text disappears it is replaced by quotation marks; finally, these marks develop into chatter and the dream is entirely out of touch with reality. Horizontally, these three lithographs illustrate the progress of how a dream is born out of reality. When viewed vertically, each print evokes a specific story.

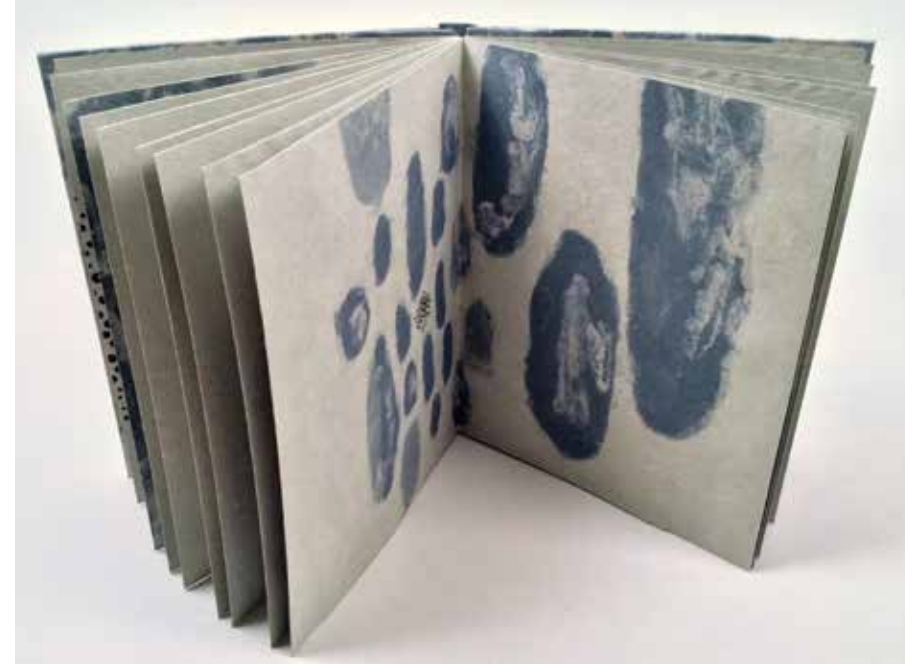
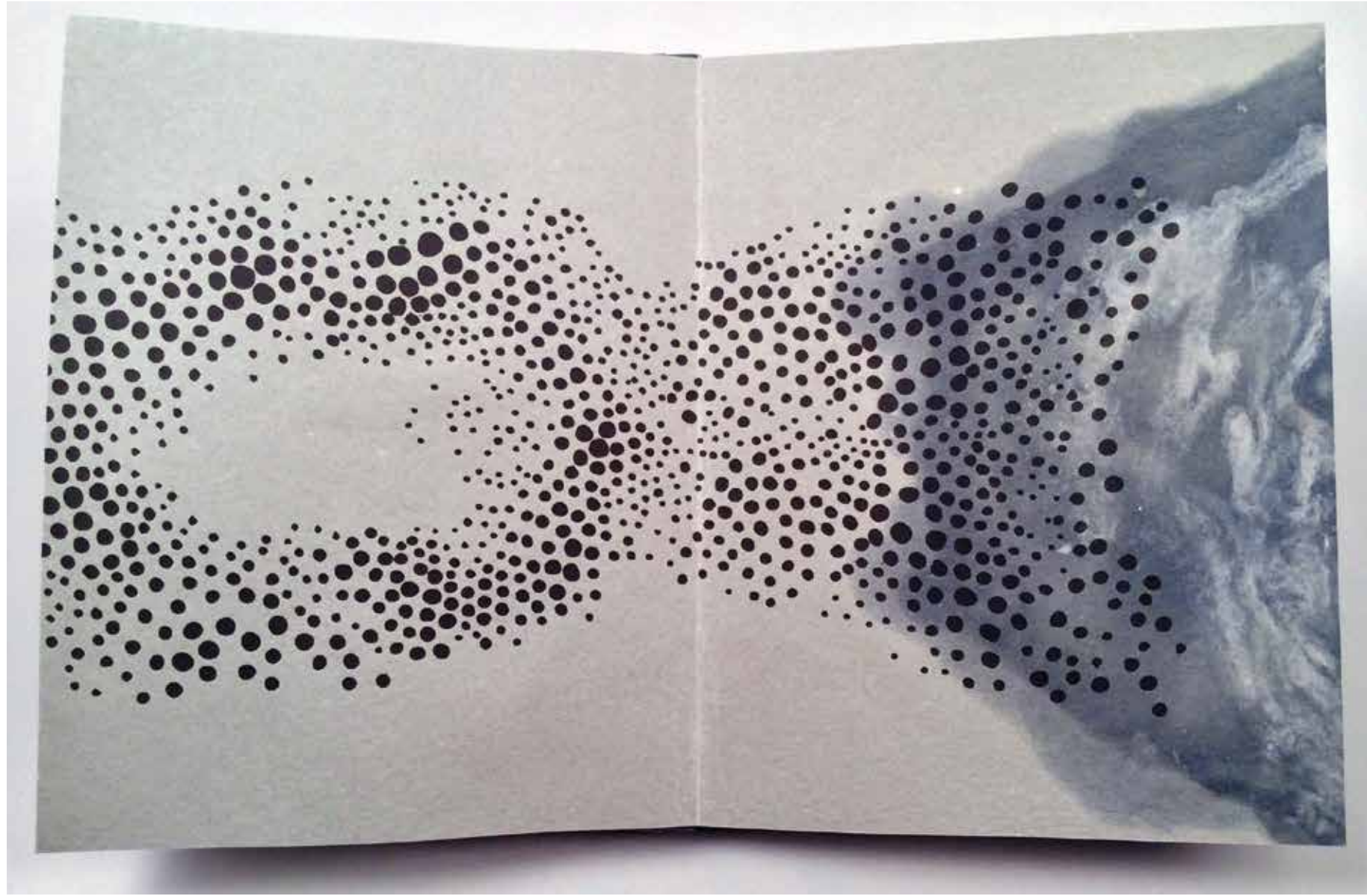
In other works, including my artist books, various hand papermaking processes are utilized to both hide and highlight images. These techniques further my narrative as I experiment with transparency and opacity to portray the uncertainty of my dreams. I use text in many of my artist books but also choose to use the universal language of drawing instead to lead the viewer page by page through the books. Ultimately, I am interested in illustrating my personal connection between my dreams and my physical reality while discovering new strategies for developing a personal visual language. As I continue this process, I look forward to discovering a new vocabulary.



2018 THESIS EXHIBITION











# MELANIE MAURO

BFA, VISUAL ART  
THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART  
NEW YORK, NY

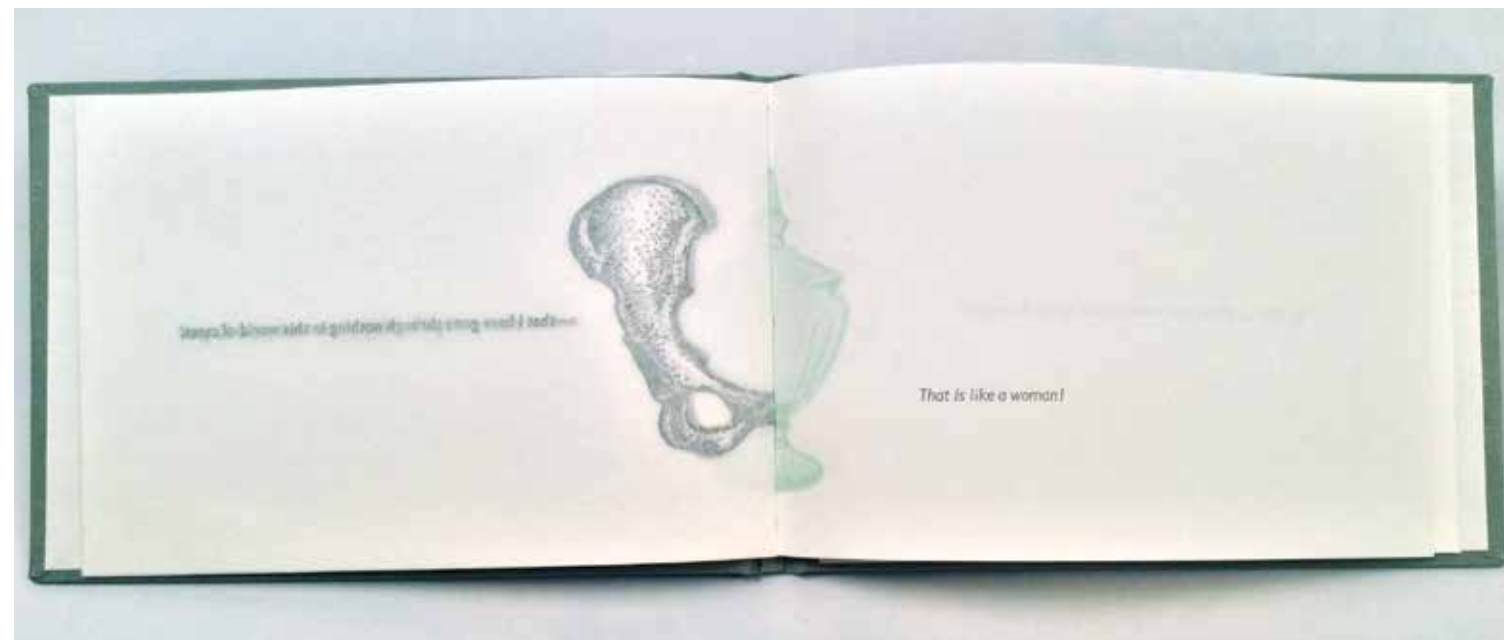
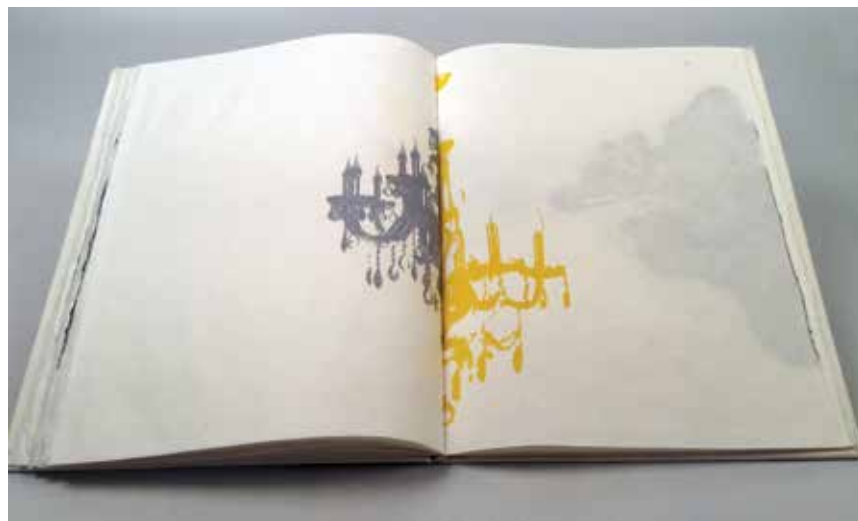
My prints and artist books explore the feminine sphere. Drawing from historical texts about and by women, my works are investigations of the female body and mind, and of women’s traditional domestic and societal roles. As I seek to understand the legacy of suppression, surrender, and expectation, I overlap, juxtapose and intersect images and symbols. Quotidian objects struggle against the boundaries of symmetry in an examination of the enduring concerns of women.

I use handmade materials and labor-intensive processes, such as handmade paper, alternative process photography, letterpress and lithography. These materials and processes imbue my images of bone, inkblot, vessels and text with the weight of the past, illuminating the parallel between historical and contemporary womanhood.

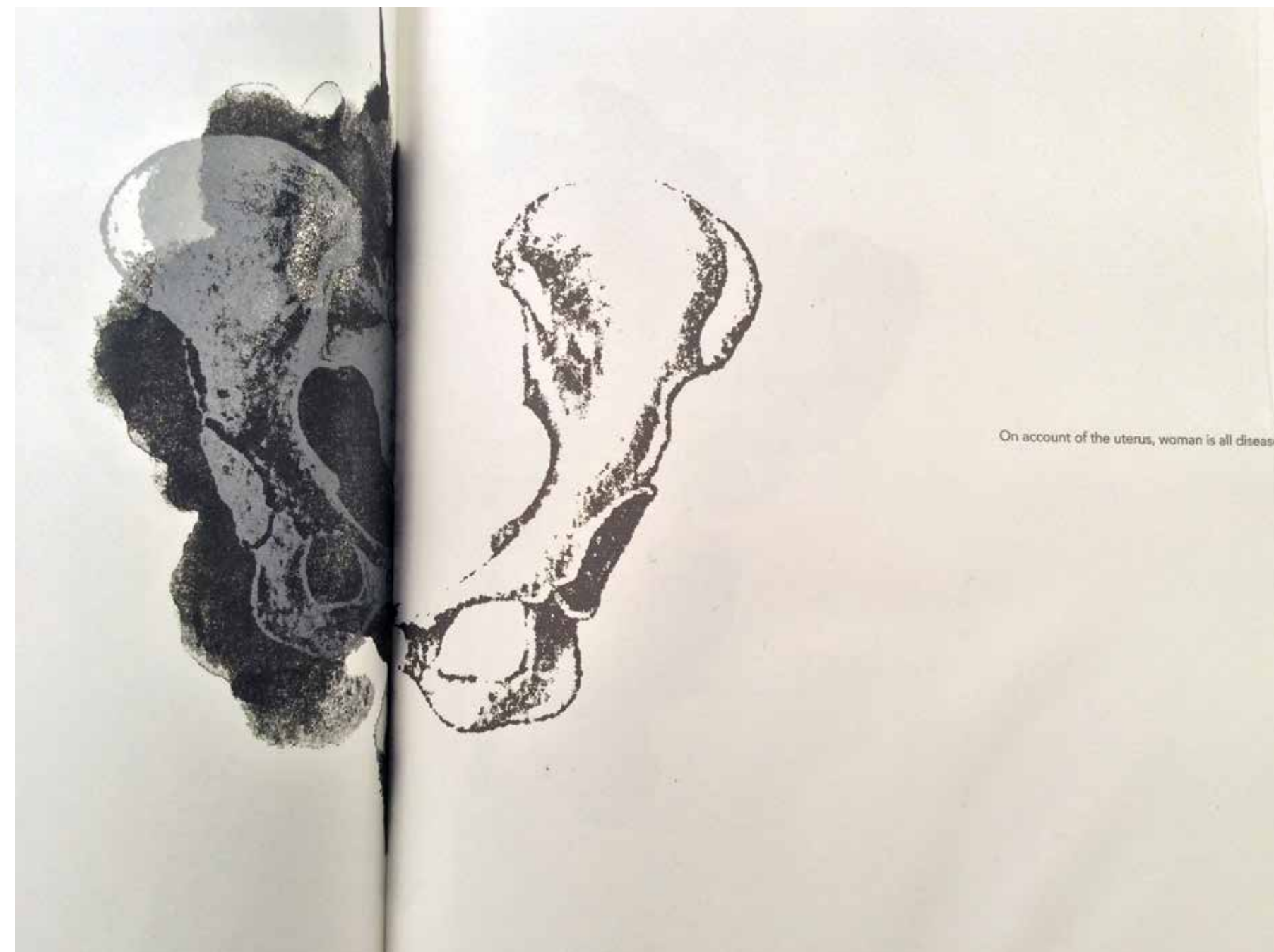












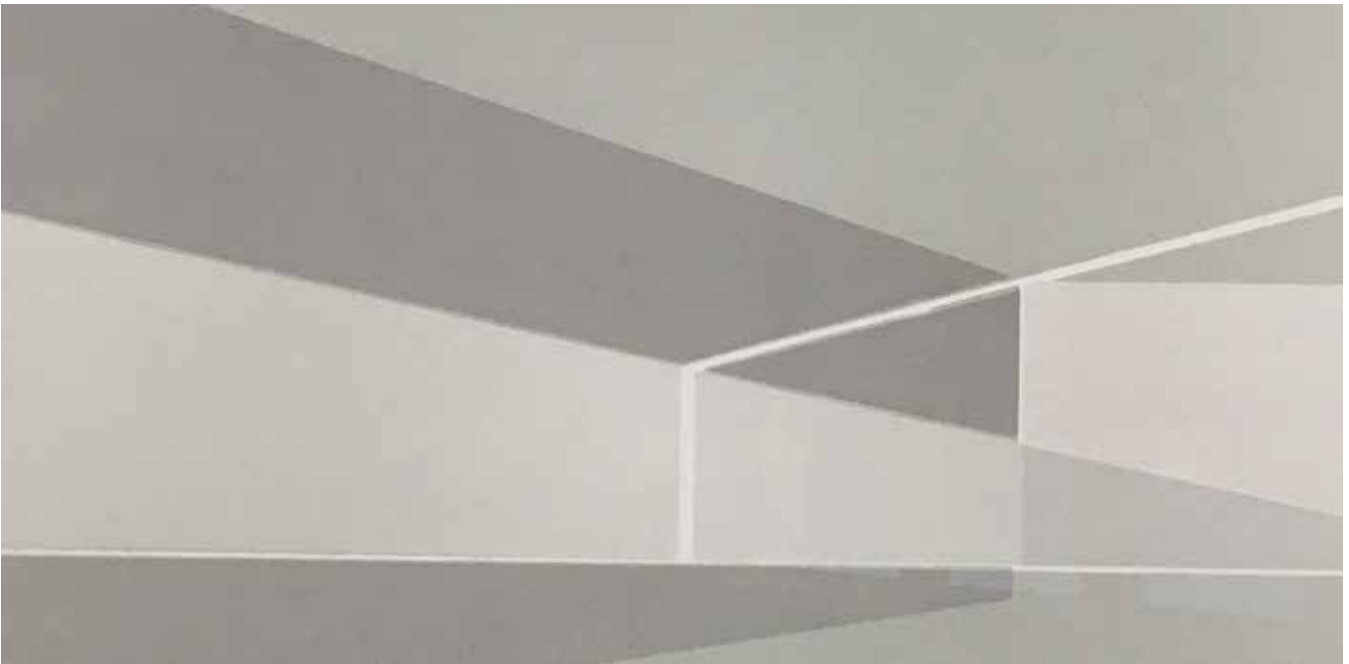
# YIYUN QIN

BFA, DRAWING  
MARYLAND INSTITUTE COLLEGE OF ART  
BALTIMORE, MD

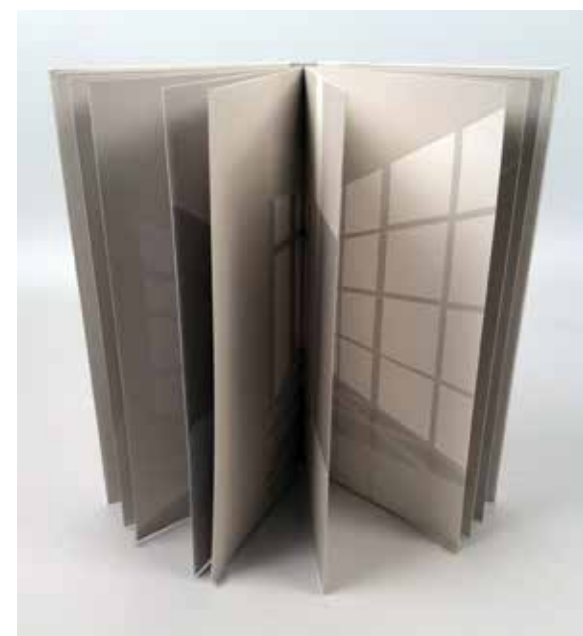
My work explores how people perceive and experience personal space in their lives. This region surrounding a person, which they observe as psychologically theirs, is normally regarded as an outside physical territory. However, the space I represent in my prints and artist books is a realm that I perceive to be internal and intimate—it is the domain of the mind. I am interested in capturing the fleeting moments of everyday life and exploring how people seek comfort in solitude and the need for a space that is specific to themselves.

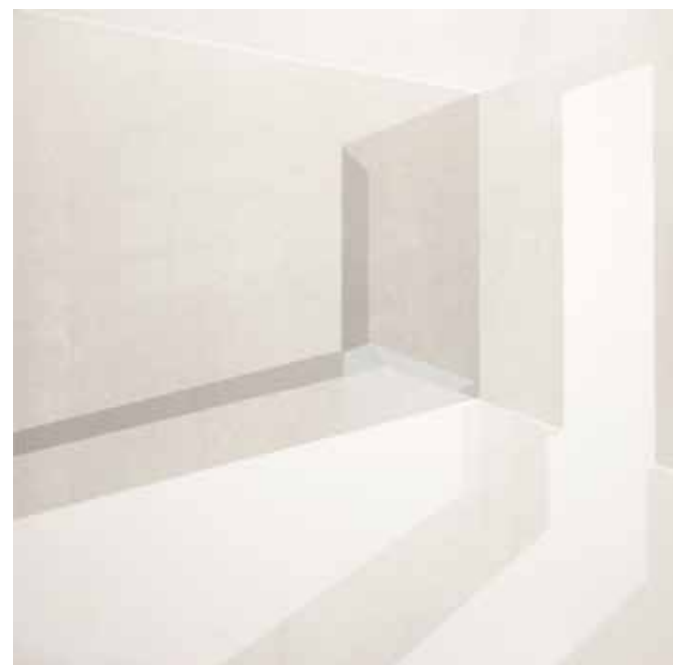
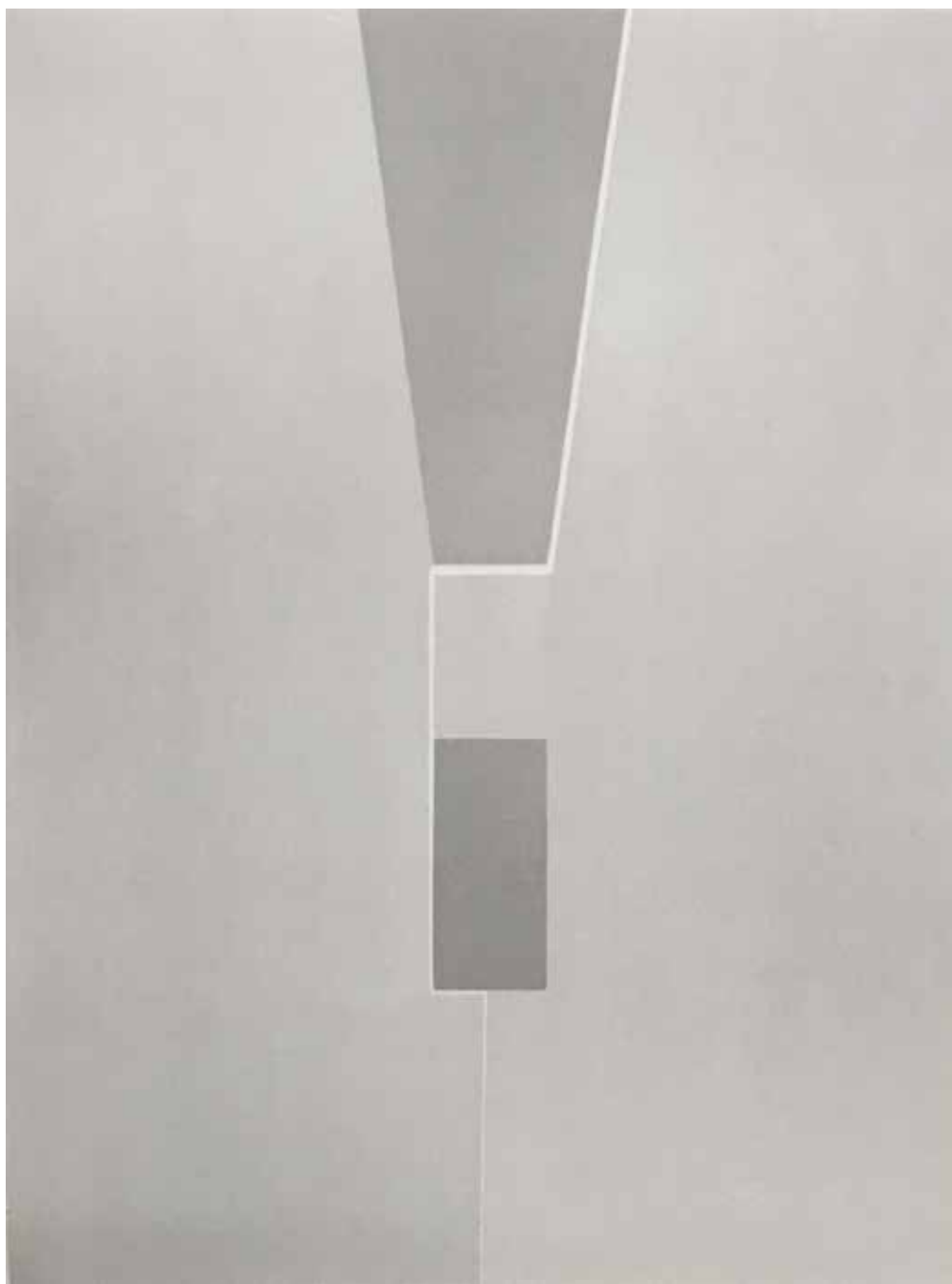
I continue my investigation of space and time by inviting the viewer into an environment that appears simple. In this newly produced body of work, space is an illusion, it is real and imaginary simultaneously. It contracts, expands and flattens with the shifting interaction of light and shadow and conveys a sense of time that encourages wandering, pause and return. Transitioning between macro and micro perspectives from image to image, the awareness of time and space is distorted. Each viewer has their own interpretation of the space they are observing and thus the experience becomes their own.

Wandering within the spaces that I have created, I hope for the viewer to allow their mind to be still and understand that feelings are not only fleeting emotions but a state of being.

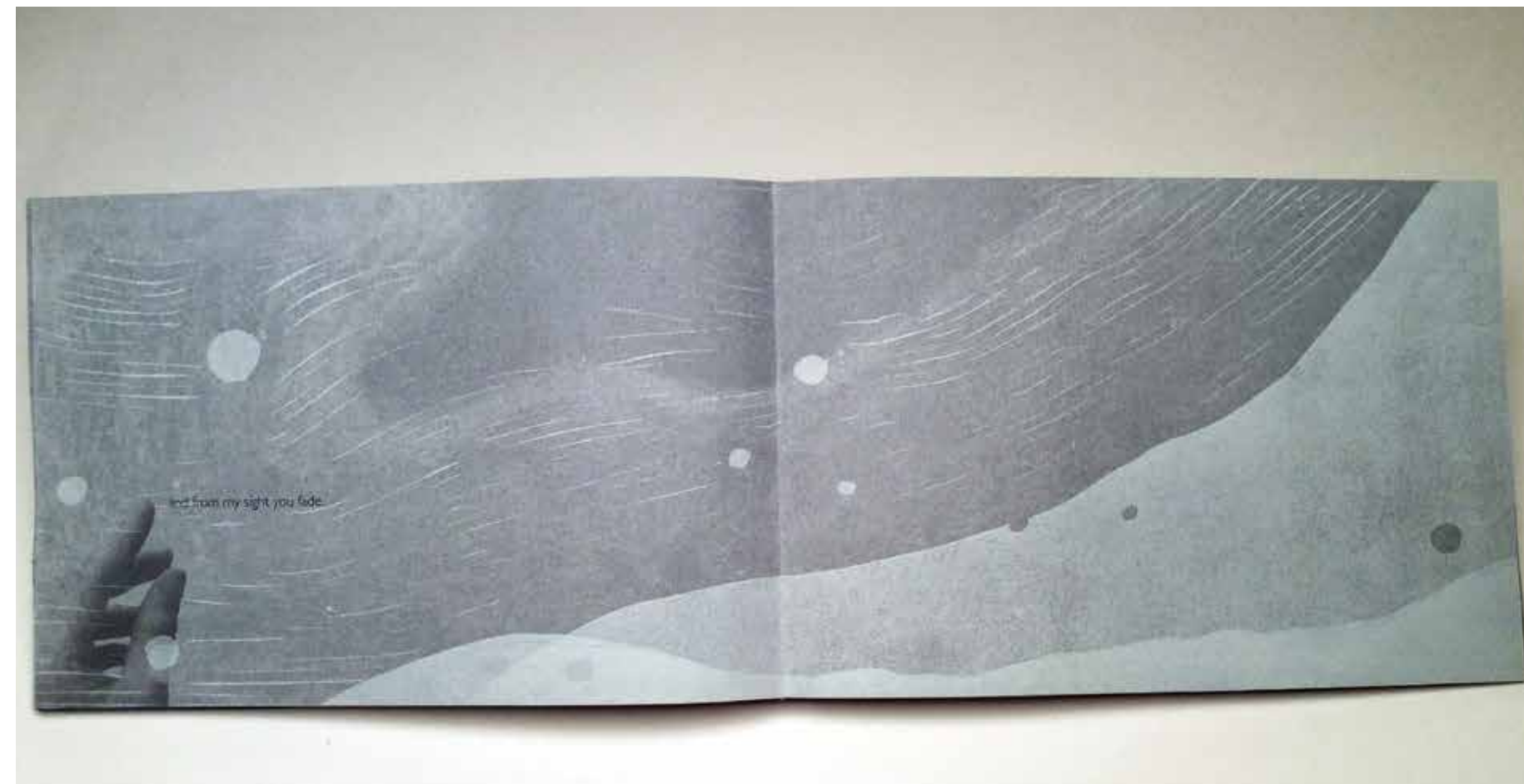
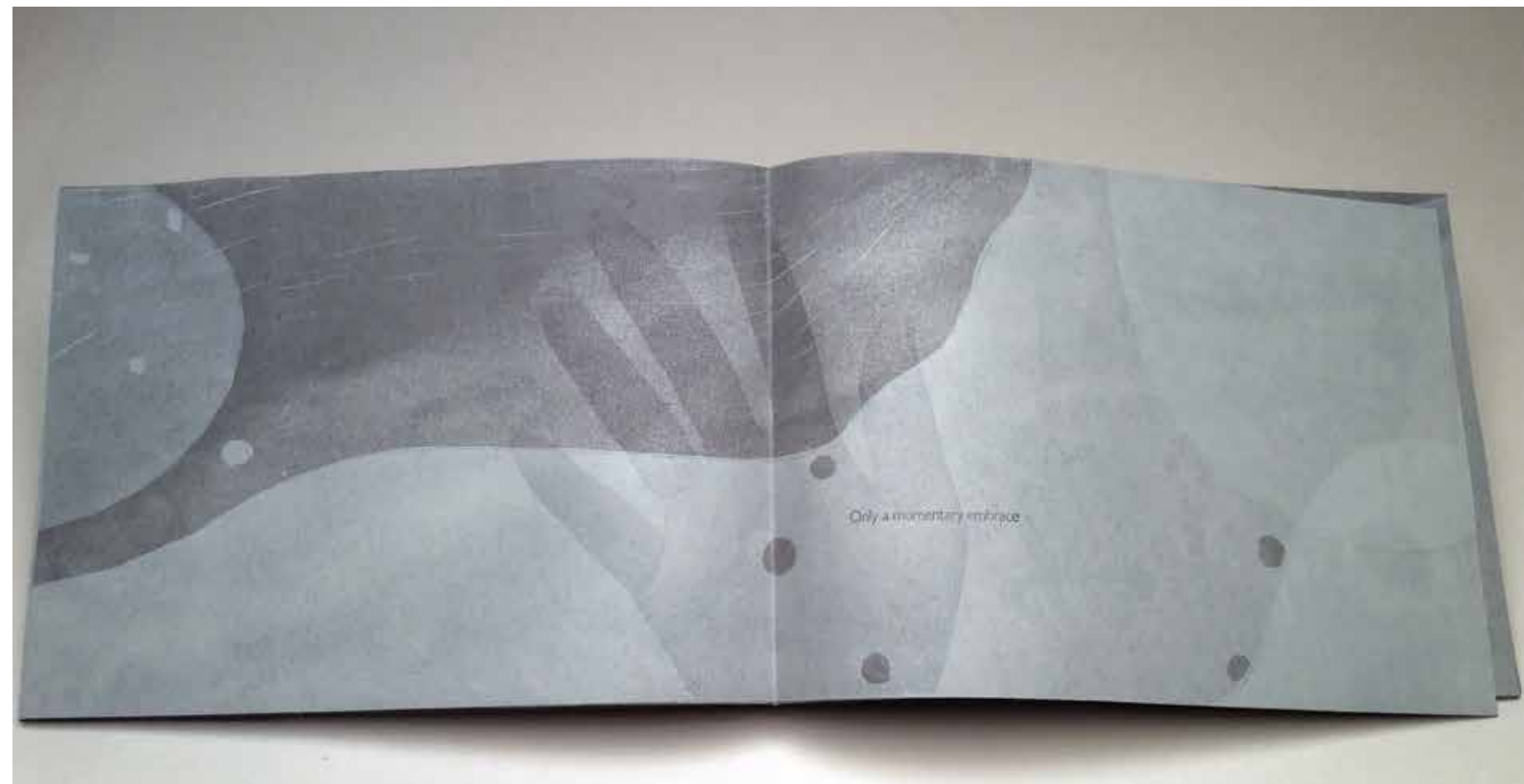










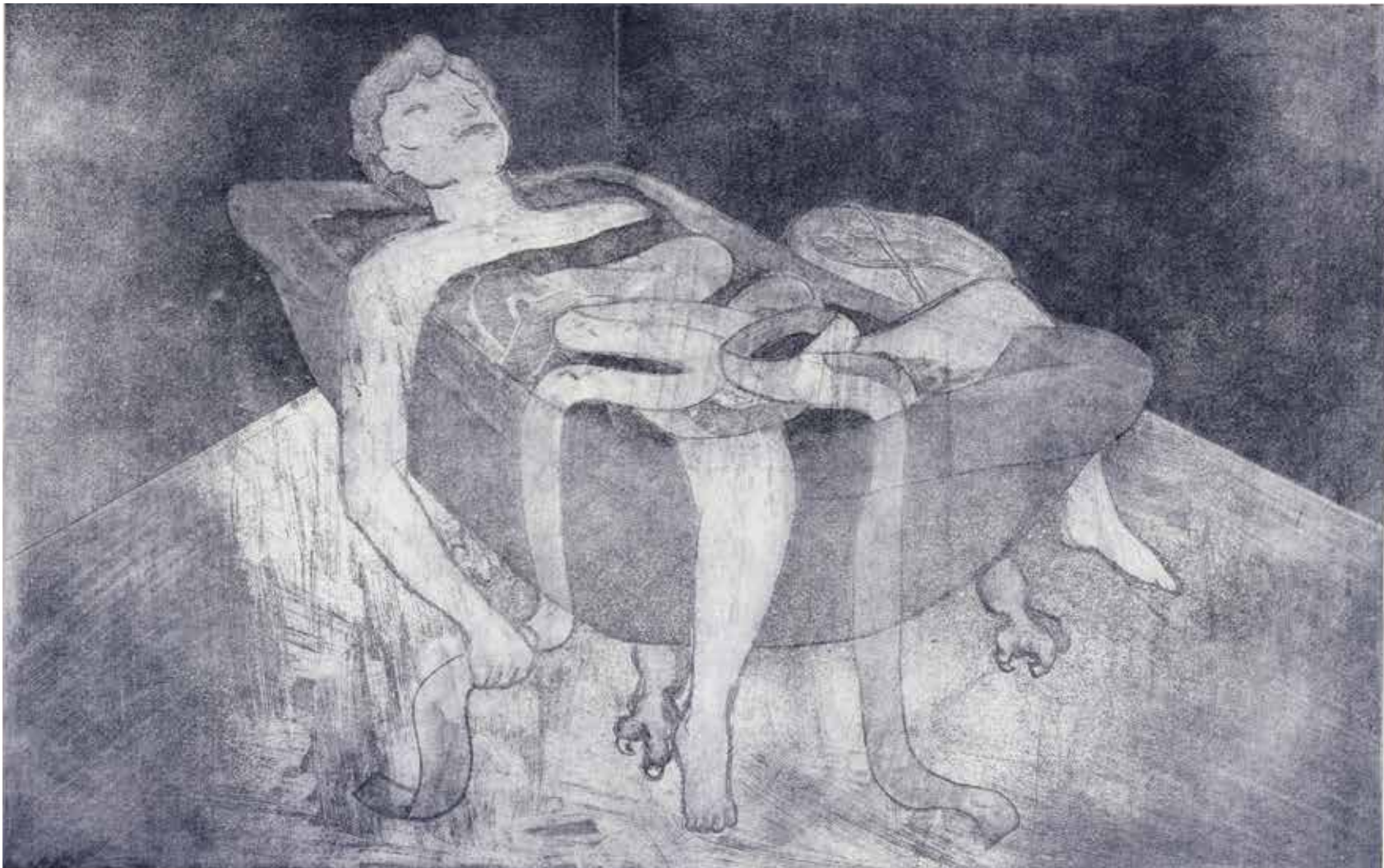
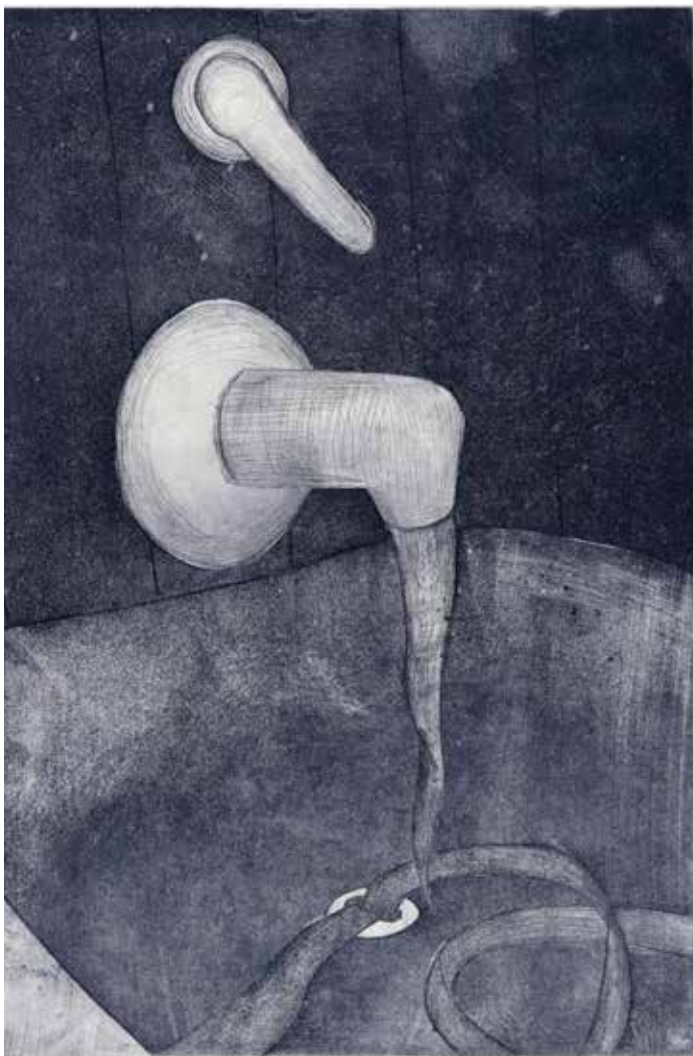


# ALEX QUINONES

BFA, ILLUSTRATION AND MINOR IN PRINTMAKING  
SAVANNAH COLLEGE OF ART AND DESIGN  
SAVANNAH, GA

My work captures moments of human interaction, intimacy and anonymity that are often overlooked. By focusing on these as my subject matter, my hope is to instill in the viewer a sense of nostalgia and longing for their own memories and thus, the work functions as a reflective moment. Presenting subject matter that is referential in terms of proximity to actual moments of intimacy rather than the acts themselves, is also of great interest to me. I utilize printmaking specifically the multiple to reinforce the idea of repetition as both concept in my work and also to reinforce process as content.

This is best exemplified in my new series of etchings addressing memory. Specifically, I am illustrating moments explicit to me that I am unable to recall. Color and mark-making present a somber and mysterious ambiance, moreover here repetition serves as a metaphor for my desire to recollect time.















ELIZABETH ARDEN

BFA, PAINTING AND PRINTMAKING  
SAN DIEGO STATE UNIVERSITY  
SAN DIEGO, CA

2018 WORKS IN PROGRESS EXHIBITION









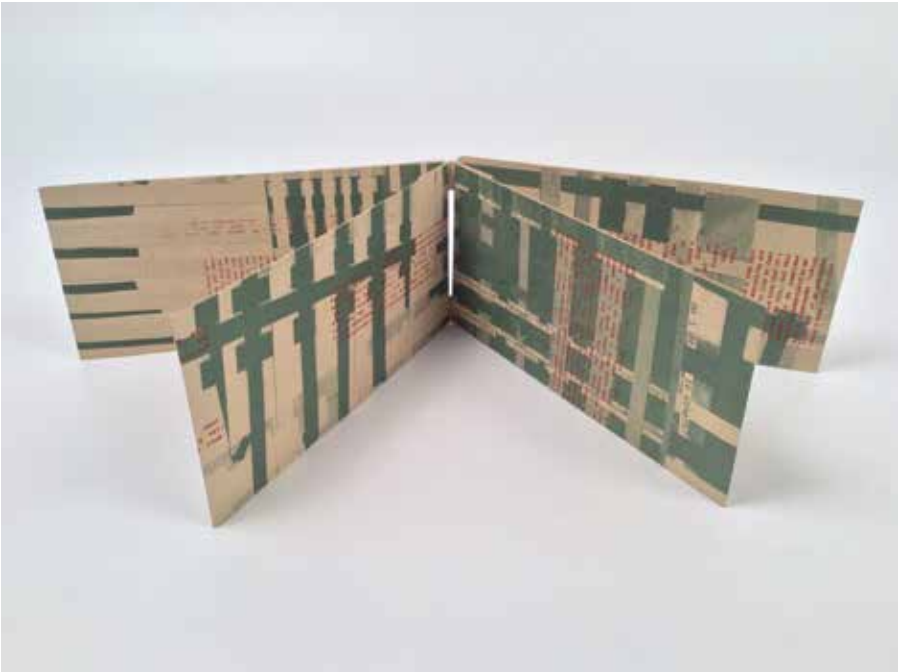
# YU CHEN

BFA, PRINTMAKING  
GUANGZHOU ACADEMY OF FINE ARTS  
GUANGZHOU, CHINA



# JUDITH GAMMONS

BFA, PAINTING, DRAWING & PRINTMAKING  
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**KYLE ANTHONY HOLLAND**

BFA, PRINTMAKING  
MEMPHIS COLLEGE OF ART  
MEMPHIS, TN

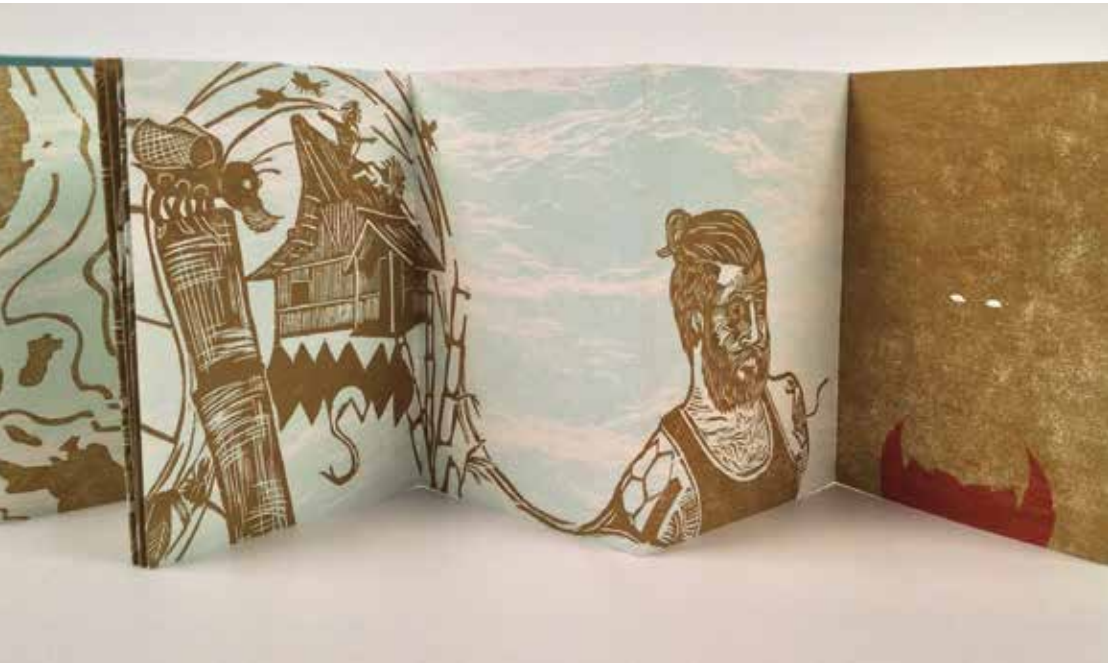




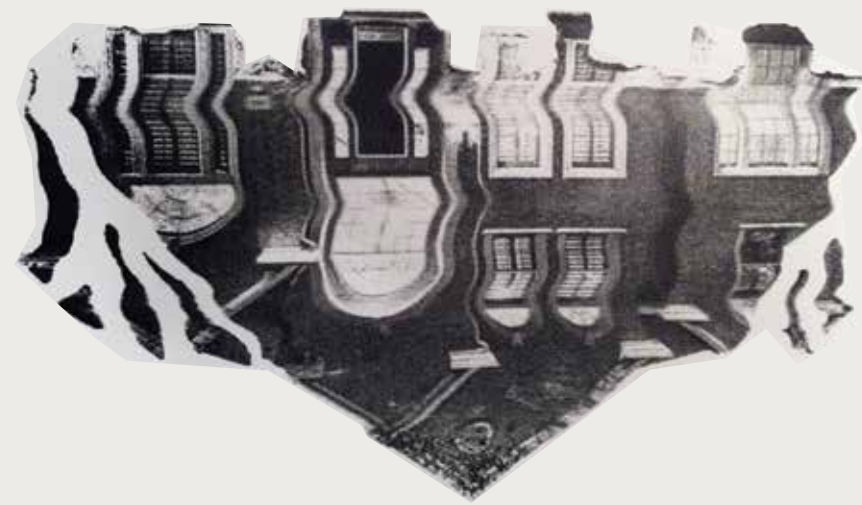


# BEN ILUZADA

BFA, PRINTMAKING  
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**EVGENIA KIM**

MFA, PAINTING  
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MOSCOW, RUSSIA

BFA, STUDIO ART + BA, ART HISTORY  
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**REBECCA ROLSETH**

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**HONGJING ZHU**

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BALTIMORE, MD





