

The background features several overlapping, flowing orange lines that create a sense of movement and rhythm, resembling sound waves or a complex waveform. These lines are centered horizontally and extend across most of the width of the page.

FREQUENCIES

SOLARIUM 2023

S O L A R I U M 2 0 2 3

Opening Reception
March 8, 2023
4 to 5:30 p.m.

Tom Fuja

Interim Vice President and Associate Provost
Interim Dean of the Graduate School
Professor, Electrical Engineering

Jason Lahr

Associate Professor, Painting and Drawing
Director of Graduate Studies

Aaron Bell

Graphic Designer
Communications Specialist

*A special thank you to
Matthew Anderson, John Lubker,
and Nicolina Holt*

“If you want to find the secrets of the universe, think in terms of energy, frequency and vibration.” – Nikola Tesla

The Graduate School is privileged to present *FREQUENCIES Solarium 2023*. Under the glass skylight of Bond Hall’s main room, we proudly present the work of nine talented University of Notre Dame master of fine arts students, created in their studios at Riley and West Lake Halls. *FREQUENCIES* represents a juried sampling of artistic explorations in wood, clay, paint, and photography undertaken by students in the MFA program.

We invite you to stand before these important works and be inspired. Feel their vibrational energy. Interpret them through your own personal experiences as well as the broader context of the creative process. And enjoy our gallery space.



Urn 1



Urn 3



Urn 2

Norah Amstutz — Ceramics/Pottery

Norah is a potter in South Bend, Indiana. She serves on the board of the Northern Indiana Clay Alliance and is a first-year graduate student at Notre Dame. At the age of three she emigrated from Ukraine with her family. This set of urns features her mother's and father's families in traditional Ukrainian dress surrounded by a Ukrainian embroidery symbol representing the fabric of their culture. The fabric is metaphorically unraveled by the violence of the Soviet Union and by moving to the U.S. The final urn features Norah and her sister, now in American clothes, surrounded by an embroidery symbol made up of American corporate logos symbolizing the loss of the old community-centric culture and growing up inside of a profit-centric culture. The iron-rich clay was dug up in Cassopolis, Michigan and is contrasted with a celestial blue glaze to symbolize the distance between our aspirations and our reality.



Resilience in Bloom
Mixed-media Polaroid photography



Nik Swift — Visual Communication Design

Nik Swift is a multifaceted artist, designer and technologist exploring the intersection between emerging technology and the human experience in contemporary society. He combines these interests to create work that aims to inspire a more compassionate world while provoking and challenging viewers to consider their own relationship to the issues he addresses at the cutting edge of human culture.

Created from a deep commitment to uplifting marginalized voices this project presents a series of Polaroid photographs generated by an Artificial Intelligence algorithm to depict LGBT individuals in Russia. Although the people themselves aren't "real," they represent very real people in the queer community suffering under the state-sanctioned oppression of the current regime. AI used in this way allows the protection of the identities of those individuals while still conveying the profound emotional impact of their stories.





Another Day (mini)

Polypropylene, soil, various organic and inorganic fragments

Riley Fichter — Sculpture

This installation speculates on a future where plastic production never ceased, where humanity's nonexistence does not stop the modes of our production from continuing to infiltrate the biosphere. Garbage, which is currently categorized as the lowest common denominator for material worth, has transformed Earth's geography and produced new challenges for the lifeforms that still linger. These weirdos are polypropylene meets fragments of organic compounds: sticks, grass, eggshells, chicken bones, seeds, dust, and more. These lifeforms utilize both organic and inorganic components to new effects that disregard the transformed objects' prior purposes.

Consider the following: What adaptations, evolutions, and mutations will take place in nonhuman entities in a posthuman world riddled with anthropogenic reminders? What cautionary tales regarding present climate and waste concerns can observance of these waste things provide? What can we, as individuals and communities and corporations and governing bodies, do in the immediate future to steer the planet's course away from a plastic apocalypse?



Nothing Was Ever Wrong With Me (2022)

Mixed media on panel

Jacob Lehmann — Painting

Jacob's work is an investigation of the impact of isolation on feelings of child loneliness. Growing up in the rural south as a queer child, feelings of isolation informed his methodologies and purpose around play. These pieces explore imagination and space by traditional use of perspective with materials like crayon, marker, cut vinyl, etc. In creating artificial spaces, influenced by the visual language of digital technologies of his childhood, the work attempts to hold his childhood precious or significant. The work contains barrier elements distancing viewers and restricting entry into imaginative spaces to reckon with childhood play and nostalgia. Dirt and mess are deliberate, evoking the messes we make as children but also abandonment as though left behind by adults, no longer participating in the play of a child. These also call back to specific memories of his childhood, playing "pretend" as an adult to relive a time that in retrospect feels more free.





Heart Seeking
20" x 26"
Color pencil
(October 2022)



Under Inspection
30" x 22"
Color pencil and gel pen
(November 2022)

Emma Ryan — Painting

Emma was born and raised on a farm outside of Minden, Nebraska, a small rural town of about 3,000 people. Growing up, she always enjoyed creative school projects but never saw art as a career. Her perception of art began to change when she took her first drawing class as an undergrad at Doane University in Crete, Nebraska. Her passion for drawing grew, eventually leading her to earn her B.A. in studio arts with a professional emphasis in drawing, followed by her acceptance into Notre Dame's MFA program. Her current body of work is an investigation of multiple gazes through detailed drawings of the figure, devoid of setting. The background is purposefully left blank to convey an ambiguous contemplative space and to control and confine the viewer's eyes to the primary subject at hand.



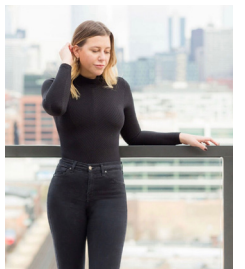
Kylemore Artist Residency Series Illustrations

Writing by Notre Dame's Creative Writing Summer Class: Jacob Moniz, Chloe Onorato, Kalie Pead, Kate Ross, Maddie Schlehuber, and Mike O'Callaghan

Grace Hamilton — Visual Communication Design

Grace Hamilton is a multi-disciplinary artist, designer, and illustrator. Her interest in design and art stems from a childhood filled with making and creating in her grandmother's basement. While working as a professional designer in New York City, she found herself consistently the only woman on her design team. She wished to return to design education to mentor students, diversify the design curriculum, and thus enact change in the current design industry. Her work reenvision design and design education through a collaborative, interdisciplinary, feminist lens.

Grace is also an active freelancer, working with a wide variety of clients such as Levi's, Aimé Leon Dore, DL1961, Live Nation Entertainment, and Lee® Denim. She has held a senior design position and management role at both the menswear brand Bonobos and the denim brand Warp + Weft. Grace holds a B.A. from Loyola University, Chicago in Visual Communication Design. She grew up in South Bend, Indiana.



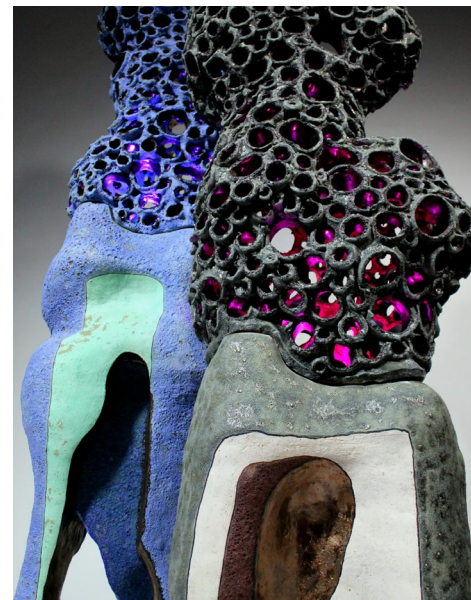


All, untitled, from the series *A World Apart*

Joseph Matty — Photography

Joe Matty is a photographer from Pittsburgh, Pennsylvania focused on the exploration and application of historical photographic processes. Drawing from 19th-century photographic practices, his photographs are created as documents that explore virtual worlds we inhabit in video games. By using the process of wet-plate collodion, Matty creates a physical object representing these worlds. He seeks to mirror the relationship between the real and unreal that the player experiences. In this iteration of the work players' game characters (PCs) are portrayed.

PCs are the virtual embodiment of each player, an avatar they either chose or designed to represent themselves in these virtual worlds. These avatars are a projected manifestation of the fantastical lives these people are living within these virtual worlds.



Featherless Tripods

Common clays, metallic oxides, and salt vapor



Hans Miles — Ceramics

Hans earned his BFA in ceramics from Arizona State University while working as the ceramic technician at Paolo Soleri's Cosanti and as coordinator of the Mission Clay Art and Industry program. His current work in large scale, non-objective ceramic sculpture is rooted in a gamble; he is positing that twisting and compressing/freeing common shapes and lines might lead to a better understanding of our unspoken spatial language. In doing so — by speaking shape and form at the human scale — we might glimpse a more united language; we might gain a connection beyond our modern headache; we might cut through the plastic everything; and we might remember what it feels like to melt together, for once and forever, with stone and the dirt beneath our feet.





All, untitled

graduateschool.nd.edu
artdept.nd.edu

Chip Sox — Sculpture

A continuous exploration of material and process, this grouping of turned wooden objects shows a four-year span of experimentation and personal expression. All of the wood was saved either from the Notre Dame scrapyard or from being processed into waste. Some wood came from a fallen tree after a storm, and some was found on a job site after a tree clearing.

The inspiration for the forms came from a masterclass at the Arrowmont School of Arts and Crafts taught by David Ellsworth, as well as an interview conducted with him in 2020. These have been an exercise in material studies. The free-standing pieces represent an attempt to play with the sculptural form of a material typically ascribed to a utilitarian craft.



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