

PECK SCHOOL OF THE ARTS

Department of Film

MFA Applicant Review Form

Application for study beginning _____ Fall 2009 _____

Name _____ Daniel W. Wilson _____
Street Address _____ 3241 N. Holton St. _____ City _____ Milwaukee _____ State _____ WI _____ Zip _____ 53212
Phone (Day) _____ 414-964-5525 _____ (Evening) _____ same _____ e-mail dan@bartolifilm.com
Social Security # _____ 399-54-0988 _____ Date of birth _____ 11-06-1966 _____ Female _____ Male _____ x _____

A. Education (high school, university, workshops, etc.):

School Area(s) of Study	Degree/Dates	
_____ Wisconsin Lutheran HS _____	_____ College Prep _____	_____ Diploma, 06/1984 _____
_____ University of Wisconsin _____	_____ Fine Arts/Film _____	_____ BFA, 05/1991 _____
_____	_____	_____
_____	_____	_____
_____	_____	_____

B. Previous employment related to professional interests:

Employer	Position, Skills Required	Dates
_____ Bartoli Filmworks _____	_____ owner/visual communications services _____	_____ 1986 to present _____
_____	_____ & freelance crew _____	_____
_____ BuySeasons, Inc. _____	_____ photographer _____	_____ 2006-2008 _____
_____	_____	_____

C. Awards, honors and exhibitions:

EXHIBITIONS AND SHOWS

2005-01 – “Organic Entropy,” solo show, Bella, Milwaukee
2005-10 – “Café Sensual,” part of group show, ArtBar, Milwaukee
2006-02 – “Café Sensual,” part of ‘Heartpounders’ group show, Hotcakes Gallery
2006-02 - ‘Mini’ group show, ArtBar
2006-04 – “Doors” at C2 Gallery, Milwaukee
2006-04 – selected images from “Bound”, part of CoPA Member Show, Milwaukee
2006-05 – ‘Urban Jungle’ group show, ArtBar, Milwaukee
2006-07 - "Leavings", short film (Milwaukee Short Film Festival)
2007-01 – “Images from Italy” solo show, Nectar, Milwaukee
2007-04 – “14 Photographers, 14 Images” group show, Light Ideas Gallery, Milwaukee
2007-07 – “Images from Italy” solo show, Bella, Milwaukee
2007-10 – “Walkabout: Rituals of Awakening” group show, Flux Design, Milwaukee
2007-12 - "The Thickness of Delirium", feature film, Milwaukee (as producer)
2007-12 – “Images from Italy” solo show, Milwaukee Ale House
2008-02 – ‘Mini’ group show, ArtBar, Milwaukee
2008-10 – “Exposed” group show, Light Ideas Gallery, Milwaukee

D. Completed works in Film, Video and other media: (Please list your part in the making of the piece – especially the work you have submitted with your application)

Name of Film/Video	year completed	length	format	your participation (director, cinematography, etc.)
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FILM AND VIDEO WORK

Virginia Jack	2001	88min	MiniDV	Producer, Sound Recordist
Pre	2004	4m	MiniDV	Cinematographer
Micromanagement	2004	3m	MiniDV	Cinematographer
Leavings	2004	4m	MiniDV	Producer/Writer/Director, Cinematographer
Is It Really So Strange?	2005	4m	MiniDV	Producer, Editor
Stop Terrorizing the Birds	2005	6m	MiniDV	Producer, Editor
Savona	2006	6m	MPEG-4	Director, Editor
Day Four	2006	5m	MiniDV	Producer, Co-Writer, Editor
The Thickness of Delirium	2008	92min	HDV	Producer, Sound Recordist

PHOTOGRAPHY WORK (for all images, I was the photographer, art director, stylist, designer, and where appropriate, digital artist)

Bound with Kelp, 2005, c-print
 Bound with Snake, 2007, c-print
 Bound with Bicycle Chain, 2004, c-print
 Gabbi, 2006, digital print
 AnneMarie, silver gelatin print
 Jon & Kat, 2005, digital print
 Sue, 2005, digital print
 Bella, 2006, digital print
 Leg, 2007, silver gelatin print
 Web, 2007, silver gelatin print
 Dumpster, 2006, c-print
 Spring, 2008, c-print
 04:13, 2006, digital print
 04:11, 2006, digital print
 08:07, 2004, digital print

E. Please provide a brief description of the nature and direction of your current work:

I am passionate about storytelling and I've found that my background and experience in filmmaking has given my photo-making a very narrative style. My process is similar to that of my filmmaking. I carefully select locations and props, deliberately placing them in the frame, and choose to work with actors rather than models, directing them as I would for a film.

Portraiture is becoming a favorite way to tell these stories. Since I've recognized how strongly storytelling plays a role in my photography, I've come to enjoy the collaborative process of working with my subjects to find a way to capture or create something about them and their story rather than simply making an image. We discuss and test with various props, poses and locations to come up with just the right combination of elements that tell the story and with which my subject interacts appropriately. Sometimes the stories I tell are from reality, other times they are completely imagined. What ties them together is that each subject is an active collaborator who's involved with telling the story in the frame.

“Bound” is a series of one hundred photos. My subjects are all facing away from the camera, naked and framed from neck to waist, each with his or her hands tied behind their backs with the object or substance of choice. I'm exploring the idea that as varied as our skin tones, body shapes, skin textures and postures are, so are the things that bind and constrict us, in both a physical and metaphorical sense. I use location and lighting to help tell the story of the image, and encourage each subject to select his or her bindings. For me, as a viewer, I like to imagine why a particular subject has chosen one thing over another as what binds him or her. As a photographer, I enjoy the challenge of finding a way to style objects in the frame, especially those that may not lend themselves to being wrapped around wrists. As a collaborator, I find it fascinating to understand why people choose the bindings that they choose, and that some see binding as a positive while others view it as a negative.

One other thing in which I'm interested is the idea of abandoned or left-behind things. I've been making photographs of compositionally wonderful bits of trash and debris as long as I can remember, making up stories for myself about who left the item(s) and why. Recently I started working on making photographs that included very deliberately constructed abandonments, mostly of bodies. There is a suggestion of violence in the space before and after the photo frame and the background of the images are deliberately (and disturbingly) void of others. As a side note, I do find it interesting that the majority of the photos I took on a recent trip to Venice, one of the most popular tourist destinations in the world, did not include people in the frames. I somehow managed to create a series of images, that when viewed as a whole, could suggest that Venice had been completely abandoned by humans. It's only been in the past year and a half, since a friend pointed this out to me, that I started seeing that theme in a lot of my work, and I am currently exploring what that means.

What unifies my work is the story. I make a picture not to freeze a moment in time, but at a very deliberate point in time, a point which suggests what happened before and what will happen after. For me, the image is not a representation of the now, but rather a single frame movie in which the viewer is invited to create what came before and what will come after.

F. Describe the extent of your technical knowledge and any special skills you may possess:

I'm quite technically savvy, and while I'm familiar with both Mac and PC platforms, I'm more comfortable with PCs. I'm proficient with the popular hardware and software packages for image, video and sound editing (Adobe Creative Suite, Final Cut Pro, ProTools, Sound Forge, Vegas), and a stickler for digital asset management and proper workflow. I understand networking and computer security quite well. I design web pages, know HTML, CSS and have a rudimentary knowledge of Java, Flash, SQL, asp, php, Linux/UNIX. While not on the bleeding edge of technology updates, I do stay informed and keep my software and hardware current.

Non-technological skills in my repertoire include mechanical & architectural design which includes an ability to design and build models, props, and sets. I am familiar with electrical and plumbing, welding, soldering, as well as materials and methods required to construct most anything I may need. I've applied these skills to create sculptural works, lamps and fountains. I also enjoy screen printing and letterpress in my spare time, and have been exploring how to use these technologies to print text and images onto photographs as part of the storytelling process.

G. Are there particular reasons you wish to study at UWM?

During my undergraduate work at UWM, I found an environment in which tools and training were provided, and instruction focused on guiding me through my own explorations. I've found that this type of environment was very valuable for me, and I am excited about being part of that environment again.

My interests cross between film and photo making, and with the recent merger of the two departments, UW-Milwaukee seems to be an excellent place for me to explore the topics I find interesting.

Cecelia Condit's background in photography and use of narrative in her filmmaking both appeal to me, and I feel that her mentorship will help guide my artistic development. I also have a great deal of respect for Dick Blau's photographic work, and feel that his perspectives will be a benefit.

Lastly, it's close to home. I've been living and working in Milwaukee for my entire life, am committed to the community I've built, and prefer to continue my development as an artist locally.

A three course, individually designed, Inter-Arts Complementary Studies project is included in the proposed MFA degree program. These courses are to be selected from one or more disciplinary areas outside of studio film production to expand the theoretical and conceptual base of your production efforts. All graduate-level courses (humanities, sciences, fine arts, film theory/history, etc.) are eligible. The final design of the three course sequence will be determined with the assistance of a graduate advisory committee.

H. Please provide some preliminary thoughts on how you might approach the development of an Inter-Arts Complementary Studies project. Possible disciplinary areas and their relation to anticipated production interests should be considered. (Attach an additional sheet, if necessary.)

Given my interests, Film and Photography are a natural fit, and I expect that much of my graduate work and explorations will blur the lines of storytelling with still and moving images. Always interested in different display methods, I can see a sculptural component as well, as I design and build installations that best complement the work I choose to display. Painting and design may factor in as well; I can envision using printmaking and painting with a photograph as a canvas to turn mass-producible works into one-of-a-kind creations. My preference for collaborative storytelling will inevitably lead me to the theater and dance programs, as it did during my undergraduate studies.

Of course, all of these ideas are predicated by discussions with my Graduate Advisor, to whom I look to help me focus and narrow my ideas into something a little more manageable that I have a hope of achieving during my time in the program.