Hello everyone and welcome to the first tour of the BFA Spring Thesis show. Today we will be showcasing the ceramics, glass, and photo concentrations. Make sure to visit uas.osu.edu to see all of the work included in the Thesis exhibition, and more work from each of these artists.

We will be starting with the concentration in ceramics and the work of Sarah Heinsbergen. Her work focuses on the concepts of artificial versus genuine objects, she's interested in exploring the formal elements of her work: line, value, texture, shape, pattern, and color. This piece, *No question about it, I am ready to get hurt again.* represents the juxtaposition and contrast of shape, color, form, artificial and genuine. You can see that her work uses an amalgamation of different ceramic materials, held together by gooey glazes and gravity to form one contrasting but cohesive object.

Jacob Stuck defines himself as a functional ceramicist working in porcelain and stoneware. After graduation, he plans to pursue a teaching degree and wishes to work as a high school ceramics teacher. His practice isn't developing crystalline glazes a time intensive and repetitive process of tests and chance. These works *Glaze test number? Somewhere in the hundreds I'm guessing.* and *Not always perfectly round.* show the payoff from such intensive and detailed processes. His work deals with form and surface, the form being functional as a bowl, plate, or vase, but the surface, elevating the piece to what we see in front of us now.

Now we will move into the glass concentration, starting with Doug Moreland. Moreland began glassblowing after retirement as a hobby, but became so enthralled that he pursued a full BFA degree. After graduation, he intends to continue his practice through residences and internships. The work shown here, *muqarnas,* plays with the Arabic architectural elements of
the same name. The original muqarnas were carved and created in a glass form. Moreland's work intends to expose the power structures of wealth and control in our society.

Now we shift to the work of Margaret Queen, a self defined lover of lifelong learning. Queen has used the Pate de Verre glass and technique in her Wunderkammer series, which is displayed here in the piece *Wunderkammer 10: Spoonfuls of Color*. The term *wunderkammer* comes from the Victorian era cabinet of curiosities, a place where socialites of high society could display their most interesting and unique collections. Here, Queen has created a piece that both acts as and belongs in a cabinet of curiosities.

We move into the photography concentration with the work of Julian Foglietti, an editorial photographer. Foglietti has contributed to multiple Ohio publications with their work. The main focus of which is the Midwest experiences. This piece, *Act 3 Scene 4* showcases a weekly rodeo here in Ohio. What began as a search into the meat and dairy industry led to this experience: bull riding. Foglietti is capturing the chaos and gracefulness required in such an intensive sport.

Amanda Miller is a contemporary artist working in photo, video and animation. This work *Fish Thoughts*, is a photography ebook, all of which is available on the UAS website. Miller is interested in decontextualization. Meat for consumption is decontextualized as animal and recontextualized as food. She alludes to women in the media being decontextualized as human and recontextualized as objects. Fish play an important role in this work is they are both a phallic anionic symbol.

Thank you for tuning in to the first tour of the virtual BFA exhibition. Make sure to check out the website, uas.osu.edu. to see all of the work by these amazing artists, and more. We'll
be back again, and within the next week, with another virtual tour following more artists within this exhibition.