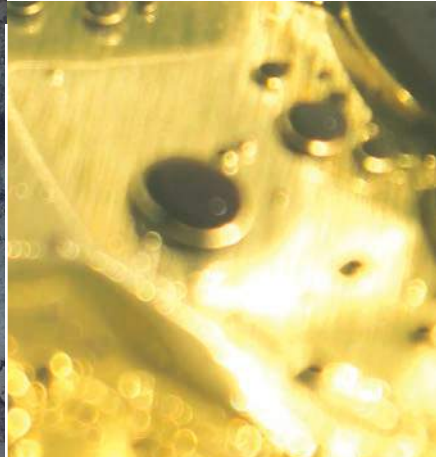
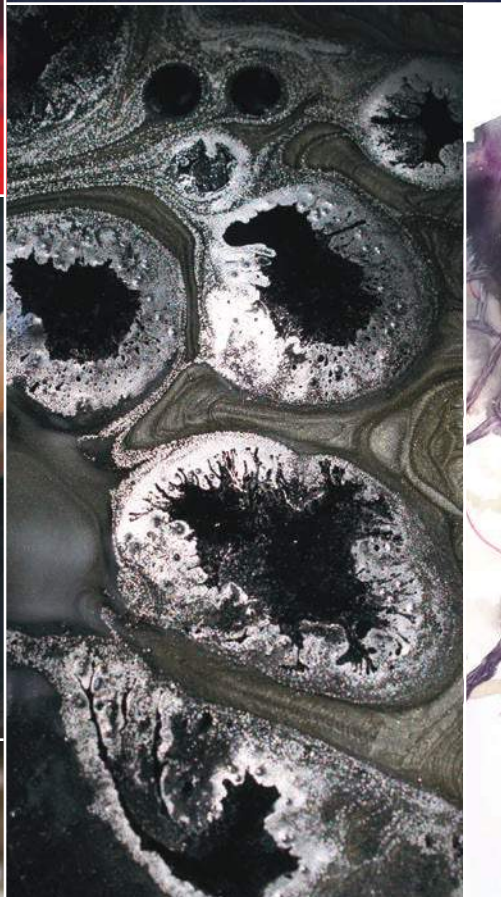




*Azusa Pacific University • Master of Fine Arts 2015*









DETAIL *Lower Juniper Falls*. 2015  
Oil, 30" x 40"



DETAIL *Breakfall*. 2015  
Oil, 24" x 36"



DETAIL *Face Off*. 2015  
Oil, 22" x 30"



DETAIL *Sunset Ride*. 2015  
Oil, 42" x 32"

# Glen Lyman

I am versatile in many aspects of the visual arts. While very fulfilling and enjoyable, the creation of art for me is serious, intense work that requires a fully engaged mind. It is a discretionary act with great latitude for personal expression. When I generate art, everything counts. The joining of tangible skills with life experience allows me to present artwork that resonates with others.

I am concerned with the skills of manipulating various media for a desired result. Being cognizant of space and scale, value relationships, color harmonies, rhythm, emphasis and balance are all vital facets of my artwork

that I consider during this comprehensive process. I seek technical excellence in order to communicate visually. I have found that all successful technique, and subsequent successful art, is the end result of a clear vision and proper preparation for the creative execution of a concept.

To enable the viewer to connect with the ideas presented, I use a general correctness in my figures and in my settings without seeking exactness. In this way, I can invite the viewer to gain insight about themselves by being able to contemplate the scene as it relates to their life.

A supplementary portion of my artwork is to use narrative elements, sometimes in visual or spatial sequence. The power and influence that sequential narrative art has on a viewer can be deeply personal. Many connections happen, based upon the background of the viewer, as they interpret visual information, especially if it includes narrative elements that they have an association with. This internal activity can be heightened by the sequence that the images are arranged in. Hence, my art lives as a form of interaction, where the eye, body, and mind of the viewer move to engage with the stimuli.

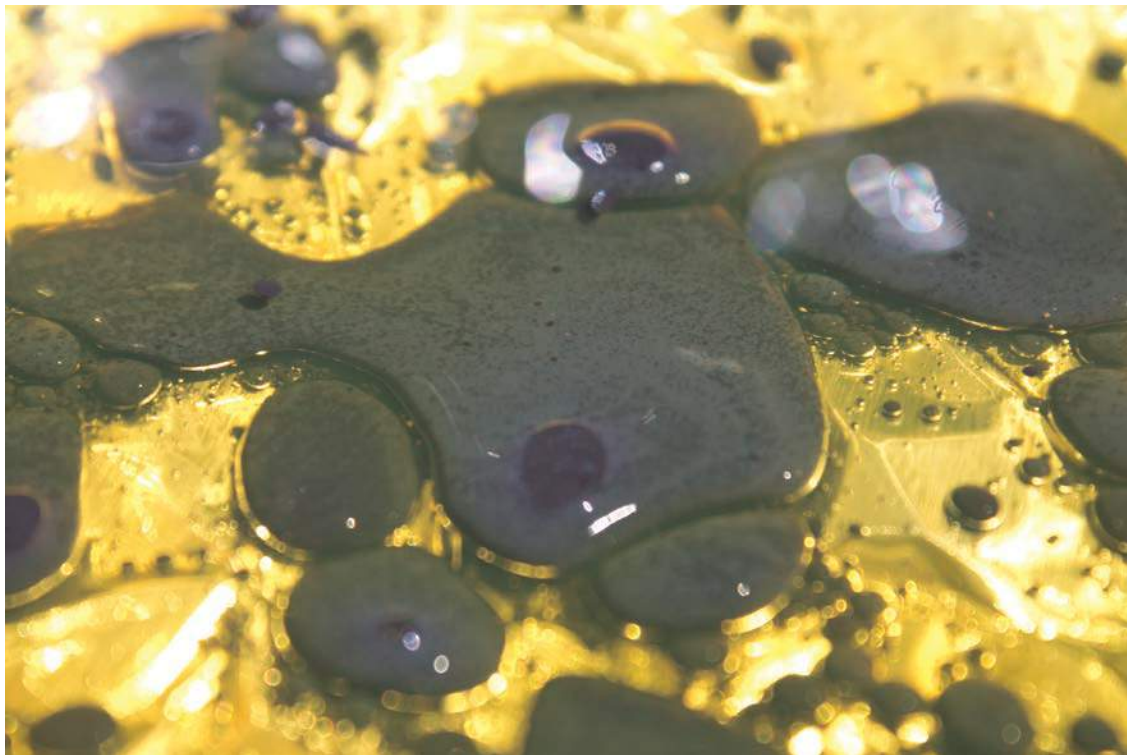
# Susan Hart O'Linn

The river sweats  
Oil and tar  
The barges drift  
With the turning tide  
T.S. Eliot

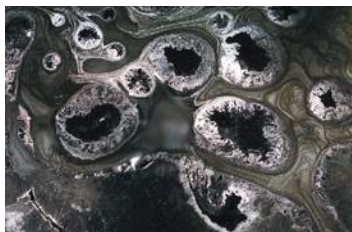
My work is an exploration and documentation of the relationship of polarizing (ingredients) materials. I create microenvironments, photograph them and then present them in large format. I have always been attracted to the assumed veracity of photography and the contrast of the abstract image. In my work I try to suspend analysis, to capture ambiguous forms, which is in contrast to the way photography is historically presented. I rely on a subtle and muted color palette. Specifically, my work documents the

relationship between oil and water and the lengths the ingredients materials will go to coexist in the same place without truly mixing. I look for (am intrigued by) the organic painterly expression that is in contrast to the device of documentation, the camera. I produce both focused and unfocused close-ups and by removing perspective and context, the unmodified images resemble familiar landscapes.

Henry Holmes Smith referenced another T.S. Eliot poem when critiquing the work of mid century photographer Frederick Sommer: “Oh do not ask what it is/ Let us go and make our visit.” He went on to say that, “the only reality Sommer’s work depicts is the one brought into being for the purpose of the photograph”. The same can be said for my work, I create for the sake of the photograph.



*Presence*. 2015  
Aluminum Photographic Print, 20" x 30"



*Craters*. 2014  
Photographic Print, 24" x 36"



*Elevation*. 2015  
Photographic Print, 24" x 36"



*Sinew*. 2015  
Photographic Print, 24" x 36"



# Lena Marjee

I first build layers of paint on a blank canvas and then carefully work in reverse taking off the paint gradually one layer at a time to reveal what lies beneath. The negative space created in the work draws out the positive. They support each other and tie the work together. The work is organic; abstract with a hint of surrealism. My subject matter is simple. I use roots to portray our consciousness as they keep and preserve our every memory as smooth pearl-like gems tangled between gratification and condemnation.

Tangled and intertwined, roots create a labyrinth of strange connections. The pearls depicted our memories that are formed in the very depths of our mind. The viewer is left to dwell in the labyrinth of their own consciousness harvesting their own pearls - to each their own.



*Untitled TL78. 2015*  
Watercolor on aquaboard, cradled, 24" x 36"



DETAIL *Untitled HL004. 2015*  
Watercolor on aquaboard, cradled, 18" x 24"



DETAIL *Untitled HL005. 2015*  
Watercolor on aquaboard, cradled, 18" x 24"



*Untitled BL45. 2015*  
Watercolor on aquaboard, cradled, 18" x 24"







INSTALLATION *Half-Ass Sheep*. 2015  
12" x 18" x 7" each, Edition of 250



DETAIL *Tobacco Power Revisited*. 2015  
Photo on aluminum, 40" x 60", Edition of 5



DETAIL *Griffin*. 2015  
Bronze & plastic, 15" x 20" x 18", Edition of 3

# Jeremie Riggleman

“Fantasy is hardly an escape from reality.  
It’s a way of understanding it.”  
- Lloyd Alexander

I use lawn art as stand-ins for exploring my past. Their open-ended narratives parallel, mimic or intersect human experience and provide a starting point for exploration. I’m influenced by mythology, folk art, religion and pop culture.

My work is interested in the connections between longing and belonging. In all the places I’ve lived, I sense myself floating between alienation and assimilation, while balancing the complex polarities both around and within.



*Winged Totem*. 2015  
Plastic, concrete, foam & paint; 65" x 22" x 43"



*Baciccio-Synthetic Study, 2015*  
Mixed media on Arches, 51.5" x 65"



*DETAIL Caravaggio Synthetic Study, 2015*  
Mixed media on Arches, 51.5" x 78"



*DETAIL Baciccio Expressionistic Abstraction, 2015*  
Mixed media on Arches, 51.5" x 67"

# Andrew Valliere

For a brief moment, on January 26, 2014, while gazing into Giovanni Battista Gaulli—Baciccio’s Saint Joseph and the Infant Christ at the Norton Simon Museum, I experienced a synesthetic moment with a biomorphic silhouette moving through the Master’s work. This experience was the impetus for this body of work. My studio practice involves material-driven expressionistic abstractions derived from a formalist’s practice. I take abstractions of three dimensional movement

I witness in a flat plane and reinterpret it two dimensionally. The visual sensations of movement I experience are intuitively incorporated in a theological aesthetic within the synesthetic sensibility of the piece. Studying the subtleties hidden in the figures, subject matter, and symbolism coupled with the cultural normalities that were indigenous to the artist preps me to be spontaneous while in the zone. The act of painting is a performance where I am able

to spontaneously incorporate research in the work either as an informant to the work or as an active participant to be reinvented/interpreted by the Work; ultimately, the sensations I witness in each Masterpiece are dictatorial. Synesthesia is highly individualized and a challenge to dispute, but I can say my studio process is rooted in free association, and in the joy of play and expression. The synesthetic nature of the work is didactic in terms of research and the development of my voice.



# Nancy Ward

As a painter, I am exploring narrative and the body with acrylic on canvas. My visual focus is dynamic larger than life figures rendered with visible brushstrokes, sensual textures and lavish warm colors that are formal and contemporary. I seek to articulate the essence of personality through facial expression and bodily gesture, suggesting meaning below the surface of what we can see. I use large-scale canvases in order to confront and guide the viewer into a place of inquiry and/or identification with the subject.

I locate myself among figurative artists and choose to work with

friends as models. I resist the reiteration of the dominant cultural ideal of the body as consumer project and want the viewer to identify with them as ordinary people with common bodies. The figures are heightened by attention to lush details that communicate their distinctive beauty. I work in layers of transparent color and build up passages of subtle texture and glazing to create complexities in the dark background and rich surfaces in the light. I am inviting the viewer to slow down and sense that we are dignified by small gestures that break through the realities of the present.



56. 2015  
Acrylic on canvas, 72" x 48"



DETAIL 59. 2014  
Acrylic on canvas, 84" x 72"



44. 2015  
Acrylic on canvas, 84" x 72"



55. 2015  
Acrylic on canvas, 84" x 72"



GALLERY VIEW: ARTIST WALKING IN FRONT OF 64. 2015  
Acrylic on canvas, 84" x 72"

# The Master of Fine Arts in Visual Art (MFA) at Azusa Pacific University

Azusa Pacific University's Department of Art and Design prepares art students for a lifetime of artistic expression, and cultivates individual creativity through the study of history, technique, presentation and social engagement, as reflectors of the creative and transformative nature of God, the ultimate Creator.

Faculty believe that art is a socially responsible calling that empowers students to act as transformers in the world. In human history, artists have been the vessels and vehicles for spiritual, social, political and psychological definition and change. Therefore, art is presented as both a professional occupation and an essential part of liberal arts education. APU students train to continue in that artistic tradition. The

Department of Art and Design, comprised of 10 full-time faculty members, offers the Master of Fine Arts in Visual Art degree; a Master of Arts in Modern Art History, Criticism and Theory; a Bachelor of Fine Arts; a Bachelor of Arts in Studio Art or Teaching; and a Bachelor of Arts in Graphic Design.

The Master of Fine Arts in Visual Art (MFA) at Azusa Pacific University provides an educational context with which artists of unusual artistic promise and strong motivation explore the horizons of their talents in the midst of an intense critical dialogue of both faith and art. This dialogue is generated by students, distinguished visitors, and a faculty comprised of experienced artists and designers mature in their faith and art.

*July 6-9, 2015*

Duke Art Gallery: **Jeremie Riggleman**

Heritage Art Gallery: **Glen Lyman**

*July 13-16, 2015*

Duke Art Gallery: **Nancy Ward**

Heritage Art Gallery: **Lena Marjee**

*July 20-25, 2015*

Duke Art Gallery: **Susan Hart O'Linn**

Heritage Art Gallery: **Andrew Valliere**

## MFA Thesis Exhibitions • July 2015

# MFA Program Faculty

**Kent Anderson Butler, MFA**

California State University, Fullerton  
Professor of Art  
Specialty: *New Media and Photography*

**J. David Carlson, MFA**

Vermont College of Fine Art  
Department Chair  
Professor of Art  
Specialty: *Sculpture*

**William Catling, MFA**

California State University, Fullerton  
Professor of Art  
Specialty: *Sculpture*

**Stephen Childs, MFA**

Claremont Graduate University  
Assistant Professor of Art  
Exhibitions Director  
Specialty: *Photography*

**G. James Daichendt, Ed.D., MFA**

Columbia University  
Adjunct Professor of Art  
Specialty: *Research Methods, Art Education and Theory*

**Brent Everett Dickinson, MFA**

Yale University  
Interim Director of MFA in Visual Art  
Assistant Professor of Art  
Specialty: *Painting and Drawing, Interdisciplinary*

**Terry Dobson, MFA**

Yale University  
Assistant Professor of Art  
Specialty: *Design and Narrative; Socially Interactive Play*

**Lauren Evans, MFA**

University of Southern California,  
Los Angeles  
Adjunct Professor of Art  
Specialty: *Sculpture*

**Amy Fox, MFA, MBA**

Rochester Institute of Technology  
Adjunct Professor of Art  
Specialty: *Printmaking and Design*

**Nathan Huff, MFA**

California State University,  
Long Beach  
Adjunct Professor of Art  
Specialty: *Drawing, Painting and Installation*

**Guy Kinnear, MFA**

San Francisco Art Institute  
Associate Professor of Art  
Specialty: *Painting*

**Claudia Morales McCain, MFA**

California State University,  
Long Beach  
Adjunct Professor of Art  
Specialty: *Drawing and Painting*

**Elaine McLemore, Ph.D.**

Claremont Graduate University  
Adjunct Professor of Art  
Specialty: *Research Methods, History of Photography*

**Jane Gillespie Pryor, MFA**

Claremont Graduate University  
Adjunct Professor of Art  
Specialty: *Sculpture and Installation*

**Rebecca Roe, Ph.D., MFA**

Fuller Theological Seminary  
Associate Professor of Art  
Specialty: *Design and Visual Culture; Art and Theology*

**Macha Suzuki, MFA**

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Adjunct Professor of Art  
Specialty: *Sculpture*

**Jamie Sweetman, MFA**

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Long Beach  
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Specialty: *Drawing and Painting*

**Lyrice Taylor, Ph.D.**

University of Maryland, College Park  
Associate Chair of Graduate Studies  
Assistant Professor of Art History  
Specialty: *History of Modern British Art*

**Catherine Wagley, MFA**

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## Department of Art and Design Staff

**Daniel Miller, BA**

Azusa Pacific University

**Tom Weaver**

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