RE: PROGRAM

Aqua Art Miami
MFA EXHIBITION 2018

Ernest G. Welch School of Art & Design
The Ernest G. Welch School of Art & Design and Georgia State University is proud to once again present an exhibition of MFA Candidate’s work at the 2018 Aqua Art Fair in conjunction with Miami Art Basel Week. This is the eighth consecutive year that Georgia State University has participated in this exciting satellite fair, which is celebrating its tenth anniversary. The work produced for the show demonstrates what is possible when promising artists are afforded the luxury of time, focus, and encouragement to explore.

The Welch MFA studio program is collaborative in nature, and the art fair experience has emerged as an important capstone experience providing our students with real world practice, while solidifying the bonds of community that have grown between the candidates in their time together. In addition to the eleven participating artists, I would like to give special thanks to MFA Graphic Design candidate, Ana Coello, who designed this year’s catalogue, and to Fahamu Pecou, a renowned Atlanta-based artist, who wrote the catalogue essay and contributed the exhibition title “Re: Program.” Fahamu spent several days on campus visiting the MFA candidates in their studios and wrote an insightful essay underlying the natural connections that have developed between the participants as they worked side by side throughout the three-year MFA program.

Located in downtown Atlanta, the Ernest G. Welch School of Art & Design seeks to provide a challenging and cross-disciplinary studio setting where a diversity of experiences, backgrounds, and talents are put forth and tested, on campus and throughout the city. This urban experience informs the ideas and approaches of each artist and scholar, both collectively, and in ways that are unique to each individual. Under the guidance of established faculty who are all active in the contemporary art and design world, the programs of the Welch School help cultivate the next generation of successful artists, educators, and scholars. The 2019 MFA candidates have used the last three years to develop and defend their ideas, expand their abilities, and ultimately hone their own distinct voices. These students of Ceramics, Drawing, Painting, Printmaking, Graphic Design, Photography, and Sculpture have achieved much already, but more importantly, have demonstrated that there are still greater things on the horizon. I look forward to seeing what comes next.

Welch school of Art and Design is proud to present the outstanding work of the 2019 MFA candidates at Aqua Art Miami 2018.

Joseph Peragine
Director
Re:Program

Dr. Fahamu Pecou

In 2016, during a bitter and unprecedented Presidential race, federal authorities issued warnings to Congress of a new kind of terrorist threat, the widespread manipulation of a core foundation of our democratic way of life: our elections. These officials and cyber specialists warned that our systems were being hacked, infiltrated, manipulated, and circumvented by foreign agents hell-bent on destroying our way of life. Ever since this revelation, hacking has become somewhat ubiquitous. Formerly the type of stuff relegated to the realm of nerd fantasy or the mostly foreign world of cybersecurity and IT professionals, in recent times hacking has become a salacious and buzzworthy term. Dare I say, sexy, even. Despite its new position as zeitgeist, hacking has become mistakenly labeled as something nefarious; think Russian spies, Chinese bots, voter fraud, and exposure of personal financial and credit information. Mostly it is misunderstood, confounding most people who have little to no idea how hacking works and or how hacking can be as generative as it is destructive.

Generally speaking, hacking is merely a form of programming or perhaps, counter-programming. Initially, hackers merely explored the limits of programs and systems, deciphering and rewriting codes, pushing the boundaries of what a computer could and could not do. But on the other hand, a hacker can wreak havoc on a computer system or network by freezing, deleting, and even stealing data. These types of digital breaches threaten to leave us exposed and vulnerable as our lives play out more and more on digital platforms.

In moments like these throughout history, artists have responded with works which complicate the often didactic notions and fears expressed across the social and political landscape. During my visit with the MFA candidates at the Ernest G. Welch School of Art & Design at Georgia State University in the fall semester of 2018, the term “hacking” came up many times. At a certain point, it became almost thematic, but in ways that both intrigued and comforted me. What was most refreshing and exciting is the unique and compelling ways hacking was explored through the students’ practices.

For this diverse group of artists, hacking is broadly interpreted. It is not limited to technology, but rather extends to ways of reframing mediums, social mores, and even expectations. These artists are not referencing the term in the same way. Rather, it seems to float just over their heads, nearly imperceptible, but certainly influential. As each artist explained their process and thinking, what became clear is this idea that the artist’s role remains uniquely positioned by contrast, reveal something much more real and truthful: that what we ultimately see is more an illusion than what is there, in front of our eyes. By exploring these perceptions of altered digital technologies, these artists are commenting on how our minds manipulate images of reality. In contrast to others, Jahangir even goes as far as to manipulate software to alter the outcome of his digital images which highlights the tension of language barriers. These works which become abstractions of the purported empirical reality of digital photography, by contrast, reveal something much more real and truthful: that what we ultimately see is more a reflection of how we’ve been conditioned to think, than what is there, in front of our eyes.

Mohammad Javad Jahangir’s photo-based abstractions are commentaries on identity as informed by various social behaviors and social spaces. Jahangir’s struggles as an immigrant are explored through his works. Figures cloistered in abstracted compositions, and multi-media collages are a commentary on themes like isolation, and how identity is negotiated in contrast to others. Jahangir even goes as far as to manipulate various software to alter the outcome of his digital images which highlights the tension of language barriers. These works which become abstractions of the purported empirical reality of digital photography, by contrast, reveal something much more real and truthful: that what we ultimately see is more a reflection of how we’ve been conditioned to think, than what is there, in front of our eyes.

Travis Lindquist’s paintings are exquisite disruptions of both memory and material. Where the often requisite technology of hacking may not first come to mind while viewing Lindquist’s work, upon more in-depth examination, it becomes abundantly clear. His large-scale paintings
combine violent marks and gestures in unnatural colors like bubblegum pink, and fluorescent greens over otherwise serene cell phone generated photographs of the beaches he grew up around as a child in Cape Cod. Here Lindquist circumvents notions of memory and nostalgia by asking “What can I let live?” Lindquist attempts to open up new, more complex ideas, thoughts, and feelings by exercising restraint through his mark-making and anti-intuitive color choices.

Ana Carolina Meza Mendoza makes minimalist sculptures using both traditional materials as well as new technologies. A fundamental aspect of her work can be viewed through her passion for architecture and particularly simple structures like stairs and ladders. Using a 3-D drawing pen, Meza creates objects that explore minor architecture, a relatively new theory rooted in the idea of deconstructing the politics of architecture. Meza’s 3-D constructed hats, jackets, and purses are as much a commentary on art and fashion as they are a statement on destabilizing established systems of power. She challenges the idea that power is inherent to stability by constructing objects that appear weak or fragile. Created by building a network of simple architectural structures, these pieces are a commentary on the specificity of objects for human use, what gets kept, what is left behind.

Nathaniel Dean Mondragon uses performance, painting, video, and more to comment on queer lifestyles and popular culture. This work explores ideas around glamour as both masquerade and magic. Mondragon considers his art objects as talismans—objects imbued with magic or mystical powers. Specifically, Nathaniel’s paintings, digital work, and performance-based objects interrogate beauty standards and the surreal categorizing of “types” in digital spaces like dating apps. For example, the life-size body pillow is an amalgamation of body parts designed to create an idealized cuddle buddy. Notions of symmetry as perfection are echoed in Mondragon’s drag mask paintings, which use drag makeup aesthetics to trick the eye into believing it sees something which isn’t truly there.

Maria Ojeda’s exquisite soft sculptures and forms tap into notions of memory and material. Layers of fabrics, found objects, and other domestic materials are carefully selected and methodically composed and sliced into intimate moments. Each assemblage is like a record, the residue of a history, as if years of collected experiences are found and extracted from the countryside our childhood home, or a grandmother’s closet stuffed with traces of her many lives. These sculptural compositions also have a very painterly effect in their application of color and texture. Sometimes embellished with tassels or coated in South Georgia pine resin, these cross-sections of stuff can be viewed as portraits of our presence.

Carla Powell’s background in textiles informs her work with fabrics. Powell’s impressive textile works can also be viewed as a form of social activism. Incorporating traditional techniques such as weaving, sewing, and fabric dying, Powell constructs and deconstructs textile pieces to create large-scale, fabric collages. These works question notions of agency and authorship for populations of impoverished women whose sense of dignity is often tied to labor. Silk scarves are carefully deconstructed highlighting the complex and labor-intensive techniques used to create them. Gold lurex woven into her pieces point to the intrinsic value of these women’s lives. The portraits are made more compelling by Powell’s intimate knowledge of the cultural and social practices of the women with whom she works and studies.

This exhibition by the Ernest G. Welch School of Art & Design MFA candidates is a compelling and gripping commentary on contemporary culture. It is a unique time. One that sits squarely at the precipice of a new and yet-to-be-revealed world, the intersection of material and digital culture. The ideas, themes, elements, and articulations of this juncture are wholly evident in this work and provide a space of rich reflection and contemplation. Cyber threats such as hacking have changed the way we do politics, and progressively more and more, how we experience the world. As new technologies emerge, so will new threats, but also new opportunities. It’s encouraging to see these artists engage our world so thoughtfully and with work that is as eloquent in its articulation as it is compelling in its presentation. This is the time for creation. It is the time for questioning. The future is bright. As I always say, “In the future historians will tell what happened, artists will tell how it felt.”
Mohammad Javad Jahangir, Travis Lindquist, Carla Powell, Shanequa Gay, Ana Carolina Meza Mendoza, Andrew Adamson, Aaron Artrip, Amin Ghasemi, Maria Ojeda, Jessica Caldas, Nathaniel Dean Mondragon.

Photograph: Coorain Devin
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Andrew Adamson is “really serious about being really silly.” He treats humor like “a big cozy blanket that one can wrap themselves up in to stave off the cold.” There is too much to be serious about; laughter is the best medicine, and he uses his sculpture to reduce the fever. In his ceramic work, he uses traditional techniques to illustrate brief vignettes of humor to help oppose the bleakness. He offers the illusion of sobriety through a highly rendered sculpture, but he’ll try to get you drunk on its ridiculousness. Deploying this methodology of comedy not only allows for an often callous honesty but also an inclusivity that is frequently absent in the art world. All things considered, he is “just looking for a spoonful of sugar to help the medicine go down.”

Andrew’s sculptural ceramic work combines highly rendered forms with a slightly prickly humor. Instead of avoiding the notion that a funny piece of sculpture may be taken less seriously, he leans into this idea with a deadpan awareness. Whether he is critiquing a serious societal concern, the potential stuffiness of fine art, or just creating contradictory, absurd aberrations of god, his main concern is that you’re having a good time.

Andrew Adamson has been creating art for most of his life, but he inevitably found ceramics to be the perfect canvas for his ornery illustrations of nonsense. His ability to manipulate clay in such a convincing way will make you momentarily forget that you’re looking at something so effortlessly silly. Andrew attended the University of West Florida for his BFA and is pursuing his MFA at Georgia State University.
Aaron Artrip is an Atlanta based musician and artist focusing on the relationship between himself and consumer electronics. He searches through discarded, often forgotten analog and digital hardware systems to find musical forms of rhythm, pitch, and pattern. Aaron’s work takes many forms including drawings, prints, sound recordings, installations and performances.

His current project is “The Big Dum Drum Machine.”
Jessica Caldas is an Atlanta based artist, advocate, and activist. She has participated in numerous emerging artist residencies, including the Atlanta Printmakers Studio in 2011, MINT Gallery’s Leap Year Program from 2012-2013, and WonderRoot’s 2013-2014 Walthall Fellowship. She is currently a 2018-2020 Creative Project Resident. She was awarded The Center for Civic Innovations 2016 Creative Impact award, named Creative Loafing’s Best of ATL Artist for 2016 and 2015, received the City of Atlanta Office of Cultural Affairs Emerging Artist Award in Visual Arts for 2014, and was a finalist for the Forward Arts Foundation’s Emerging Artist Award in 2014. Her work has been featured in Burnaway, ArtsAtl, Creative Loafing Atlanta, Atlanta Magazine, Simply Buckhead, and more.

Jessica Caldas is currently pursuing her MFA at Georgia State University and received her BFA in printmaking from the University of Georgia in 2012. She currently lives in Atlanta, GA.
Shanequa Gay, an Atlanta native, received her AA in Graphic Design and Fashion Marketing from the Art Institute of Atlanta, a BA in Painting from The Savannah College of Art and Design (SCAD), summa cum laude, and is currently an MFA candidate at Georgia State University. She is one of ten selected artists for OFF THE WALL a city-wide mural initiative led by WonderRoot and the Atlanta Super Bowl Host Committee (2018). In 2013, Gay was chosen by The Congressional Club to be the illustrator for the First Lady’s Luncheon hostess gift for First Lady Michelle Obama. Gay’s work includes features in the Lions Gate film Addicted, the BET television series Being Mary Jane and Zoe Ever After, and the OWN series Greenleaf.

Solo exhibitions include the Hammonds House Museum, Atlanta, GA (2015; Anne O Art Gallery, Atlanta, GA (2016; Wofford College, Spartanburg, SC (2017; Mary S. Byrd Gallery, Augusta University, Augusta, GA (2018; Sumter Gallery of Art, Sumter, SC (2018; and Milliken Gallery, Converse College, Spartanburg, SC (2018. Group exhibitions include Xhibiting Blackness, Evolve the Gallery, Sacramento, CA (2016; WonderRoot Cape Atlanta Contemporary Art Center, Atlanta, GA (2015; Personal Politics: Artist as Witness, Memory Keepers, & Social Conscience, Hudgens Center for the Arts, Duluth, GA (2016; New Painting, The Southern Gallery, Charleston, SC (2016; 5 Perspectives, Steffen Thomas Museum, Buckhead, GA (2018. Residencies include Independent Study, Iwakuni, Japan (2015; The Creatives Project Artist-in-Studio Program, The Goat Farm Arts Center, Atlanta, GA (2015-2017; and Baldwin’s Room Artist in Residence, Johannesburg, South Africa (2017. Public Collections include The Savannah College of Art and Design (SCAD, Sham Shui Po, Hong Kong; The Georgia Cyber Innovation and Training Center, Augusta, GA; The Chattanooga African American Museum, Chattanooga, TN; and Auburn Avenue Research Library on African American Culture and History, Atlanta, GA.
There is an ancient Taoist belief, that in the middle of the ocean there are a cluster of islands where immortals dwell. This belief was one of the inspirations for Buddhist Zen gardens. The idea of meditation was not about natural aesthetic beauty, but a way to reach total freedom of the mind.

In this series of digital paintings, Amin is inspired by this Taoist story and the practice of Zen gardens. He creates an infinite landscape which invites the viewer to contemplate and strive to reach a meditative moment. In these works, he uses the “unrestricted space and infinite planes,” which originate from the tradition of Eastern miniature painting, to achieve that.

Amin Ghasemi is an Iranian multidisciplinary artist who lives in Atlanta, GA. He received a BFA in Photography from University of Tehran and he is a current MFA Candidate in Photography at Georgia State University. He works with sound, motion visuals, digital painting, and photography to explore meditative and altered states of consciousness. He is the recipient of Ernest G. Welch Fellowship Award in 2016 and Welch Photography Award for Graduate Summer research in 2018.
Mohammad’s photo-based artworks examine visual representations of social groups and explore technological and material aspects of photographic media. He investigates the photographic medium’s foundations and possibilities of photographic representation. Expanding the image beyond its frame, traditional format, and the narrative is central to his artistic strategies. In his art practice, he challenges the role of the photographer in the image production and contests the notion of the time versus space. Recently, he built on these themes to examine the photographic representation of political and cultural context. These representations include constructed images and related artifacts, which he uses as material to produce new images and installations. He interrogates the impermanence of manipulating photographs and their preservation in advance of digital technologies.

Mohammad also works with projected images. Turning a flat, two-dimensional surface into a three-dimensional space offers a way to expand the perception and experience of images in space and make a place as a memorial space for viewers. Rendering photographic images as objects, by way of their display, mounting, and placement in space, he tries to activate the role of photographic equipment in the display of his work. These relations open a conversation between photography and installation. Additionally, he works with technology in both concept and tools, treating it in a contemporary art definition. Either presented as a photographic print or as a projected image within the installation, the pieces confront photographic representation and attempt to reveal the layers constituting the image. He aspires to contest the medium of photography, applying strategies that challenge the conventional notions of production and display of photographic images.

Mohammad Javad Jahangir is an Iranian photographer who lives in Atlanta. He is an MFA candidate at Georgia State University. Mohammad studied Art at Vije and Mahemehr art institutes in Tehran and also Has a B.A in Law from Kharazmi University. The dominant theme in his work is distinguished by observation of his surroundings and an ongoing investigation of the photographic medium’s foundations through code and software.

He has participated in an art residency in Viafarini organization for contemporary art in Milan, Italy in 2015 as well as in various exhibitions around the world, including shows in museums such as the Tehran Museum of Contemporary Art and The Craft & Folk Art Museum in Los Angeles. Jahangir is an honorable member of the Institute for Promotion of Contemporary Visual Art, Tehran, Iran; National Iranian Photographers’ Society (NIPS); and International Federation of Photographic Art (FIAP). He has recently been awarded APC prize 2018 and also Iranian national photo prizes in 2012 and the national grant from the Carpet Museum of Iran in 2012.
Travis's current body of work is based on metaphysics and the defects or disruptions in metaphysics. Metaphysics is an over-arching theory in philosophy that explores the nature of being, existence, and reality. There are two departure points in his work that stem from a micro and macro view of metaphysics. The first is the overarching concept of the metaphysical, which is general and large in nature. The second comes from the notions of a small detail that then becomes a metaphor for the larger concept. These seemingly disparate starting points then result in the same resolution within the work.

It is from this place that Travis attempts to succinctly encompass notions of existence and reality, condensing them down into the simplest gestures. These abstract elements represent literal ideas and emotions through references ranging from philosophy, mythology, astronomy, physics, to popular culture, conspiracy theories, and children's songs.

Travis Lindquist (b. 1969) grew up in an idyllic seaside community in Cape Cod, Massachusetts. He is primarily a painter but has branched out into other mediums, including sculpture, video, photography, sound, and digital animation. He is currently an MFA candidate at Georgia State University, Atlanta GA, and received his BFA from Tufts University, Boston, and The School of the Museum of Fine Arts, Boston. Lindquist has worked on numerous projects as a curator, collaborator, and solo artist. He worked as an animator on Richard Linklater’s, Waking Life, is the founding member of the infamous Goldmine Shithouse, and has exhibited extensively in New York, Los Angeles, Berlin, London, Chicago, San Francisco, Seattle, Miami, Salt Lake City, and Stockholm. He currently lives and works in Atlanta, GA.
Ana makes minimalist structures that reflect her experience as an immigrant. She is inspired by architecture, ladders, corridors, and crosswalks. She is fascinated by these structures and their universal capacity to reflect power and rules. She challenges the idea that power means a stable structure and creates weak structures through materials explorations.

Ana’s artwork also explores the state of in-between and uses transparency and architecture to do so. She is originally from Colombia, coming to the US when she was 18. As an immigrant, she feels misplaced in this country, yet when she visits her birth town, she doesn’t feel like she belongs there anymore either. As an immigrant the feeling of displacement is constant.

Ana Carolina Meza Mendoza is a sculpture artist born in Barranquilla, Colombia. She received an associate degree in Design Technology from Ivy Tech Community College in 2011, and a Bachelor of Science degree for Interior Design as well as a Bachelor of Fine Art degree for Sculpture in 2016. She is currently an MFA candidate at Georgia State University in Atlanta. Ana makes minimalist sculptures inspired by architecture, ladders, hallways, and crosswalks. She uses technology in her artwork—examples include projectors, laser cutters, and a CNC router—to help her construct her sculptures. Common themes in her artwork include immigration, social identity, and political and personal structures that symbolize an abstraction of her personal experiences.
NA THANIEL DEAN MONDRAGON

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Nathaniel is a queer performance artist who uses paintings, objects, and video to investigate the occult and its influence on popular culture. The objects he makes function as talismans. Talismans, as defined by occultist Aleister Crowley, are items imbued with energy in order to accomplish the task for which they are designed. His objects can be displayed as static objects or activated in a performative action.

In “My Hideous Progeny (body pillow),” he reimagines the myth of Dr. Frankenstein and his monster in the form of a 5ft tall body pillow. The soft sculpture serves as a surrogate for a mate in the form of a body pillow. In building this work, he collected screenshots of various body parts from potential mates on LGBT social networking apps Grindr and Scruff, and constructed a digital composite. Nathaniel then printed the composite on faux suede. In this work, something digital has become physical, and the texture of the surface invites touch, emphasizing the desire for intimacy beyond the screen.

In his paintings, he emphasizes the artist’s hand through the accumulative act of markmaking on fabric over wood stretchers. The fabric is often sheer, which exposes the underlying structure of the paintings and calls attention to the individual components. Through the paintings, he deconstructs and makes queer the tradition of Abstract Expressionism.

Nathaniel Dean Mondragon is an Atlanta-based performance artist who makes paintings, objects, and videos. He received a Bachelor of Science in Film and Television from Boston University College of Communication in 2007. He is currently an MFA candidate at Georgia State University. He has performed and exhibited in both established galleries and alternative venues, such as the Museum of Fine Arts (Boston, MA), Boston City Hall, Zürcher Gallery (New York, NY), #CASTLEDROME (Hyde Park, MA), Eyedrum (Atlanta, GA), Trio Contemporary (Athens, GA), and SEASON (Seattle, WA). He has been an artist-in-residence at the Hambidge Center for Creative Arts and Sciences as the recipient of the Georgia State University Distinguished Fellowship.
Maria's practice of making art stems from an interest in collective identity and habits. She is interested in how the objects made and kept by a society reflect its values in the distinctly human comfort found in softness, warmth, and physical contact, and in the urge to accumulate and curate material goods as sentimental objects. The objects that she collects are destined for new stories that she creates, but she acknowledges the stories that already exist within them, hidden away and never to be told again. This aspect of hiding and not knowing is a problem that she contends with in an attempt to reconcile distances between individuals engulfed in vast systems of influence and conflicting values. Using sculptures composed of worn clothing, linens, old upholstery, and other domestic objects, she invokes both their alien identities and auras of familiarity. The resulting forms exist both in a realm of fantasy and tangibility, and act as sympathetic mediators for shared storytelling.

“Parlor Ghost” is composed of remnants of pillow covers, bed linens, wool, and hair, together inhabiting a halved armchair. Clinging to these found objects are the subtle residues of mysterious histories: narratives that fall by the wayside, only to be picked up and re-appropriated. Among the exposed layers of upholstery, mammalian instincts to nourish, shelter, and contain are contrasted with a consuming, parasitic activity. The protecting structures are like masses of tissue, tautly stretched external barriers, and inwardly compressed interstitial layers. They grow in and around the familiar, but dismembered, object, connecting viewers to vague memories of comfort within domestic spaces, and discomfort in response to feelings of overbearing corporeal intimacy.

Native to Florida, Maria Ojeda earned her BFA in drawing and painting from Florida State University in Tallahassee. There she became fascinated by images of wilderness, infrastructure and in-between places such as deserted gas stations on Interstate 75 and the Apalachicola National Forest. She has since exhibited at multiple galleries and events, including 621 Gallery and SOUP Experimental in Tallahassee, The Plantation Wildlife Arts Festival in downtown Thomasville, and Trio Gallery in Athens. Maria's work was also recently in a solo exhibition entitled Whim and Want at 621 Gallery and was included in an exhibition entitled “The Economy of a Woman’s Touch” in dialogue with a coinciding exhibition of international artist Ghada Amer’s work. Currently she explores the materiality of memory affixed to domestic spaces as she moves toward her MFA thesis at Georgia State University.
Carla Powell is a textile artist who uses fabrics and various fiber mediums to express herself in her art. The desire to use textile mediums comes from a long love of textiles, both as an artform and as a craft. She incorporates textiles and textile traditions from around the world into her artwork and embraces regional craft heritage and hand-stitched traditions. Her current body of work focuses on the capacity that textiles has, in its multitude of forms, to bring dignity to the lives of women, allowing them the opportunity to shape and take ownership of their, their family’s, and their community’s destiny through the act of making. Carla creates art as an advocate for women’s dignity in the face of continued disadvantage, powerlessness, and poverty.

Carla Powell has a BFA in Textiles from Georgia State University and is currently pursuing her MFA in Textiles at the same institution. She was born in Africa and has lived in Mozambique, Angola, South Africa, Bolivia, and the United States where she currently lives with her husband and two sons. She has familial roots in Africa, England, Portugal, and India, and draws inspiration from this very diverse background. Her textile art explores impressions gained over a lifetime and is informed by her multicultural experiences, embroidering, dyeing, painting with thread, and at times, weaving her own cloth. Her current body of work is representative of women’s struggle to break the poverty cycle.

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Ana Coello designed the Aqua Art Miami 2018 catalogue.

Ana is a Venezuelan designer. She earned her Bachelors Degree in Graphic Design from Universidad del Zulia in Venezuela and is currently a Welch Fellow and MFA candidate in Graphic Design at Georgia State University. Ana has had projects recognized in regional and international contests. She has worked with clients from Venezuela and the United States and her interests within design are linked to architecture and the integration between graphic design and other disciplines, as well as the exploration of new concepts.
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 grassroots 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, nonprofits, and creative publications.

The school offers:
- An MFA degree that is NASAD accredited.
- Graduate assistantships with full tuition waivers and monthly stipends are available for students in the MFA Studio programs, and numerous student in the MA in Art History, MAEd, and MAT programs.
- Competitive fellowships and scholarship opportunities available.

For more information, please visit:
artdesign.gsu.edu

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The Importance of Being Earnest

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The Ernest G. Welch School of Art & Design

Offers BFA, BA, & MFA in Ceramics, Drawing, Painting, Printmaking, Graphic Design, Interior Design, Photography, Textiles, and Sculpture; BA, MA Ed, & MAT in Art Education; and BA & MA in Art History.

In the last decade, over 55 of Atlanta and the nation’s most prestigious grants and fellowships have been awarded to Georgia State’s community of artists. Awards include MOCA GA’s Working Artist Project Grant, the Idea Capital Grant, WonderRoot’s Hughley Fellows grant, the Swan Coach House Emerging Artist Award, The Hudgens Prize, Artadia, the South Arts Prize, and the Guggenheim Fellowship.

Over the past two years, more than 160 group and solo exhibitions throughout Atlanta featured Georgia State students, faculty, and alumni. Georgia State-affiliated artists are in the permanent collections of The High Museum of Art and the Museum of Contemporary Art of Georgia, as well as museums across the country.

MA Ed & MAT degree application deadline: April 1
MFA & MA degree application deadline: February 1
The Ernest G. Welch School of Art & Design’s exhibition at Aqua Art Miami 2018 could not have happened without considerable time and effort from participating students, faculty, and staff. Sincere thanks goes to Dr. Fahamu Pecou, international artist and guest essayist, who spent time with each of the MFA’s in studio. Thanks are owed to Ana Coello, an MFA Graphic Design candidate and the designer of this publication. Additional great thanks goes to Graduate Coordinator Wesley Harvey, Senior Lecturer Tim Flowers, Business Manager Adrienne Gonzalez, Public Relations Coordinator Jac Kuntz, and Director Joseph Peragine for his ever-present support, hard work, and guidance.