FEVER DREAMS
AQUA ART MIAMI
MFA EXHIBITION
2017
Ernest G. Welch
School of Art & Design
A Letter from the Director

The Ernest G. Welch School of Art and Design at Georgia State University is thrilled to participate in this year’s 13th Annual Aqua Art Miami. FEVER DREAMS marks our school’s seventh straight year at Aqua and we couldn’t be prouder of this year’s MFA candidates. Each one brings a unique perspective with work representing a diverse and nuanced view of our ever changing world. Over the past three years, these ten graduate students in Drawing, Painting, Printmaking, Sculpture, Ceramics, Textiles, and Photography have dedicated themselves to an exploration of ideas, their craft, and most importantly, themselves.

We appreciate Julian Hoeber’s insightful assessment of this year’s submissions and are hopeful it will entice you to engage our students and discuss their work. In many ways, Aqua represents a launching of new careers and directions; it is an exciting endeavor and one that resonates with this cohort as they enter their final thesis semester this spring.

Located in downtown Atlanta, The Welch School of Art & Design provides a challenging and cross-disciplinary studio environment where a diversity of experiences, backgrounds, and talents are tested in the studios and on the streets. The urban experience our school cultivates has informed the ideas, messages, and approaches of each artist—be it in traditional or emerging media or performance. Guided by a strong core of established faculty active in the contemporary art world, our students learn the power of art as critique device—a lesson worth remembering in these turbulent times. We look forward to a continuing dialogue and provocative commentary as these ten talents take their places in our larger community. The Ernest G. Welch School of Art & Design is proud to present the works of its outstanding 2018 MFA degree candidates at Aqua Art Miami 2017.

~Michael White, Director
The Ernest G. Welch School of Art & Design at Georgia State University
In other words...

Any group of artists, if they are sufficiently independent, thoughtful, and invested in their unique perceptions and conditions, will necessarily have a wide-ranging constellation of ideas and working methods. Attempting to discuss the work of such a group through a unifying principle, or a monolithic curatorial conceit is a fool’s errand. The 3rd year MFA candidates at GSU are such a group of artists.

When I had the honor to come and work with them prior to their inclusion in the Aqua Art Fair, it became clear that letting them be their own best advocates would be far better than trying to corral them into the confines of my view of the world. To facilitate this, I interviewed each of them, working to build a conversation that would illuminate their practices.

I asked each artist two standardized questions: Why do you do what you do? And What is the historical context through which your work should be viewed? Fascinating and complex conversations followed in their responses. I’ve excised my voice and edited the artists’ responses for clarity and readability. Where necessary I’ve removed the natural pauses and redundancies inevitable in any spoken account of an artist’s practice. I’ve also isolated what I believed to be the most salient parts of the conversation, in hopes that the text produced would give viewers an entry point into each artist’s work.

A tremendous thank you is owed to Craig Dongoski for inviting me to Georgia State University and arranging the interviews. Not only has Craig been deeply influential on all of these artists, he was deeply influential to me when I was his student two decades ago. His pedagogical impulse frames this entire project. Also, this project would not have been possible without the incredible hard work of Kirstie Tepper who transcribed the conversations, did the first round of editing, and helped us keep focus and clarity during the interviews. She did all this in addition to being one of the artists represented here.

-Julian Hoeber, 2017

Julian Hoeber is an artist, writer, and teacher. His work explores the structural and biomorphic, mathematical and intuitive. For the past few years, Hoeber has been working on a project called “Going Nowhere,” which is centered on the design of a massive imaginary architectural structure. Originally planned as a non-functional airport terminal, the project has evolved into something far less defined, cribbing ideas from playground design, utopian modernism, and psychotherapy.

The point of this project is to concoct and then solve a seemingly endless set of problems in the process of creating structure that operates as an architectural metaphor for the radical potential of introspection.

Julian Hoeber (b. 1974, Philadelphia, PA) has a BA in Art History from Tufts University, a BFA from the School of the Museum of Fine Arts, Boston, and an MFA from Art Center College of Design, Pasadena. He has had solo exhibitions at The Hammer Museum, Los Angeles, Blum & Poe, Los Angeles, Harris Lieberman, New York, Praz-Delavallade, Paris, and Jessica Silverman Gallery, San Francisco. His work is in numerous permanent public collections including the Museum of Modern Art (New York), MOCA Los Angeles, Hammer Museum (Los Angeles), The Rubell Family Collection (Miami), Dallas Museum of Art, DZ1 Las, TX, Nasher Sculpture Center (Dallas, TX) and Deste Foundation (Athens). His writing has been published in Frieze Magazine, Modern Painters, and Art in America. Hoeber lives and works in Los Angeles.
My larger project is an attempt to untangle the narratives that have produced me and my desires and my compulsions, and to analyze these personal cultural conditions. For me, art is a mode of inquiry. I use art as a way to examine my own thinking because I find that I don’t always have access to the underlying motivation for my art making, though I’m following some compulsion.

I think our individual experiences reflect our cultural conditioning and offer insight into wider experiences. I think all we can do is talk about our own mode of being in the world. I’m interested in trying to untangle the cultural and ideological aspects of objects, and look at how those embedded cultural and ideological meanings have formed me (in particular) and us as a whole. I think of us as hybrid objects that are embedded with all this stuff from the material world around us.

The current forms I’m dealing with are an amalgam of different modes of working as a way to jam together incongruous ingredients in the same space or work. I like to combine multiple ways of working so that I am pitting different historical models against one another. So, abstraction, representational imagery, found objects, sculpture, painting… any number of things from a general tradition of art making and their histories are of interest to me. Right now it tends to be Modernist abstraction, particularly clean rational/Bauhaus abstraction, Brutalist architecture references, and certain Pop elements that are linked to a consumerist or commodity aesthetic, combined with more painterly qualities influenced by Philip Guston, Elizabeth Murray, and Phyllida Barlow. Through these combinations I’m trying to test the limits of those forms and their ability to hold subjective meaning.

I’m interested in the conflicting emotions and the tension between those objects and images and myself. This tension is exemplified by my love of Modernism and my disillusion with the underlying ideologies that drive the commodity aesthetic. There is a pleasure in indulgent consumption, but there’s a whole lot of guilt associated with that as well.

I think it’s as simple as contrasting these ideologies both my desire and my appreciation and affinity for these ideologies, and at the same time how they fail to achieve or live up to their utopian aspirations in the end.
My family spent a lot of my childhood going on long trips through the American Southwest. Spending time outdoors and camping has always been a big part of my life, and I think at an early age I fell in love with the notion of landscape—particular light and color. The desert has a really wonderful way of playing with light and color, and the desolate landscape allows for these elements to be heightened. Being in that region, experiencing those environments, has influenced the way I work.

What motivates me is a deep obsession with color. My early encounters in nature and my love of light and color have driven me to create immersive installations and paintings that push beyond our typical experiences in nature, and our move towards the hyper real or the uncanny.

I'm heavily influenced by earthworks and land art of the 1970's like Robert Smithson, Olafur Eliasson, James Turrell, and other works that heavily incorporate and isolate light and color in space, as well as Michael Heizer, Nancy Holt, and artists who work directly with the landscape. I also have an intense love for painting that isolates natural imagery like the work of Vija Celmins. Among more contemporary artists, I'm interested in Sascha Braunig's work in the hyper-real or surreal painting lineage, and Tauba Auerbach's use of color and design. I pull from various trajectories of both sculptural installation and painting.

My installation work where I'm filling a whole room with material and altering light and space extracts elements from natural experiences. I recreate the elements as faithfully as possible but as fragments dispersed throughout an installation. The experience will always fall a little short of the real thing, but I like the idea of those spaces feeling like a portal, or a place where you might be transported to a memory, or reference an experience in your life. My paintings, due to their two-dimensional form, tend to move into a kitschier realm of hyper saturated color. I focus more on an intensified color palette and a more unusual or uncanny natural environment that is reminiscent of something one might have experienced but is beyond anything that exists.

When I think about selecting color, I think back to my memories in really specific beautiful places—somewhere like Yellowstone National Park's Grand Prismatic Spring that has this intense spectrum of color that is almost nowhere else in the world. There are these isolated sites that have hyper-saturated, extremely intense colors, but they are pretty rare and really special with their access often controlled through the National Parks. I like to focus on those rare, natural palettes that are intense, and then push them to a place that is even more extreme. I'm pursuing the idea of the uncanny landscape something that feels reminiscent of what could exist but is uncomfortable because it is beyond what is seen in nature.
I'm a maker, and that's an essential part of my life. At this time in contemporary art there are lots of ways to make art without making things. I've had to bolster and shore up myself to continue with that process because it seems antiquated in a sense. 

You could make an argument that there is no reason for making. I went through a long period, where I certainly believed that the last thing I wanted to or needed to do was to add more to the pile of crap that exists already. It took a long time for me to get back to the point of making again. It happened when I realized that it's through the physical, through how our bodies traverse and exist within this space, at this time— that I can best communicate. I have an exceptional ability to understand materials and manipulate them. The result that happens when I do is the core of what I'm exploring. The question for me becomes how best to approach the manipulation of material when it is meant to produce something beyond a material product when it's an expression that contains some essential benefit.

The project I'm working on for this exhibition is a boat made out of pulped paper that is encrusted with salt. This object will be together the primary elements of my thesis concept, which is related to the antediluvian which literally means "the time before the flood." I'm working with the idea of preparing for the inevitable on one hand, and the extreme on the other. I'm thinking through what it would take to process such an event. The boat contains the idea of salvation, of being able to ride out the flood, if we think the flood is a metaphor for all the things that could happen for us. The salt ties together the humanity of the project because it relates to oceans all over the world which are the source of brine and salt, essential for human life. Salt is both required for human life and can kill. It's tied to the spiritual and magical in many religions and mythologies because of its use in cleansing and preserving.

There are unusual distinctions in our Western culture between having fine motor skills and making Fine Art. And it's mysterious to examine those distinctions. So the challenge for me is to honor the abilities that I have worked for many years to perfect: to manipulate materials and to preserve techniques. A big part of what I've come to understand as part of the value of both fine art and craft is the preserving of the human knowledge that has been acquired over a relatively short amount of time that, without preservation, could go away. There is no way to adequately express this technical knowledge through reading about it. I could not pass this knowledge on to somebody else by leaving a story behind. It's only through making the things that I make that I can continue this tradition and pass it on.
I was drawn to photo because I liked the control: the direction, the lighting. However, as I started photographing my kids more, and myself less, I realized that no matter how much I tried to control something, they always made it better when they didn’t listen. I liked that ability for error to become a happy event. It made it so things became more of a collaboration between me and the people or the objects in the image. It’s how living is and growing up and being an adult and a child, you are constantly defying and accepting certain terms.

I made a video where I burp on command. In this video I’m trying to burp a ballad. I went outside with my daughter who helped film me; she started burping with me and I tried to let the scene play out. At the same time there was a bird outside and it started calling, so we had this back and forth between sounds. I’m playing with just letting the things come out that I got in trouble for doing as a kid.

A lot of the work that I make, it doesn’t deal with a specific place, but more of a psychological state of being. I like photography’s ability to depict a location but still play between realism and artificiality. I’m inspired by fairy tales, but I stick to loose references rather than making adaptations. I’m interested in how fairy tales have come to shape me as a person, how they function as archetypes, I’m interested in how we shape fantasy, literature, and art, and how in turn these shape us as we grow up. I’m interested in where these things start to conflate.

One of my favorite artists is Jan Svankmajer. In particular I think about his adaptation of Alice in Wonderland. I like his playful, darkness and I hope something similar comes across in my work. In contrast to someone like Gregory Crewdson whose work is just dark, I’m more interested in finding the humor in the darkness of middle-class suburbia. I’m like that tension between adulthood and childhood curiosity which is exemplified in Svankmajer’s work. Sometimes people lose that as they start to get older, but I never lost it. I see a lot of things that my children do that maybe makes you think that’s weird—but then I realize that I used to do it too. I’m trying to embrace that weirdness in my recent work and embrace that Dollar Tree discount store aesthetic where the humor of working class Suburbia connects to the darkness.

Growing up in the South, I was raised Southern Baptist. Four years ago I decided that I didn’t believe that anymore. There’s very little out there to offer guidance when you split from something that has defined you your whole life. I felt lost and I didn’t think I knew my identity at all. One thing that helped me make a connection between my work and this event is the writing of C.S. Lewis. He talks about going to church and how when you feel forced to believe things that it makes you not want to believe. I’m interested not in trying to make people believe anything, but hopefully allowing them to feel what they want to feel by seeing things through my lens. I see my works as a way to create my own mythology. I see it as a way to reexamine your ideals or morals.

Lunar Landing
8 x 10 inches, Archival Pigment Print, 2016

Lillian
17 x 22 inches, Archival Pigment Print, 2016
I have spent many years working in the museum field, and have always been someone who visited museums and galleries, but I question the established norms of the institution. I’m also an artist/maker and a mother—identities that are often perceived in opposition to each other. I am Australian, but I’ve assimilated and have adapted to living in the US—I am both a cultural outsider and insider.

I love the institution of the art museum, yet I am concerned about its exclusionary legacy. I work primarily in a “craft” medium but consider myself to be an artist. I’m sustaining a practice in which I engage with unsettling content, yet I am also a fiercely protective mother fighting to prevent my children from having to experience pain and grief. These dualities (which of course are even more complicated and messy than I have described) present in my work through what I choose to reveal or not, what can be known and what remains unknown, through the reversing of background and foreground, and the macro-perspectival, or microscopic ways in which the work can be considered.

My drawings, sculptural work, and textile pieces draw from memento mori—the medieval theory and practice tied to visual or symbolic reminders of mortality or transience. I use rubbing, tracing, and embossing to record sites that are in-flux or in the process of repair or disrepair. This is evident in the work where I do rubbings to record the void created by the removal of a wall during a home renovation. The work reveals the uneven edges of the floorboards beneath using a technique that references the practice of rubbing graves, or burial markers.

In line with this exploration of memento mori I have been using natural dyes from marigolds. Victorian flower language experts considered marigolds a symbol of despair and grief. Marigold blossoms produce a yellow dye, which requires a mordant to shift the chemical structure of a plant-based material like cotton in order to bond permanently with the dye. Instead of using traditional mordants, I am utilizing breast milk to aid in this permanent bond and to underscore the shifting meaning in the work, between things getting better or degrading, and between birth and death.

I’m someone who works best in collaboration, behind the scenes; I’m interested in hidden information. In addition to my studio practice, I maintain a collective curatorial practice (Selvage Collective). Within my studio practice I allow my children to participate in the process of making with me. This has added another layer of narrative to my work. Their marks and my interaction with them are recorded as marginalia—things that are noted within the borders or boundaries of the page. My studio practice, as well as my curatorial work as part of a collective, have become an intermediary between conflicting ideas and have become moments in which to pause and to try to see things a bit differently. I’m working to undermine the idea of the individual authoritative voice. I am exploring the power of the small rebellion.

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I grew up in Iran, a place with very deep aesthetic traditions and cultural practices. If I can’t say something in English that adequately expresses the complexity of my thoughts, maybe I can represent my experiences and way of thinking through my artwork. I am using my artwork to breakdown cultural divides and communication or language barriers. My work explores the notion of identity, humanitarian principles, environmental issues, culture clash, mutability, and displacement.

I grew up in a culture of rich colors, architecture, and complex geometric designs such as ornate mosques. These surroundings have a profound effect on the work that I make and continue to resonate through my current work. When I started to work as a fine artist I felt like all these subconscious influences could be very consciously introduced into my practice. My early work was about specific social and cultural restrictions and limitations placed on women. While I still think these issues are important, my work has now shifted to include broader art historical references and global aspects that I have gained during graduate school. I felt a lack of contemporary art in my education, which is why I wanted to have experiences outside of my country. I knew there had to be Persian artists who had participated in modern and post-modern art, but I had rarely encountered them in books that were available to me. The effect that this new information has had on my work, in combination with current unforeseen immigration issues, is far beyond what I could have anticipated.

The work in this exhibition is a metaphor for how we exchange knowledge and how we use perspective or illusion to present shifting patterns, colors, or forms that ripple, break, and re-form. I want to create work that is activated or responsive once the viewer is involved. The work operates as both two-dimensional and three-dimensional.
In my work, I revisit my childhood memories. Wheneve rall I try to find the reason why I am making these neotenous paintings (the word neoteny refers to the retention of juvenile features in the adult animal), and why the aesthetic of cuteness is valuable to me, I go back to one moment in my childhood. My parents immigrated to the United States when I was ten. When I first got assigned to my fourth-grade class in North Carolina, I went into the classroom and immediately started speaking in Korean. I was expecting everyone to understand what I was saying. In my previous world, my family, teachers, and friends all spoke Korean. I didn’t know why this class couldn’t understand me. It was then that I felt like, I became an infant again inside a child’s body. Eventually, my other senses developed to compensate for my inability to communicate verbally. My antenna for sensing other people’s emotions and gaze became extremely sensitive. I am accustomed to using nonverbal methods to express who I am. I bowed and look at people with shiny eyes to speak my gratitude, using myself as the subject of performance. My ways of thinking and feeling developed this way, and I’m doing the same thing through my painting.

I believe that people’s perception of children as “cute” is only seeing the outer layer of something more complicated. Infants and children go through a lot of different emotions. Because children can’t articulate their feelings, these feelings remain more intense. For me, what is unspoken is sometimes far more real, than what is spoken through language. Anything I say out loud becomes very flat and at the same time ephemeral. I remember the times as a child when I felt melancholy and experienced contradicting emotions. I was angry at my mom, but I loved her—conflicting emotions that I didn’t know how to put into words. Those feelings are sometimes very dark and intense, and they can shape how children grow up into adults.

My earlier paintings started out as self-portraits as a cat. People thought they were cute because the appearance of naivety overpowered the intended complexities. I felt like I was a child again who was being misunderstood. I wanted to bring some changes to my work. I soon introduced another character into my paintings: a girl. Just because the subject changed from a cat to a girl, the audience seemed to empathize better with the work. Through textured brush strokes and muted colors, I create paintings that aren’t one-dimensional in content. I was intrigued when I saw my four-year-old niece drawing. Her drawings always start with a dark outline, but whenever she begins to shade in, the marks would always go outside the contour line. What was even more interesting was that I could tell that she was doing her best to keep her marks within the outline, but they kept going outside. To me, those irregular and rough marks seemed honest and beautiful. My goal is to be able to paint like my niece effortlessly. Hopefully, the audience will read my busy brush strokes and muted colors, not simply as cute, but as having deeper meaning inside.
I'm trying to reflect on narratives and stories that people have but don't necessarily talk about things that they've done, but aren't necessarily proud of, and things that they've lived and experienced which have formed who they are. I think it's important to take time to reflect on those stories and figure out where we came from.

I've collected a number of stories from individuals and edited specific passages that I believe people with similar lives can relate to. Everyone in my work remains unnamed. One story is of a man talking about his days in a motorcycle gang in the 1970's. One of his buddies is selected as the "designated drunk" leaving the bar. He goes into detail about what the designated drunk is. That person is selected to stay sober throughout their time at the bar and when they leave the bar they go the opposite direction of everybody else who has been drinking. This individual got on his bike sober, acting drunk in order to draw the attention of the police, and ended up crashing his bike into a telephone pole.

These recorded stories are then presented as sculptures. For this one, I selected a gas tank as the object for the sound to come out of. I selected the angle of the gas tank to both reflect how the motorcycle could have crashed and to embody the figure who is telling the story.

I have a deep relationship with each of the individuals who have told these stories and they are stories that I've heard several times. I've considered representing the stories in my own voice but I don't want to take away from them telling their own stories. I'm connected with the work in the way that I am producing and editing the narratives.

Three influences I often return to are Orson Welles’ War of the Worlds, country music, and ballads that tell stories. I’m interested in music where there is narrative of culture. I think there is a difference in my work though, in that the person speaking isn’t intending for the story to be distributed to a very broad audience. It’s meant to be a very personal setting, highlighting the intimacy of the experience. That’s why I’ve chosen to play the recordings at a very low volume, forcing the viewer to make an effort to really, almost so it could feel like eavesdropping.

When I was trying to figure out different ways to display the stories, I first tried just playing them loud with the speakers, but it wasn’t as intimate as I wanted. I tried pulling a section of narrative and having a related object just sitting there with the audio and it started to work better. Once I actually added things like chairs and made it into its final form—with the object representing the figure—it seemed way more successful. The empty stools, or negative spaces around the objects are a place for the viewer/participant to sit and listen.
My practice consists of making objects and performing within and around those objects. I perform in order to use my body as a sculpture. I’m using personal experiences, so using my body and being the material is the only thing that really makes sense to me. The performance is how I connect with those past experiences, and how I’m able to best communicate them to the audience.

I work very organically and intuitively. I tend to start with creating a “home.” I say “home” because for the character I’m embodying at the time, the object I create for the performance feels like their home, when in fact it’s usually just this blob-like form. The object is often something wearable. I’ve made a strange cocoon that doesn’t resemble a house with walls, floor, roof, or door because I’m interested in these mutated objects representing home. When I’m making objects for my body, I tend to focus on my pubic region and distorting that, or making weird areas that will bring people’s attention to it and at the same time, repel them. I’m extremely messy when I’m working, and I’m making the decisions really quickly, particularly with any wearable objects, I don’t plan them out as much as a fashion designer would and I’m not following a specific pattern.

In the performance, there’s definitely an energy exchange between the audience and me. I think the objects can contain that. There are remnants of my experience inside the worn objects when I depart. If I leave the object behind at the site of the performance, people that are still in the room can feel that energy in the air. It’s radiating from the object, but I’m across the room, or down the stairs, and that energy has travelled as well and it’s now downstairs too. Some of the performances that I have done in the past, I’ll have some sort of long rope or hair braid that trails behind me (a couple of hundred feet or more) and I do that to add another tangible object that has energy. As it slithers away, like a snake dragging behind where I had walked, it’s like this trail: a memory of energy that I hope people are noticing when I move through the space.

My intentions are to bring myself back to a certain headspace or body space. With the exchange of energy, my intentions are that the audience is able to either feel whatever it is I’m feeling—which in those moments is usually alien and grotesque, and othered. I want them to at least get that from me or get that this is the way that I am feeling. I want them to take that energy and be able to put themselves in my place. I want them to feel uncomfortable, but also to experience empathy.
I make functional work—I’d rather my art be used and enjoyed. I work in ceramics. Human beings have manipulated and fired clay for 30,000 years. The existence of ceramic material is testimony to human existence. I take solace in thinking that I’m part of the “long dirty line” of human beings who have played with clay. That, and the thought of someone digging up my work in 10,000 years, scratching their head and saying “wtf?” is enjoyable to me.

A compulsive sense of mischief defines my work, but that’s not to say I make frivolous jokes. A certain level of complexity intrigues me, complexity engendered by collective humanity: how we perceive ourselves as individuals, as a culture, and as a society, how we observe, celebrate, or bemoan our existence, is for me what art is all about.

What drives my work is the balance of concept and execution. The devil is in the details, and with humor, delivery is everything. My process is meticulous. Perfection is a must. I am part engineer, part stunt coordinator. Every step is planned and measured, every risk assessed, calculated, and then embraced. Pushing the limits of how the material is perceived both literally and in a social and cultural context is a means to an end. That end is to capture with irreverent honesty a moment in time when we can simply laugh at being human.
Valentina is a Graphic Designer currently pursuing her MFA with concentration in Graphic Design at Georgia State University. She has experience working with clients from the US and Germany, and speaks three languages. Her love and passion for art and design is deeply rooted in the desire to solve problems. Her trust in the problem solving process as a designer and artist gives her the confidence in her work. "As artist we must believe, then doubt, then hope and deliver."
Ernest G. Welch School of Art & Design

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Application deadlines for MFA Studio and MA Art History are February 1, 2018
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The Importance of Being Earnest

The Ernest G. Welch School of Art & Design at Georgia State University features an internationally active faculty and a rigorous curriculum that prepares students for professional careers in art and design. The programs foster critical thinking and dynamic artistic production within an interdisciplinary environment.

Georgia State University is located in downtown Atlanta within a diverse and vibrant urban setting. The campus is in proximity to prestigious art institutions such as the High Museum of Art, Atlanta Contemporary, MOCA GA, and a solid network of commercial galleries, alternative spaces, and grass-roots artist organizations. Alumni, faculty, and students are very involved in the expanding and ever-evolving scene of the international hub, having founded a number of artist-run organizations, non-profits, and creative publications.

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The Ernest G. Welch School of Art & Design’s exhibition at Aqua Art Miami 2017 could not have happened without considerable time and effort from participating students, faculty, and staff. Sincere thanks goes to Julian Hoeber, artist and guest essayist, who spent time interviewing each of the MFA’s in-studio. Additional thanks go to Craig Dienren, Associate Professor & Graduate Director; Craig Dongoski, Professor; William Downs, Lecturer; Tim Flowers, Senior Lecturer; Joe Peragine, Associate Professor; Adrienne Gonzalez, Business Manager & catalogue copy editor; Kirstie Tepper, transcriber; Valentina Caver, catalog designer; Jac Kuntz, Public Relations Coordinator & catalogue copy editor; and Director Michael White for his ever-present support and guidance.

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