

Master of Fine Arts

Azusa Pacific University

2010

Ron Linn

Annie Veloz

Jake Amundson

Andrea Roselle

Anne Emmons

Craig Goodworth

John Navarro

Integrations: Theory and Practice/Image and Text

A solo MFA art exhibition is a powerful experience for graduate art students completing their degree. It displays the completion of a body of work that has been created over a limited scope of time and reflects a focused sensibility that comes from a specific set of ideas or concepts that informed the work. There is much research that goes into planning and creating the individual pieces along with the extensive work of preparing for the design and installation of their Thesis Exhibition.

William Catling

Director, MFA in Visual Art

The following pages are samplings of our most recent group of graduate students who completed a rigorous three-year course of study. It gives me great pleasure to see their accomplishments and the maturity these shows represent. It is with confidence that I invite you to examine the images and writings of the members of the second graduating class from the MFA in Visual Art Program at Azusa Pacific University.

My life is systematically constructed from repetitious moments both unique and mundane. In isolation they are remarkably unremarkable and easily dismissed. Tethered in time, they teach and transform, creating who I am, and who I am becoming. This notion that our lives are bound by an underlying geometry, hidden patterns, and layered meanings, is a recent preoccupation that informs much more than just my work.

My roles of disciple, husband, father, artist and teacher are the substance from which my practice as artist is drawn. It is an incredible and careful stewardship – an anxious disciplined pursuit – to walk the tightrope that binds these worlds. But fulfilling one role cannot help but inform, influence, and enrich the others. Paul taught that we see through a glass darkly.

Distance helps polish my lens and focus my perception. Experiences, once received as trial and hardship become gleaming examples of grace in the journey of becoming. I am at my best artistically and spiritually, when I am able to filter out the noise and distractions of the world and focus on being present. Like my art, it is a lesson that that evolves and matures with the places, seasons, and cycles that make up my life.

This current body of work stands as metaphor for how the mundane, considered with new eyes, yields beauty. The simple materials of clay, steel, and glass, gathered and gleaned from other intentions have become a three-year exploration of the unplanned, unpredicted, and unexpected. These remnants of “the best laid plans” have been salvaged, rescued, and healed into objects meant for contemplation.

Ron Linn

{BECOMING}
Coming Together
from Falling Apart

1



2



3



1. Our Own Daily Record, 2010, Clay and Steel
 2. Origins and Intervals, 2010, Clay Steel and Glass
 3. The Form Remembering Takes #1, 2010, Clay and Steel

The imprint of life found in the temporary and impermanent nature of a structure inspires my work.

Buildings constructed from human hands designed for the simple means of inhabitation act as the storytellers from their translucent past.

I rely on my imagination as a means to discover the evidence of life and beauty in the unknown. Amongst these often forgotten and disvalued environments are unexpected but beautiful contradictions. They are intimate yet isolated, distant but familiar, simple and complex; however, are woven together to create a beautiful harmony that echoes the dream of utopia.

The re-creation of the quiet contradictions from the chaotic environments of an abandoned building, act as a vehicle and invitation to experience and admire the collision of the past and the present.

Annie Veloz

Inhabitation



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3

1. Randsburg Residence 2009, 15" x 10" x 7" inches, mixed media, sculpture
2. Newberry Springs Office Building, 2010, 19" x 12" x 9" inches, mixed media, sculpture
3. Newberry Springs Residence, 2009, 10" x 12 1/2" x 8 1/4" inches, mixed media sculpture

I am a conscientious subjector. My work is an attempt at imposing a particular view upon a system for reflection or inquiry, but in a manner that is sensitive to the needs I want a viewer to have. The work is about the systems and constructs we surround ourselves with; by choice or by coincidence, intentional or otherwise, I am a passive subversive

I present my work in the language of the “Art World” as juxtaposed with the “every-man,” in the parlance of our times, the areas where ideas clash, colors mix, and new flavors are invented. The vehicles present themselves, more often than not, in the guise of humor. Funny but not ha ha. Quirky without charm or charmingly creepy. Laughing out loud without making a sound. I am a cultural sponge

Jake Amundson

LOL OMG...
and other contemporary psalms

Aquoter of media, a predator of awkwardness, a hunter of subliminality, a devotee of the banal, a true-believer, a man alone, ingrained and engrossed, obsessive but not compulsive, compulsive without obsession, a great consumer, a good critic, and a person who thrives in doubt; Faith with uncertainty. Connection without contact. Relative but no relation. Subjected to objectivity. Mediated in a post-medium era. I am a sheep in wolf's clothing

A media monastic, Pop-piety revealing meaning in static; Floccinaucinihilipilificationism as my theological philosophy. I digress, divergence over convergence. It is asking and awkwardness. I don't have the answers. Colon right parentheses.

1



2

1. LumberJake 3, 2010, video, 1:43

2. :) from the emoticon series, 2010, photo inkjet print, 20" x 16"

My current body of artwork, Hem Me In, at its core is a story of a question. My question. How can a chronically ill body be a whole and healed body?

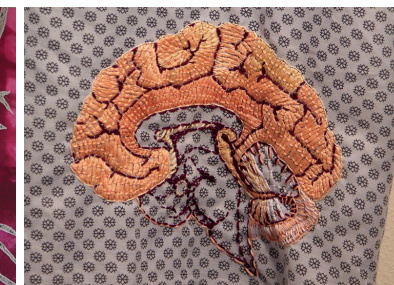
My history holds in its belly years of Conceptual Craft, a diagnosis of Multiple Sclerosis, and a Christian faith. It is from these life experiences that I draw the conceptual framework for my art objects and installations.

How do I make sense of this diseased body I have been given, the experience it undergoes within the medical field and the daily struggle to live a redeemed life? It is a struggle to trust disabled and faulty flesh, and come to terms with the objects in my life that act as signifiers in this experience. My work is about my experience as a Medical Body wrestling with Medical Objects, assimilating visually as a normate knowing my brain is slowly being scarred by a disease I cannot see.

This body of work is a search for answers, a hope that healing lives in the release and acknowledgment of my struggle. A struggle which at its core, is a question.

Andrea Roselle

Hem Me In



2

3

4

1. Organ Doll 3, 2010, ceramics and fabric, 16" W X 6 1/2" D X 10" H

2. Neuron Applique, 2010, antique kimono fabric, dyed cotton, 20" W X 16" H

3. Embroidered Brain on Hospital Gown close-up, embroidery floss and hospital gown, 36" H X 17" W

4. Organ Doll 2, 2010, ceramics and fabric, 9" W X 5 1/2" D X 9" H

The body of work that birthed this exhibit explores the experience of home and family within the context of an ancient tradition of image making that is grounded in honoring the intrinsic beauty, the divine image, within every person.

The art is intentionally, patiently gleaned from life. The persons with whom I share everyday life are my most precious material. Time is a medium. Daily reality is drawn in and held up to the light, in the timeless setting of the painted image. I depend upon what is evident, and make art in the hope of what is not yet seen.

This work changes me as I look more deeply into life as it is, here and now, through a view of the sacred potential of each life. In the ambiguous space between the obvious and the hidden, I find beauty. Each person is viewed as a jewel, in many facets, translated into the language and materials of the icon: wood and linen, line and color, clay and gold. I invite the viewer to see these images of personhood within an intimate space, for his or her own private contemplation.

Anne E. Emmons

Incomplete Icons of Personhood

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2



3

1. Chaos/Opening, 2010, Egg tempera, clay, gold on gessoed wood panel
2. Emptiness/Purity, 2010, clay, gold on gessoed wood panel
3. The Name-Giving, 2010, Egg tempera, clay, gold on gessoed wood panel

As an artist and writer, I am compelled by art that both empties and fills. Beauty that is not easy or safe, but beauty with an element of the sublime. My practice relates the ascetic with the aesthetic, exploring the body as both sacred and profane. Subjects addressed include purgation, place, inner and outer landscapes, and vanitas as they are witnesses to decay and transformation.

Craig Goodworth

SACRED OFFENSE: Offerings

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3

1. egg, 2010 documentation performance-based work
2. triduum, 2007 documentation performance-based work
3. liminal doe, 2009 graphite and wash (24/36)
4. vanatas, 2008 photo

I am a sculptural/video/audio artist who explores the past.
I explore America's pop cultural past to create a hybrid realm
from my own history. My work delves into the aesthetics of
Americana past and blends contemporary technology to
create a sculptural entity that the viewer can explore in
all realms of space-time.

John Navarro

Cyclopsotrons

1



2



1., 2. Cyclopsotrons, 2010, Mixed Media

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

Azusa Pacific University's Department of Art 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 socially responsible calling that empowers students to act as transformers in the world. In human history, artist 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, comprised of 10 full-time faculty members, offers the Masters of Fine Arts: Visual Art degree and a Bachelor of Arts in Studio Art, which offers six concentrations, 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 within 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.

MFA Program Faculty

Kent Anderson Butler, MFA
California State University, Fullerton
Professor of Art
Area of specialty: New Media, photography

J. David Carlson, MFA
University of Vermont
Associate Professor of Art
Area of specialty: Ceramics and Sculpture

William Catling, MFA
California State University, Fullerton
Chair, Department of Art, Director of MFA in Visual Art
Area of specialty: Sculpture

Stephen Childs, MFA
Claremont Graduate School
Adjunct Professor of Art
Area of specialty: Photography

G. James Daichendt, Ed.D.
Columbia University
Associate Professor of Art, Exhibitions Director
Area of specialty: Exhibitions, art education and theory

Amy Day, MFA
School of the Art Institute, Chicago
Assistant Professor of Art
Area of specialty: Interdisciplinary Media

Amy Fox, MFA, MBA
Rochester Institute of Technology
Adjunct Professor of Art
Area of specialty: Printmaking, design

Nicole Green Hodges, MFA
Claremont Graduate School
Adjunct Professor of Art
Area of specialty: Assemblage

Guy Kinnear, MFA
San Francisco Art Institute
Associate Professor of Art
Area of specialty: Painting

Moto Okawa, MFA
Claremont Graduate School
Adjunct Professor of Art
Area of specialty: Painting

Rebecca Roe, MFA
University of Illinois, Urbana-Champaign
Associate Professor of Art
Area of specialty: Design, visual culture: art and theology

Joe Suzuki, MFA
Claremont Graduate School
Adjunct Professor of Art
Area of specialty: Painting

Macha Suzuki, MFA
Claremont Graduate School
Adjunct Professor of Art
Area of specialty: Sculpture

Melanie Weaver, MFA
University of North Texas
Associate Professor of Art
Area of specialty: Assemblage

Jack Weimer, MFA, Ed. D.
Claremont Graduate School
Adjunct Professor of Art
Area of specialty: Sculpture

