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# **Hindsight 20/20**

Logan Baskett

Kelsey Cleary

Kailee Harris

Rachel Lewis

Dominic Miraldi

Merrick Wilderman

This catalogue was produced in conjunction with the launch of the virtual exhibition *Hindsight 20/20*, and in anticipation that the works included be presented on the grounds of the University of Illinois Springfield at the UIS Visual Arts Gallery.

**TWE**  
  
**N T Y**  
  
**T W E N T Y**

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As an exhibition and companion publication, “Hindsight 20/20” features works that each explore how visual language can more clearly express those experiences that are difficult to communicate through words alone. Exhibiting artists include Logan Baskett, Kelsey Cleary, Kailee Harris, Rachel Lewis, Dominic Miraldi, and Merrick Wilderman. Each of these student artists have created works that collectively strive to transport the viewer, inviting individuals to immerse themselves and recognize not only how our surroundings affect our emotions, but also how individuals impact the environment and world around them.

**I N T  
R O D U  
C T I O N**

## **Message from the Chancellor**

Dear Art Students, Faculty, and Friends of the UIS Visual Arts Program,

Like so many of you, I would have preferred to be attending in-person the annual UIS Visual Arts Senior Exhibition this week to celebrate the achievements of our graduating students and to simply enjoy the results of their ongoing creative work with talented faculty mentors.

Though circumstances beyond our control prevent us from celebrating face to face this year, those circumstances do not diminish in the slightest our students' achievements. In fact, the circumstances experienced during this Spring, 2020 semester only serve to amplify our students' resilience, determination and courage. As Henri Matisse said, "Creativity takes courage." Those words certainly ring true at this time.

This virtual exhibition, "Hindsight 20/20," provides a creative alternative for this important celebration of the visual arts at UIS. I'm so proud that each of our seniors has continued to develop their work despite challenging circumstances to present here in this new online and catalog format. My sincere congratulations to each student whose work is featured in this exhibition!

The importance of the arts in higher education and the value of art in our world remains of great importance – perhaps now more than ever. The visual arts at UIS are an essential element of who we are as an outstanding Liberal Arts institution. I am sincerely grateful to the art faculty for supporting and mentoring our students – providing the pathways to opportunity and the spaces of possibility that are essential to the mission and vision of our University.

I hope this virtual exhibition reaches a wide audience and I wish our seniors a future bright with opportunities.

Sincerely,

Chancellor Susan Koch



## Director's Forward

Each academic year, the Visual Arts Gallery programming culminates with an exhibition of works from graduating students in the Visual Arts Program at UIS. It is always our best attended event of the year, and for good reason. We look forward to this time when we celebrate our graduating students' accomplishments with them and their families, friends, and loved ones.

Before the transition to distance learning, the exhibiting students landed on the title "Hindsight 20/20" for their group exhibition. It seemed an apt title to frame the various themes that manifest in their work, brought together by a shared concern for the power of visual language to express what words alone cannot. But as our circumstances have changed, so too has the meaning of this title. Who could have foreseen how this pandemic would sweep across the globe, causing us to shelter in isolation as a means of protection both from one another and for one another? They say that hindsight is 20/20. Perhaps we will emerge from this moment with greater focus on community and better appreciation for art's role in creating meaningful connections with each other and to our place in this world.

Throughout this catalog, you will find black-and-white images—sometimes in-focus and sometimes not—of the at-home spaces these students found themselves in as they put the finishing touches on their work for this exhibition. I applaud the perseverance of these students, and offer an image of my current at-home workspace in a gesture of the solidarity we all share with our students in these trying times. We are proud of you and we look forward to your future successes in the arts!

Jeff Robinson  
Director, UIS Visual Arts Gallery

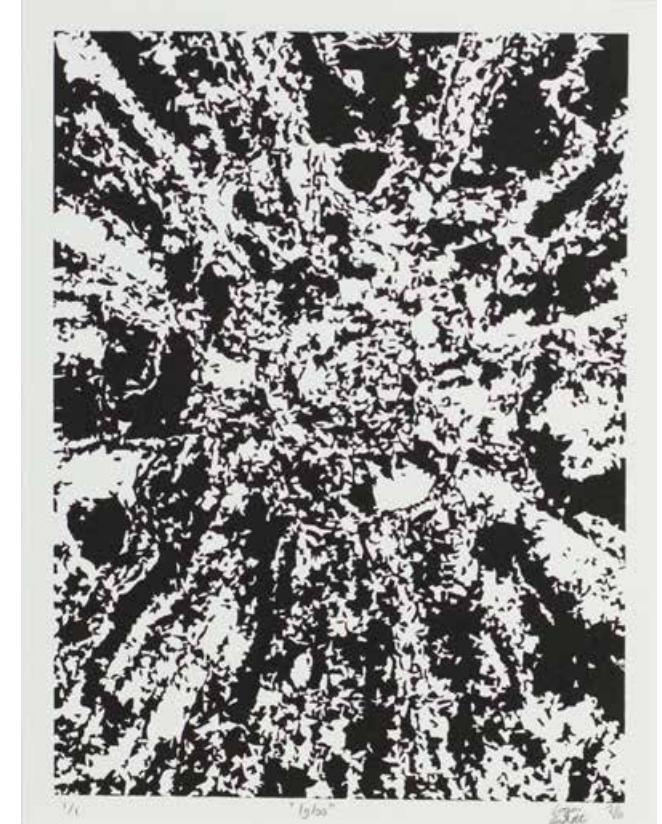
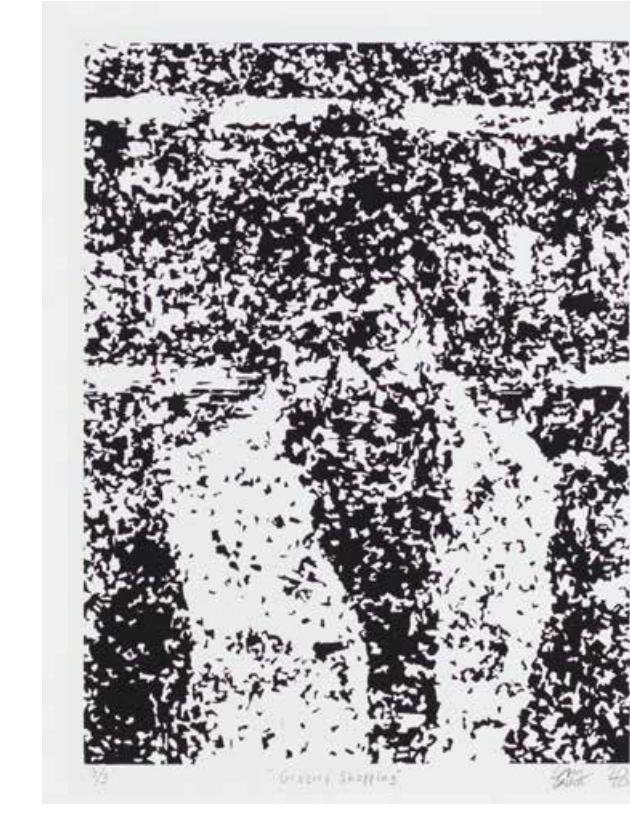
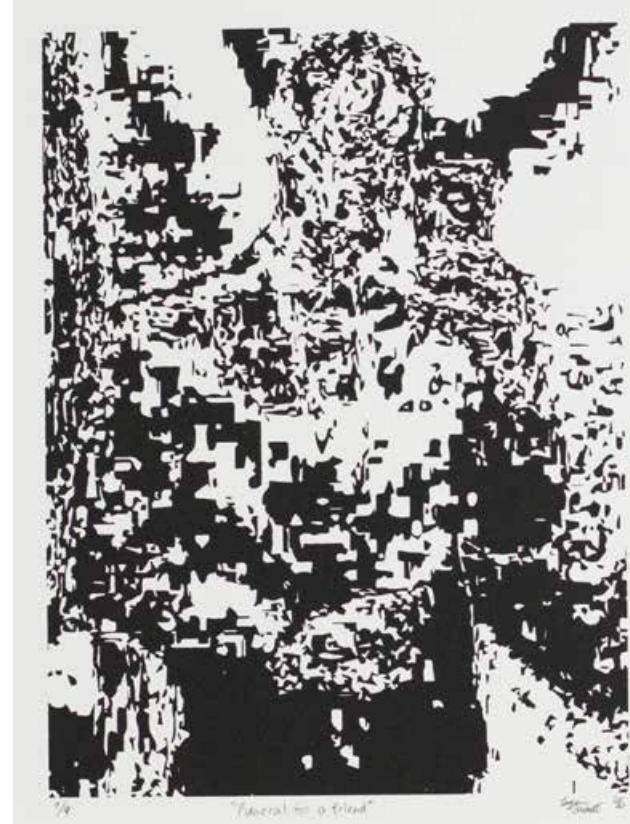
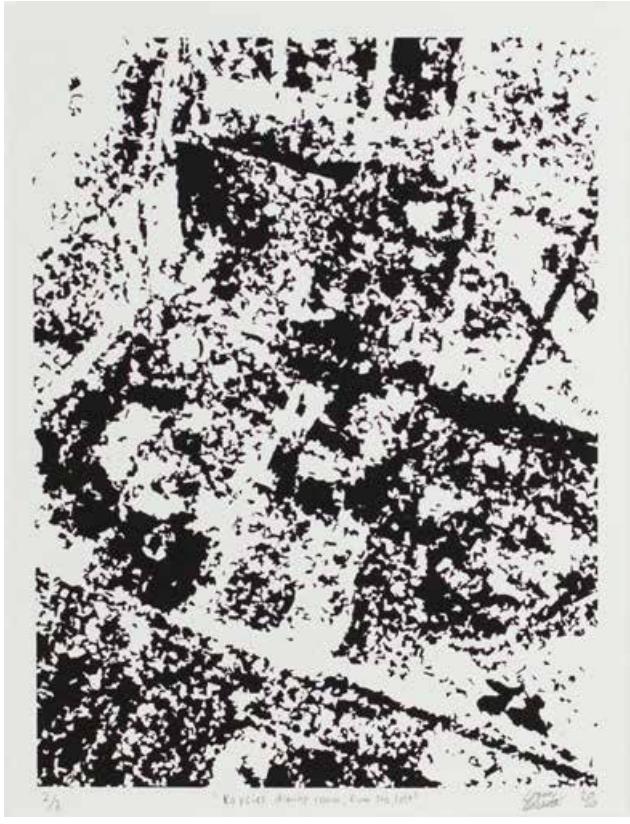


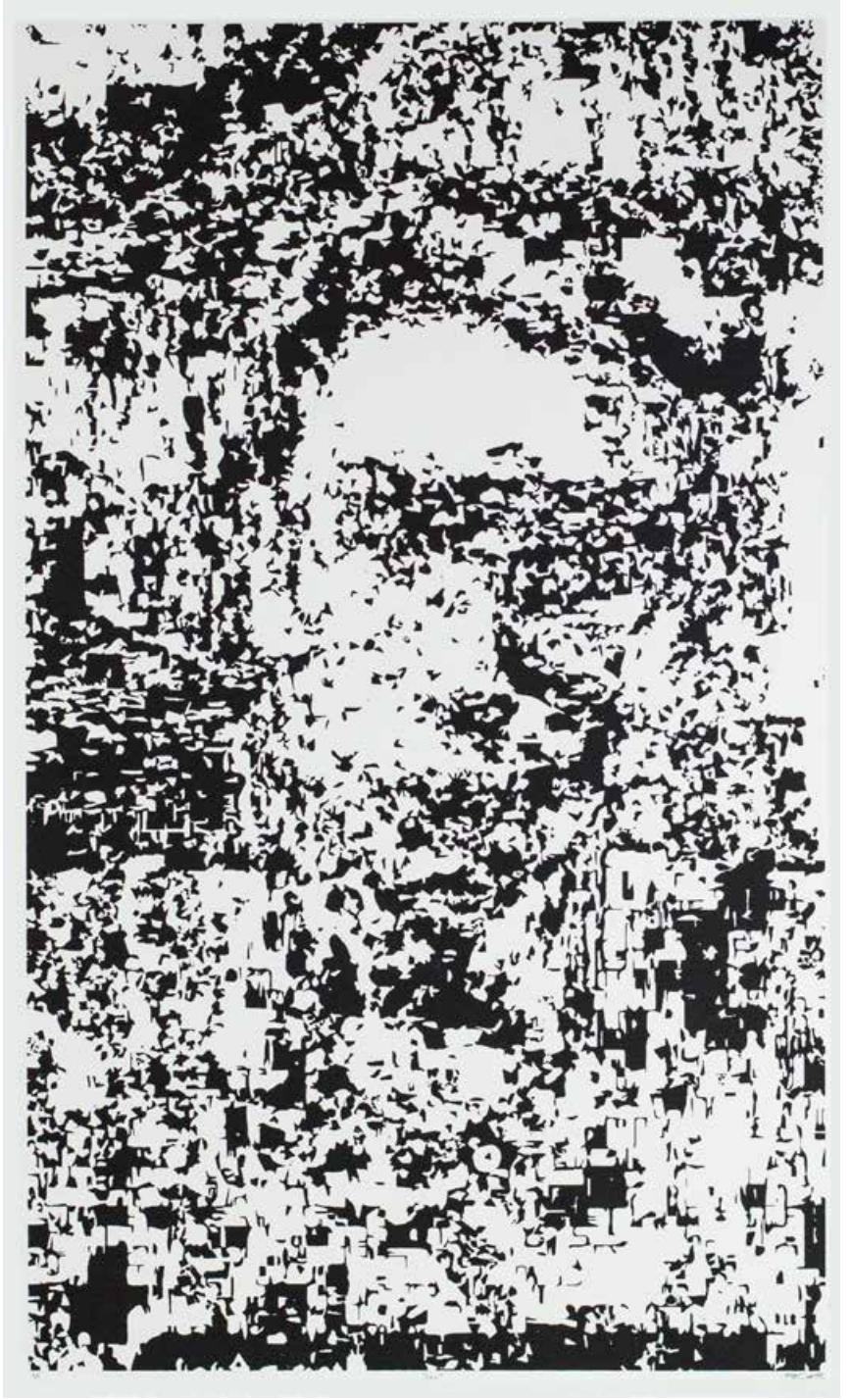


## **LOGAN BASKETT**

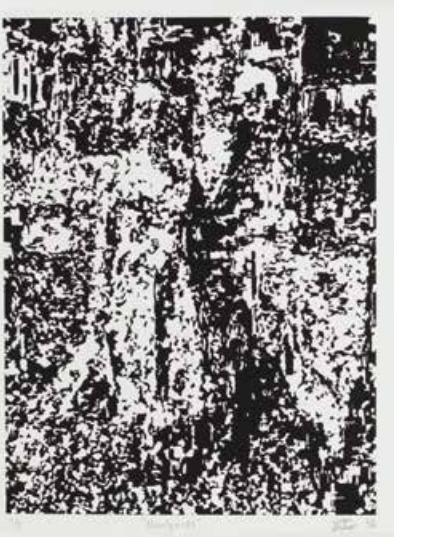
My studio practice is rooted in the hands-on printing process of serigraphy. By screen-printing digital, intentionally corrupted images, I found a loophole linking the artifice with physicality. By interweaving these mediums, I redefined the relationship between the two. I am interested in the process of abstracting and adding novel value to these prints. The instant gratification through technology removes something from the experience of having your picture taken. With film, photos need to be developed. "Pics" just need a computer or smart-phone to arrange their pixels correctly. If either of those processes goes wrong, the moment cannot be recaptured. This kind of visual distortion in particular is a metaphor for what instant gratification takes away from our experiences. Creating newly transformed images offers me more contemplative and nuanced experiences that result from the methodical and labor-intensive processes of traditional printmaking.

Through this process, I intend to re-humanize our relationship with technology and earn newfound respect and patience for hands-on design work. The computer has taken away the humanity; but that does not mean I cannot work harder to get it back. My intentions are to encourage people to see the value of these images. Seeing the details they contain, when the computer has made them artificial. My process gives new meaning to a collection of pixels that a computer has rendered meaningless. Seeing each print come into fruition gives me such an exhilarating feeling, and I want to share that with others: a restoration of our humanity.





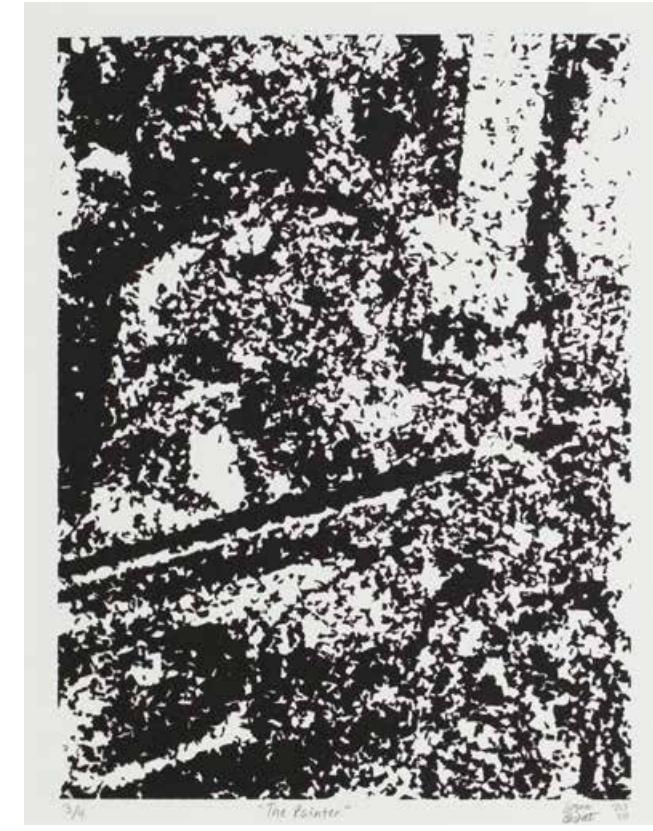
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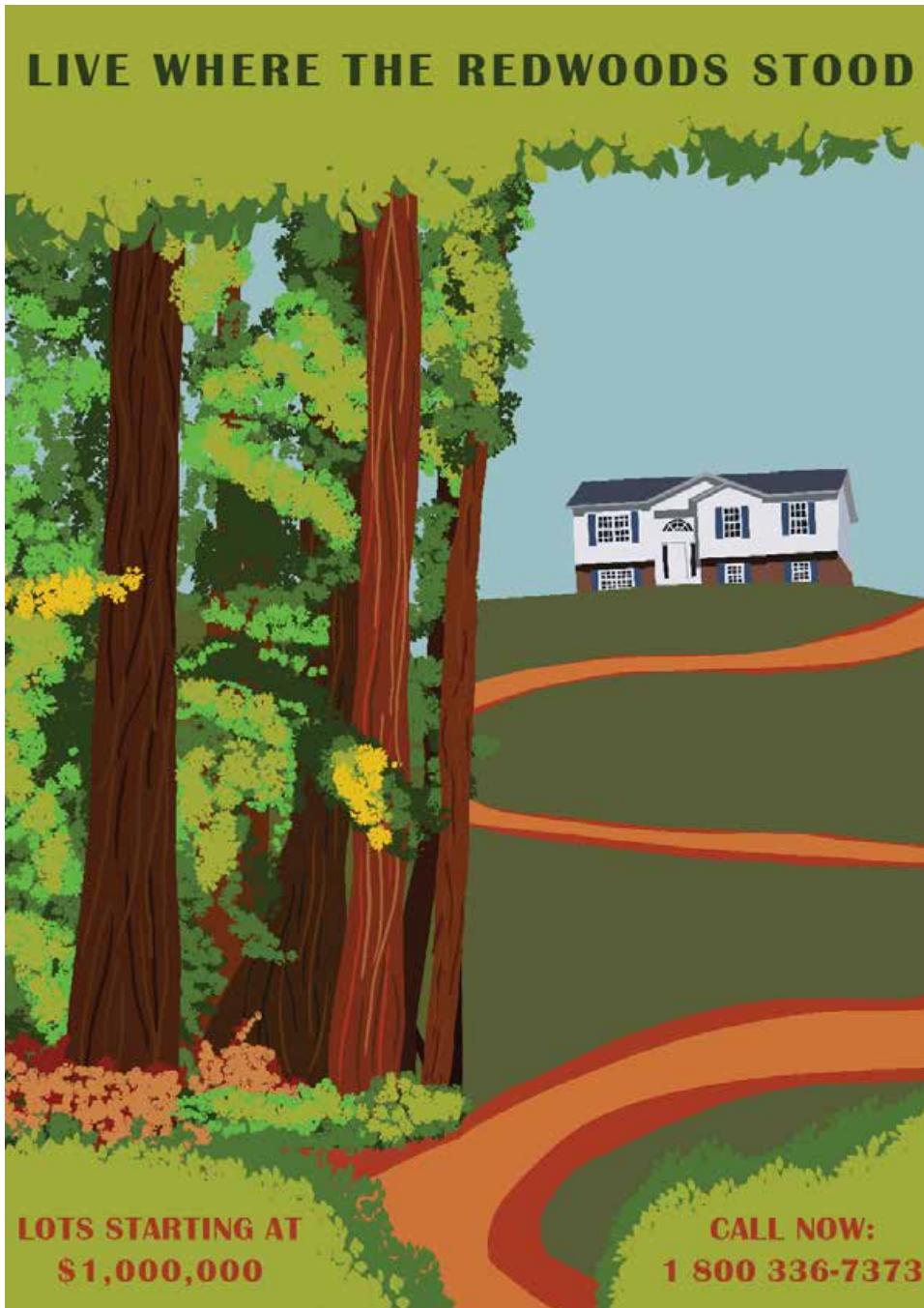
10.

1. *Kaycie's dining room, from the loft*  
serigraph on Arches Rives BFK, 8 x 11 ¾" (2020)
2. *Funeral for a friend*  
serigraph on Arches Rives BFK, 8 x 11 ¾" (2020)
3. *Grocery Shopping*  
serigraph on Arches Rives BFK, 8 x 11 ¾" (2020)
4. *Igloo*  
serigraph on Arches Rives BFK, 8 x 11 ¾" (2020)
5. *Jon*  
serigraph on Arches Rives BFK, 17 ½ x 29 ½" (2020)
6. *Jumbo Shrimp*  
serigraph on Arches Rives BFK, 8 x 11 ¾" (2020)
7. *Newlyweds*  
serigraph on Arches Rives BFK, 8 x 11 ¾" (2020)
8. *The Painter*  
serigraph on Arches Rives BFK, 8 x 11 ¾" (2020)
9. *Self Portrait: Age Three*  
serigraph on Arches Rives BFK, 8 x 11 ¾" (2020)
10. *Self Portrait: Age 24*  
serigraph on Arches Rives BFK, 17 ½ x 29 ½" (2020)



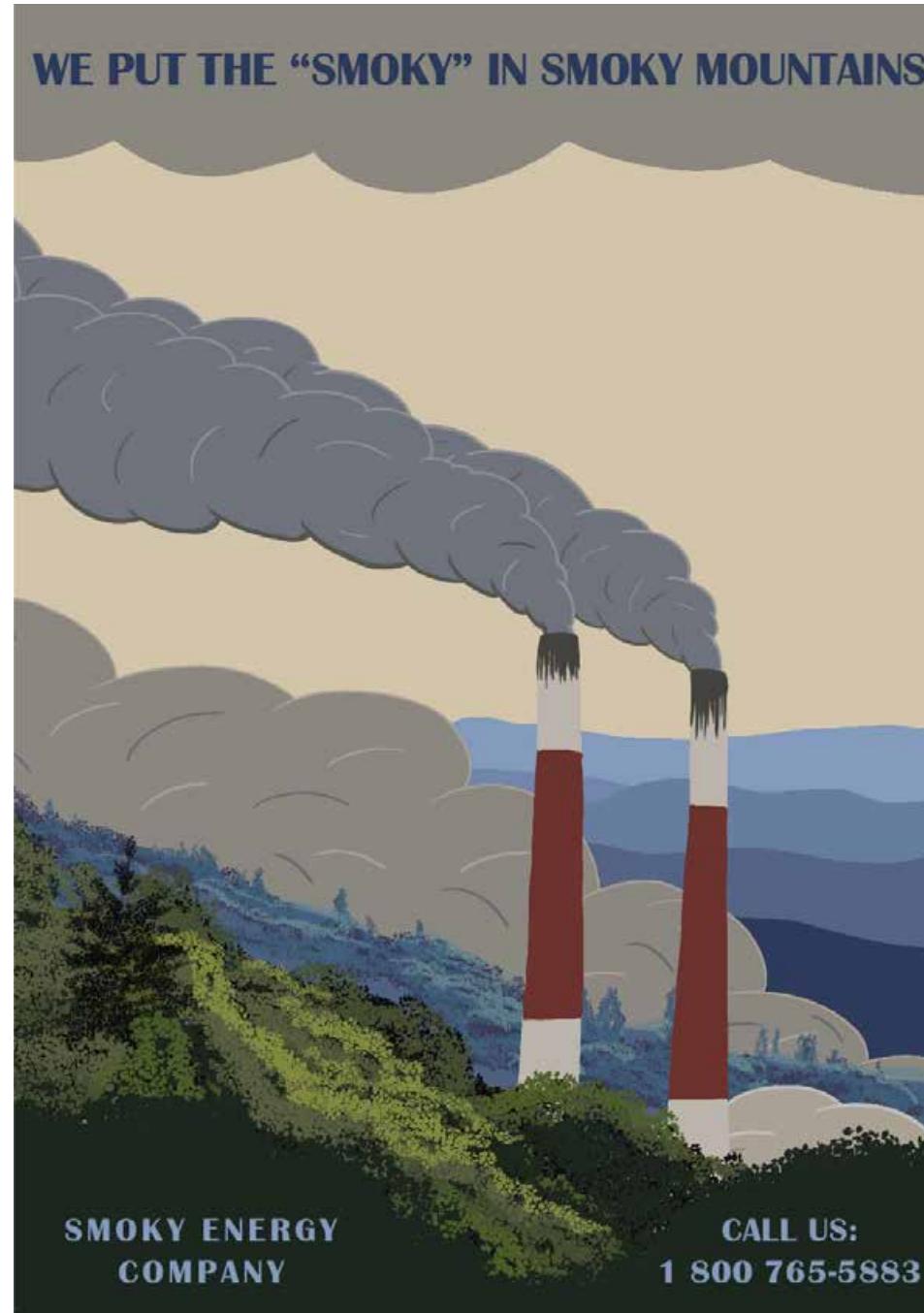
## KELSEY CLEARY

As an artist, I use digital methods to blur the line between traditional art and graphic design. Using flattened forms and limited color palettes, I create an abstracted, simplified version of reality. I create works based off things that are important to me such as running and nature. In recent works I have been focusing on the human interaction with nature. Due to recent government dealings, our ability to enjoy the great outdoors in the future has been compromised. Through my works, I aim to convey the dangers our protected lands face due to capital gain and exploitation.



1.





1. *Live Where the Redwoods Stood*
2. *The New Geyser of Yellowstone*
3. *We Put the “Smoky” in Smoky Mountains*

\*all works: digital illustration (2020)





## **KAILEE HARRIS**

Through the lens of abstraction, I desire to relate the roller-coaster of emotional experiences I have had in recent years. I am inspired by the artists of the color field and abstract expressionism art movements, merging vast fields of color and abstract forms and lines. Allied to their approach, I seek to capture the ups and downs, traumas, and emotional states I've experienced during these years. I am interested in looking back and uncovering the relationship between my reality and my dreams. In retrospect, I believe these two worlds have always coexisted. They intermingle and become a part of one another, like the flowing colors in my paintings. I work on a large scale to envelop the viewer into the painted space, evoking a deeper connection to the colors, shapes, and abstract lines used.



1.



2.



3.



4.

1. *Inhale, Exhale*
2. *Waning Gibbous*
3. *The Hopeless Romantic and the Narcissist*
4. *After Party*

\*all works: acrylic, PVC glue, and Floetrol on wood panel, 48 x 48" (2020)





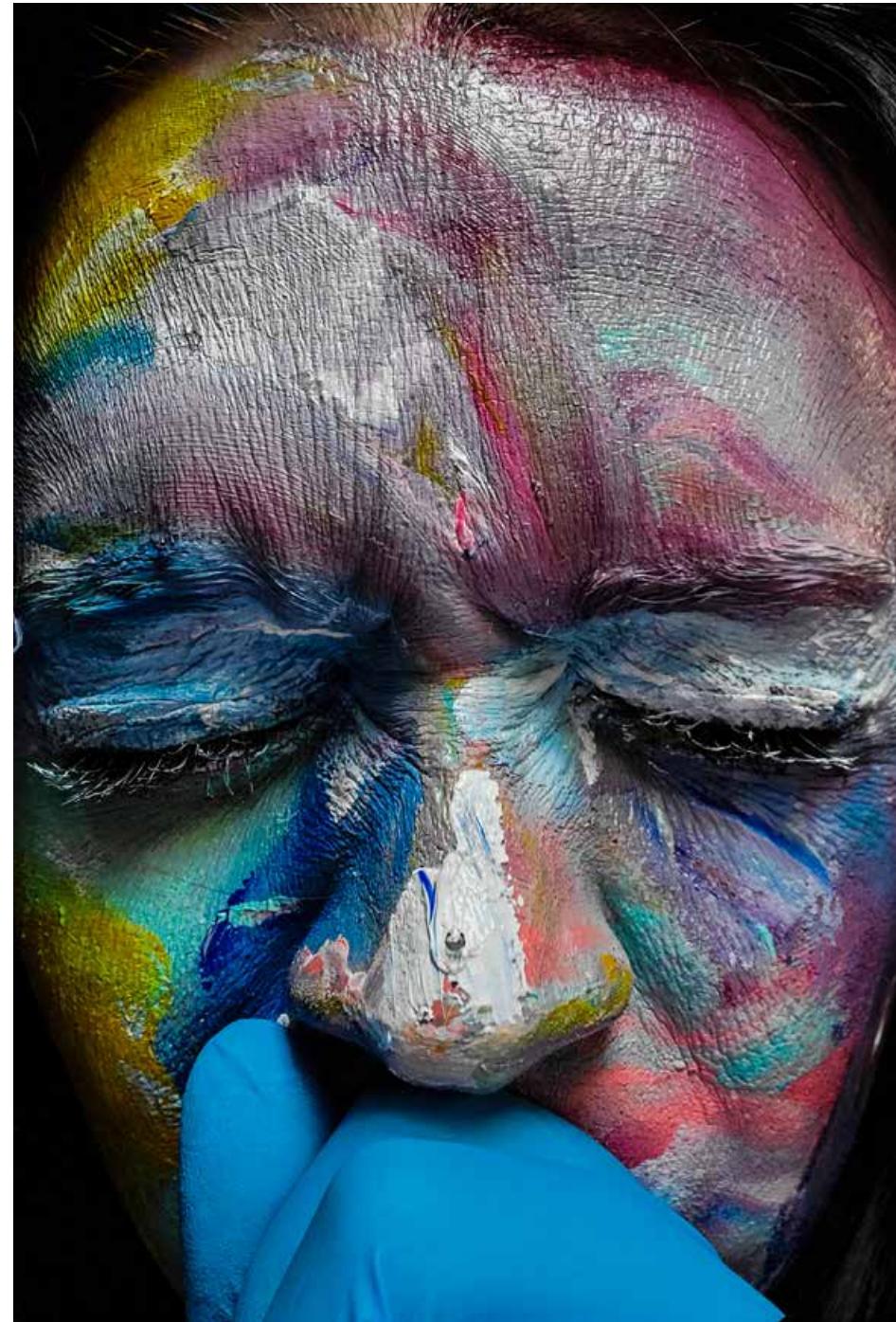
## RACHEL LEWIS

My creative works include drawing, printmaking, painting, graphic design, and photography. In the past, my work has been based around this consistent theory of invisible relationships that are either felt or developed by the introduction of new objects or people. We as humans are often creatures of habit, which leads us to find patterns in each relationship that we encounter. While these relationships aren't always visualized, the by-product of them are often felt and therefore seen in our actions and decisions in day-to-day life. In my work, I use mixed-media to create and capture images of these feelings that can be experienced in relationships and connections between things.

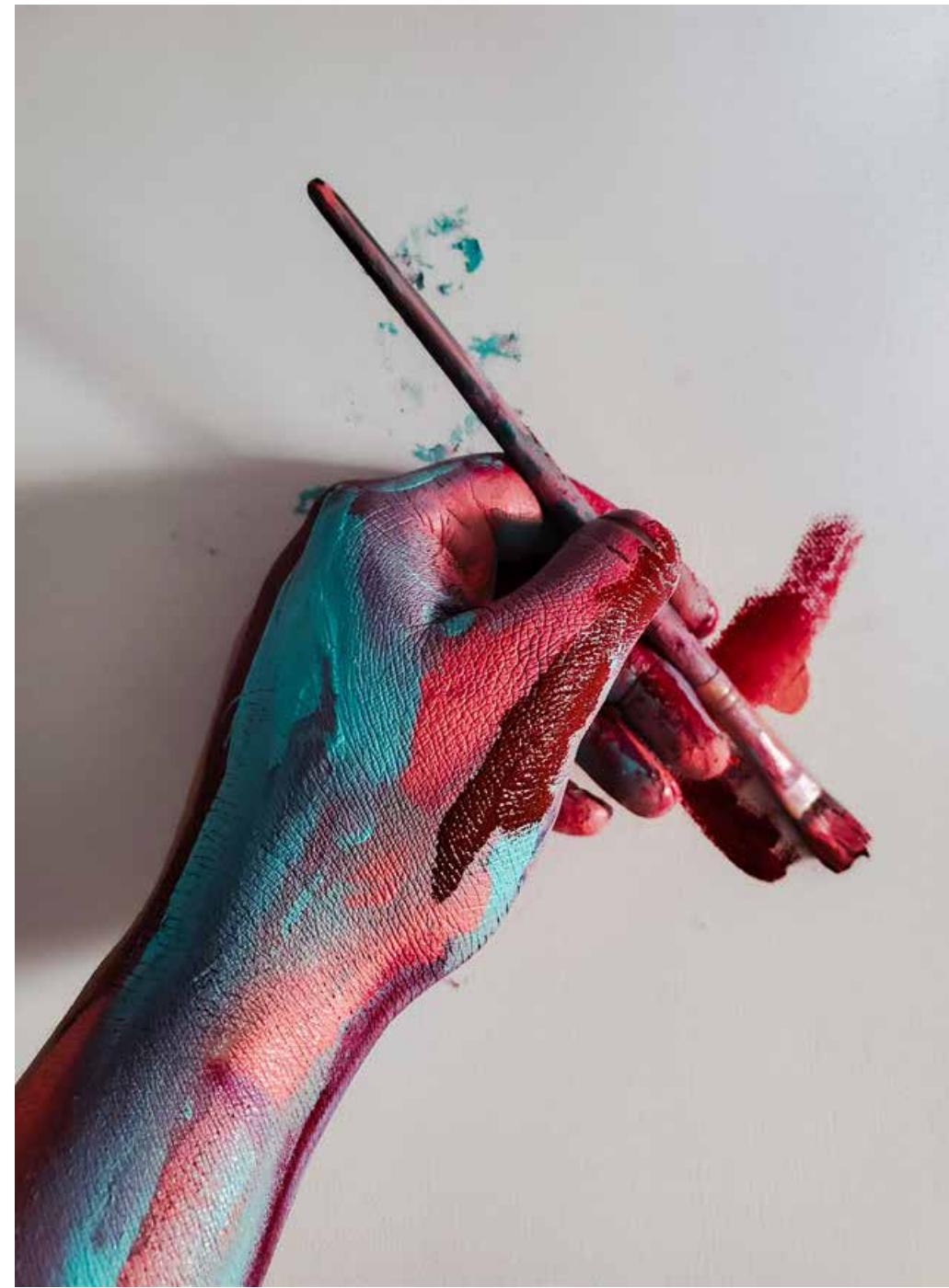
More recently, my work has consisted of self-made environments involving canvas, paint, various materials and my body. I hope to create an environment that can elicit similar feelings and emotions. I find the human body brings another layer to those feelings and relationships as well. Hopefully by doing so, those images are then able to bring about a certain depth to the implications of our feelings and their possible outcomes.



1.



2.



3.



1. *Hand Out*  
digital photograph of acrylic installation/performance (2020)
2. *Expressional Season*  
digital photograph of acrylic installation/performance (2020)
3. *Sign and Paint*  
digital photograph of acrylic installation/performance (2020)



## **DOMINIC MIRALDI**

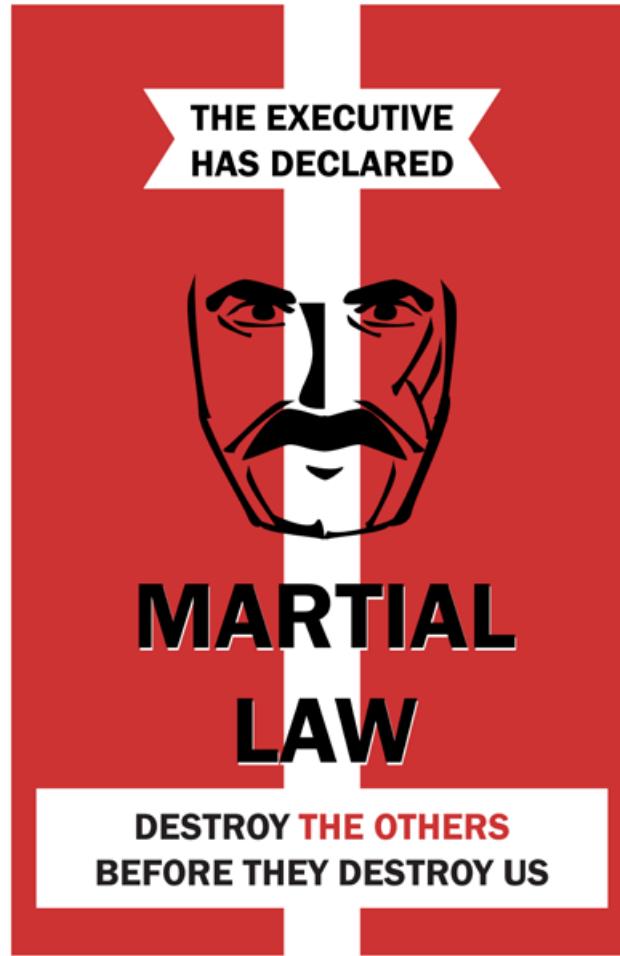
My work explores concepts related to alienation, both on an individual and collective scale. Working with both contemporary and historical examples, I seek to expose the pervasive existence of alienation resulting from *Othering*. I aim to elicit a response of fear, dread or disgust from the viewer towards Othering and the treatment of the Other in my works. Othering continues as a problem today and the alienation stemming from it causes turmoil for many.

I draw heavily from philosophers and thinkers, including Friedrich Nietzsche and Antonio Gramsci, among others for their works on alienation. Stylistically I embrace references to numerous historical movements and styles, especially World War II Propaganda.

I work in graphic design, using digital posters that reference historical propaganda, especially those used during the world war era due to their dehumanizing of the other side.

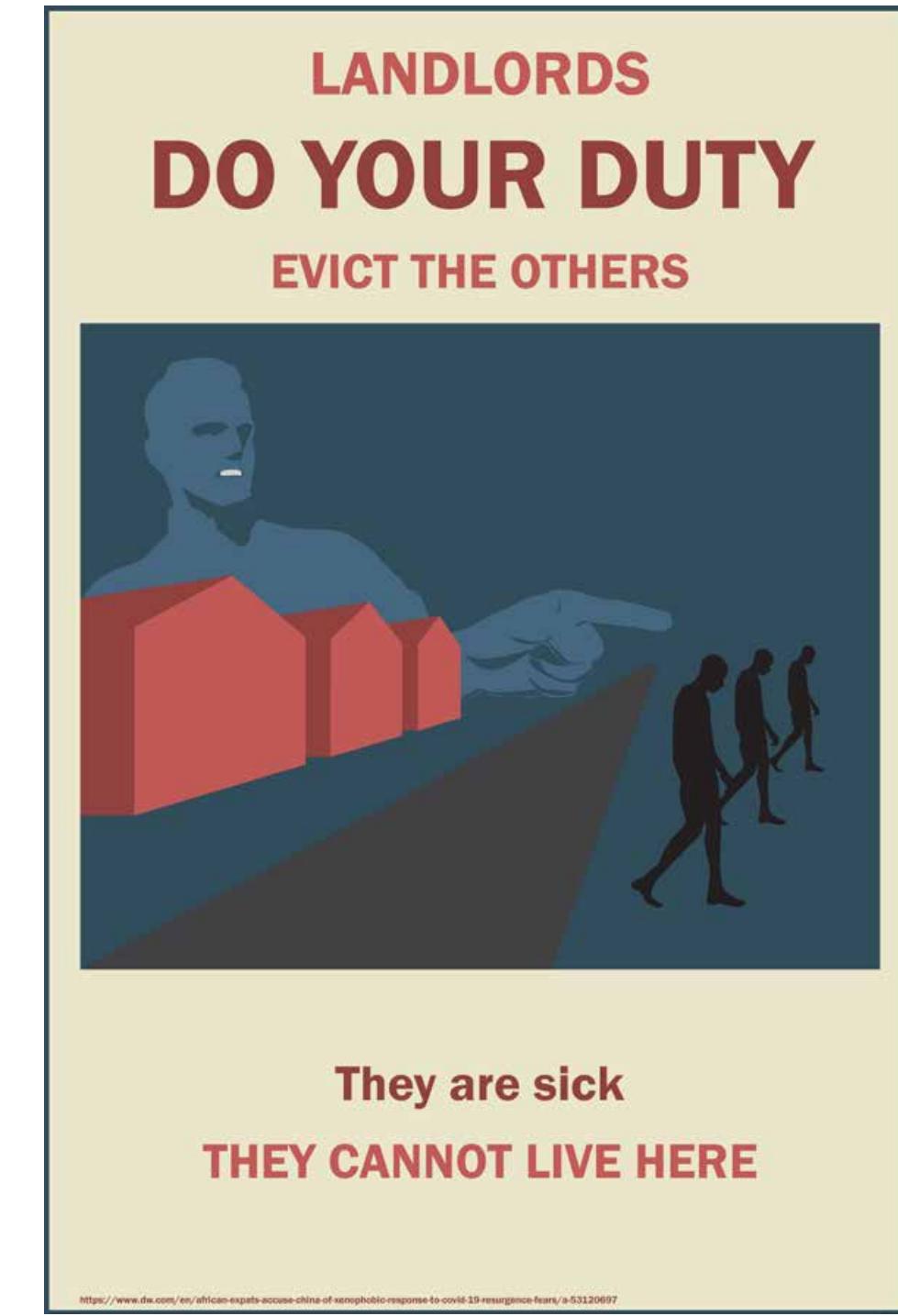
Some posters reference alienation and Othering stemming from the current Coronavirus Pandemic. Other designs make reference to contemporary examples of dehumanization, including rhetoric passed around between alt-right circles on the Internet.

Each work cites news articles in the subtext on the bottom of the poster, allowing the viewer to further explore the subjects referenced in the posters, and to draw attention to the reality of these issues. While the posters have a certain hyperbolic value to them, they emphasize the reality that Othering and hate are still around today and affect the lives of oppressed groups around the world.





4.



5.

1. *Destroy the Others*
2. *When We Win*
3. *The Others are Diseased*
4. *If He Coughs He Kills*
5. *Evict the Others*

\*all works: digital illustration (2020)





## MERRICK WILDERMAN

My work represents the life and imagination that I grew up with every day. The fantasy of the novels I read, the films I watched, and being immersed in a whole new world allowed my imagination to run wild. As time went on, I found myself with ideas that pertain to my current moments with friends and the time we spend playing Dungeons and Dragons every weekend. Allowing my imagination to find new characters to create and understand them on a personal level. Concepts in a fantasy world is the basis of the art that I create and these pieces represent those ideas. The imagination that swirls around in my head for years, now has a chance to be revealed in my art.



# Verdant Strands &

## The Lost Miners of the Dark Forest

Title shows  
(Verdant Strands: Lost Miners of the Dark Forest)

Narrator begins monologue:

"Our story starts with a company of adventurers seeking the lost miners in the Dark Forest. Rogan, a half orc fighter who carries a large pole ax. Hanzo, a human monk learning the way of the sword. Bai Lan, a human thief and former dancer. Jan Jansen, an old gnome rogue and tinkerer of sorts. Putang Ren, a human military officer and ranger. Finally, Asahi, a Sun elf and a former military medical personnel who carries an odachi on their back."

"This company of misfits have come together to do a job in order to help the town regain its resources of wood and ore. For the miners have not been heard of in some time. It is here that this part of the story begins within the Dark forest itself."

INT. Dark Forest beginning at dusk

...

Ginatsu—"Good question, and very perceptive of you. There are two types of positions for Firewalkers, the swordsman and the Pyromancer, a user of magical force."

Hanzo—"Ah interesting, what was your plan then on eradicating these Orcs then?"

Ginatsu—"I will cause the mountain to crumble down on to the stronghold that they have created."

Hanzo—"Oh... Wow, well that sounds legit. Okay so what is the full plan here guys.

Kira—"We can discuss that in the morning once we reach the stronghold where the Orc tribe lives. For now, let us rest at our camp."



Narrator—"All in agreement the party begins to set up camp with Kira and Ginatsu. Night falls and the party gets some well needed rest"

"As the morning comes the party begins to set out to the stronghold. Finally arriving just before nightfall and they discuss a plan to infiltrate the stronghold using the scouting reports Kira had, Ginatsu creates a small map outline of the area."

INT. Orc Stronghold-Nightfall

...

Hanzo—"You will be the look out from the bottom, if things go wrong you three will have to be our back up to help us make it through."

Putang Ren—"Sounds fine to me. I mean... what could go wrong right?"

Narrator—"As the team makes it to the outskirts of the forest and look at the stronghold before them, Ginatsu explains that he will give a signal to let them know that mountain will crumble within five minutes. So, to start escaping the area then. As they go over the plan one last time the Party looks to one another and wait to nightfall to set the plan into action."

To Be continued...

Start credits



## Acknowledgments

**Special thanks** to Chancellor Koch for her continuing support of the Visual Arts Program; to Brytton Bjorngaard for providing her expertise and support for the design of this catalog, the exhibition website, and with promotional materials; and to Amanda Lazzara for her support and work for the Visual Arts at UIS.

The artists thank their families, friends, mentors, and loved ones. They would like to acknowledge:

Sarah Baskett and Joe Kula	Manny and Ranger
Brian and Rachael Baskett	Rachael Mau
Keagan, Kane and Kaycie Baskett	Anthony and Ellen Miraldi
Evan Berry	Claudia and Giada Miraldi
Francesca Butler	Sean Pociask
Castro/Nero	Nick Shanley
Amy, Brian, and Brett Cleary	Katie Sims
Joey Dehn	Matthew Wilderman
Will Finkelstein	Jovie Wilderman
Laura and Anthony Harris	Amanda Wilderman
Preston Henze	Betty and Leroy Wilderman
Chris Hilmerry	Todd Wilderman
Jon Lecouris and Gracyn Ritchie	Rachel Wilson
Johnathan Lewis and Angela Sloca	

Cover Art Design: Kelsey Cleary

Catalog Design: Jeff Robinson

### **UIS Visual Arts Faculty**

Brytton Bjorngaard, Director of Visual Arts, Associate Professor of Digital Media  
Shane Harris, Associate Professor of Ceramics  
Mike Miller, Associate Professor of Painting and Drawing  
Rosina Neginsky, Associate Professor of Art History  
Jonathan Perkins, Associate Professor of Art History  
Jeff Robinson, Instructor of Art

### **UIS Visual Arts Gallery Staff**

Jeff Robinson, Gallery Director  
Allison Lacher, Exhibitions Manager

*The Visual Arts Gallery is partially supported by a grant from the Illinois Arts Council Agency.*



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