

## **Lisa Kraase** Undergraduate Student, Fine Art

### **Artist Statement**

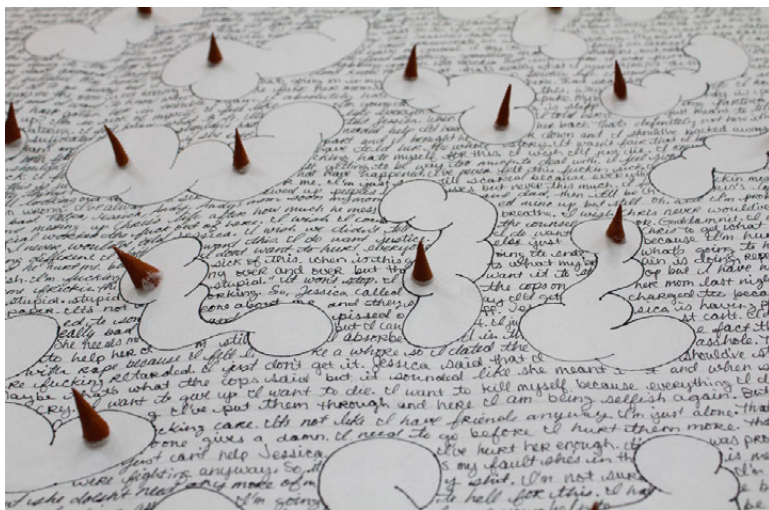
Psychological disorders and problems are the primary focus of my body of work. I am interested in the abnormalities that can exist in the human brain, particularly following a traumatic event and the integration of memory into the sense of self. I use a multitude of mediums to address topics such as these, which are both relative and unique to each individual. I draw inspiration from psychological research, past experiences, newfound mediums, work of my contemporaries, and everyday interactions.

Through my work I aim to reduce the amount of contradiction and apparent dissonance that I face by interacting on an intimate level with the mediums that I choose. I use these chosen mediums as a vehicle to explore my beliefs and make decisions about what is most important. I have found that clay has been my primary choice in medium because it has the benefit of being versatile through both organic and geometric forms while also allowing a broad range of scale and texture.

I am sure that from the perspective of the viewer my work does not call out to be touched or coddled. Instead it keeps the viewer at a distance with its spikes, a manifestation of psychological defense mechanisms. I enjoy this subtle controlling of the viewers' behavior. My work is borderline obsessive, dangerous in presentation, and protective at lengths; keeping the delicacy and true nature of each piece in tact. No aspect of my work goes without consideration, nor one concept without research.



309.81, 2012 Rice paper, pen, terracotta, 18" x 2" x 60"



309.81, 2012 (detail)

Rice paper, pen, terracotta, 18" x 2" x 60"



Don't Expect Justice, 2012

Terracotta, 36" x 36" x 3"



*You May Take The Floor For Competition*, 2012  
Terracotta, , 18' x 18' x 1/3', 2012

# Alec Rudolph

## Undergraduate Student, Fine Arts

ARTIST STATEMENT

Alec Rudolph

realm of drawing, borrows language painting sculpture, various mediums. everything I have ever learned, implied unknown history object, bring attention to which seems insignificant. Shining light on something used, discarded, found, reused all of history. human intervention gives object meaning. object as skeletal structure (physically, and or conceptually), manipulate enhances spatial presence, visual intensity. The grid display space two and three dimensionally, causes inter-dimensional conflict borderline blurred. The grid, represents order possibility of chaos, thought process. no need be square order is apparent more readily than chaos that created. Within space takes up, infinite space between 3D space display two dimensionally (vice versa) as a diagram used, unused space. alchemist, mix mediums invent colors, textures; any means of art making.

Both work different reactions of medium objects surface desired effect. Appropriation color restricted materials come across every day, most were garbage in time. techniques mediums unconventionally, aids intent of history of object in question. critical humor tradition of "art", "artist" materials used juxtapose conceptual conflict. mixing matching aesthetic arises. minimalist aesthetic ideas, shapes, textures open-ended, different interpretations. My work scattered artistic spectrum. incorporating chaos 'artist' end result, some sort of artistic merit. My visual sketchbook. One happens, next page, something else happens. The next subconsciously consideration realization within all previously used pages. revisited and not. fit categories within aesthetic. Within categories cells make up support grid. If style didn't vary crucial cells that support cells above would not exist come down over time.