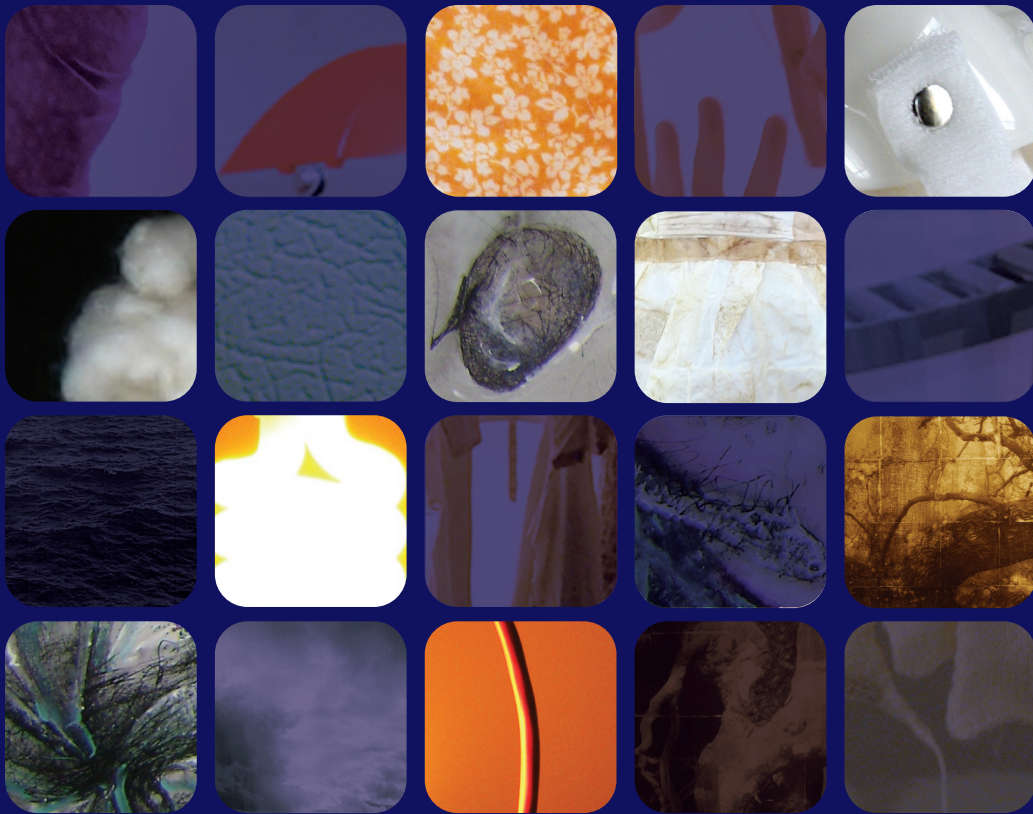
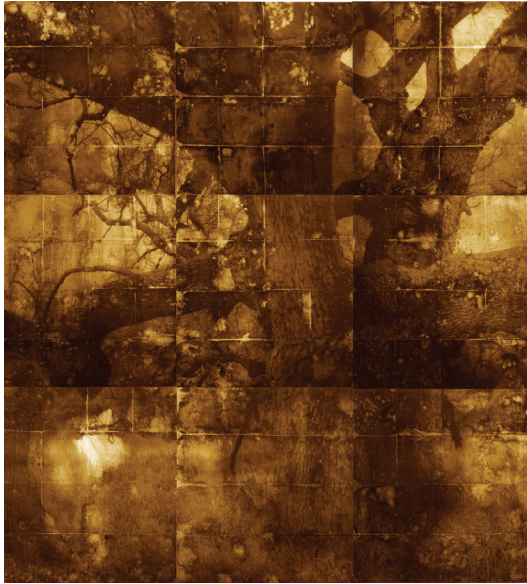


Azusa Pacific University
MFA Catalog
2011





North (detail), 2011, 63" x 69"

Tony Caltabiano

I am a native of the urban sprawl known as Southern California. Growing up, “wilderness” and “frontier” were words I knew only from books. I did not see or walk in a forest until I was an adult. However, both terms can mean more than physical location in time and space.

Frontier implies a border between a civilization, colony, utopia, or outpost and the wilderness beyond it—boundaries between safety and danger, boundaries between others and no others. There are place names and knowing. Frontier is familiarity.

Wilderness implies uncharted areas, without knowledge of civilization. Since wilderness is outside the known, the explored, or the experienced, it does not need a fixed location or time. It can be a space to reflect upon what has been, and what will be.

Wilderness does not have boundaries. It can be a lonely region, a tranquil place to rest, or be in the presence of a burning bush. It is an idea of fear, comfort, or perhaps both simultaneously. Within this beauty mountain lions roam, while the oceans are inhabited by the ancient leviathan ready to swallow up anyone who finds themselves adrift. My images offer the viewer wildernesses with their own faint reflection gazing back. The grids are frontier. Familiar reality hangs gently on an imagined superstructure. The grids have the fragile image of recognizable objects embedded in them: light, fragile, tearing, ripping and almost fragmenting in places, like wispy spider webs swaying in the breeze.



Radiant Sea, 189" x 69" (top)

South 2011, 147" x 92" (bottom)



Claire and the Dress, 2010, A Series of Photographs, 12" x 16" (left).

MicheleLaughlin

This body of work connects the past with the contemporary world, creating an environment reminiscent of a slower time. I am driven to create because of a strong desire to work with my hands and to link with practices from the textile community. This work also allows me to connect with the women in my family, past and present.

I currently use steeped tea, tea bags, reclaimed domestic objects, thread, wool yarn, cotton remnants, and quilted panels. My inspiration comes from moments captured in family photos, observation of nature, and shared stories. I knit this together and create personal symbols that convey memories and nostalgia. Stains on the tea bags create a warm tone which reinforces an evocative warmth from the object itself. My pieces are made by hand using humble materials: used tea bags are sewn together for the dress; raw wool, wool yarn, and quilt remnants for the house forms; meticulous handwork alters humble materials into precious creations, a mirroring of how our ephemeral lives become precious through personal toil.

I was raised in a rural town, which allowed my imagination to take over. Men and women worked with their hands in my community: I was constantly surrounded by and encouraged to do the same. My dad taught me how to work with wood while my mom taught me to knit and sew. I observed people creating strong bonds within our community. I am influenced not only from my childhood and present relationships, but also ancestors I have never met.

My hope is that viewers leave with a feeling of remembrance from their own personal background or from something they desire to obtain. They are invited into the work through use of raw materials and found objects that function, as would text or imagery, to contribute to the work's intent, along with my own investment of labor.



Community, 2011, Knitted Installation, 8" x 4" x 10" (top).

Quilted Community, 2010, Quilted Fabric, 6" x 6" x 14" (bottom left).

Out and About, 2010, A Series of Photographs, 4" x 5" (bottom right).



Jeanette Gutierrez

Increasingly my work is concerned with examining social, spiritual, and architectural relationships. Each of these elements are reflected as a different texture and experience within the work. The process begins with the collecting of garments through the use of public advertisement. I use deconstructive and constructive processes involving ripping, cutting and sewing of second-hand clothing to create circular sculpture and installation that form discrete environments.

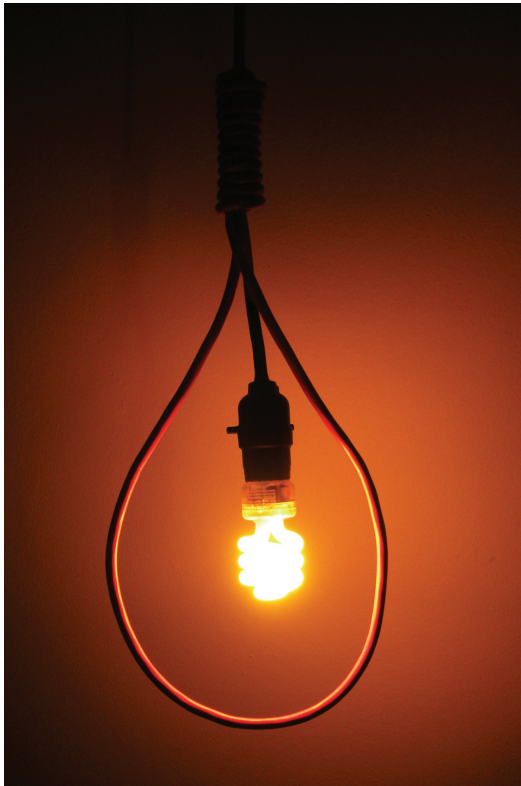
The garments used are sewn to exact dimensions and attention is paid to the ordering of the garments. For example, the pattern can relate to the way the clothing could be worn or it can be sorted by color, texture or by the order that it was received. As the layers of material accumulate, the garments are reconfigured into a single mass.

The work explores the layers and residues of presence and meaning. As clothing wears, fades, stains and stretches it becomes an intimate record of our physical presence. Tangible remnants of people's lives are used to bring not only their tactile reality but also their in-built memory. The memories contained within the fragments generate a kind of collective trace, which recovers the intimate and personal nature of the preliminary relational encounters that took place during the gathering of the garments. The choice of materials references relationships both physical and spiritual. The many materials and pieces incorporated remain on the level of fragments and pertain to a current condition of relational disconnect. This grouping of fragments, comprised of castoff things, abandoned personal objects can trigger memory and serve as a symbol for humanity and a catalyst for new relationships.



*Ropa Segunda (second hand clothing or second skin) 2011,
Used Clothing and Audio, Entire Installation: 90 x 9 x 14*



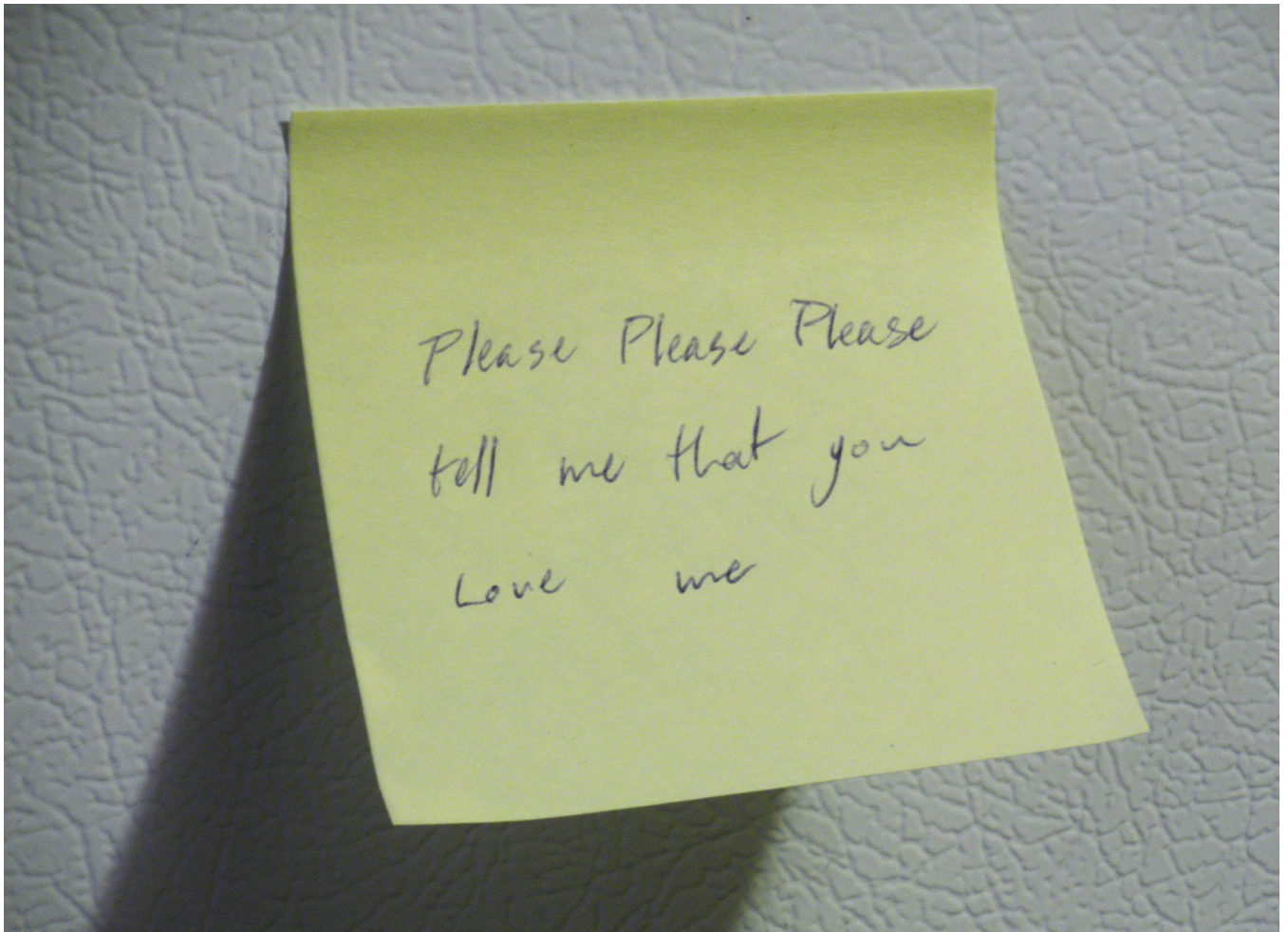


Never Ending Night (detail), 2010
100' Extension Chord Tied Into A Noose, 60W Bug Light,
Plasti Dip, Pulley, Rope Cleat,
Dimensions Variable.

Brian Allan

When I was little, I was fascinated by the simplest things. Trying to understand my world, I would put it in my mouth, tasting it. At turns it would be sweet, sour, bitter, or even slimy. I liked it when it was sour. I would hold my fist up to the sky and block out the sun. I really thought I was covering up the sun. I imagined I was the most powerful kid in the world. My enchantment would be cut short when nap time came around. Just a kid after all. Oh to see everything like that again, when everything made so much sense. How can I get back there? I want to be in a place where my fist still blocks out the sun. I want to be where even the simplest thing is immeasurably dense.

How am I?
Who am I?
What am I?
When am I?
Where am I?
Why am I?



Please Please Please (detail), 2011, Post-It Note, Ink, Refrigerator, 64" x 28" x 30"



Mirror Masks, 2010, Mixed Media, Dimensions Variable.

Brian Rush

More than objects to be contemplated, these apparatuses, collectively titled Relational Prosthetics, take as their true medium the invisible realm of interpersonal inhibitions and embarrassment management. Each device, by soliciting active manipulation, facilitates an unusual face to face encounter between willing participants.

Simultaneously facetious and sincere, repurposed industrial materials and safety equipment play with intimacy and distance in unconventional interactions. Helmets that crank closer, a bench that won't let you sit alone--these relational prosthetics and others are my response to a keenly felt dissatisfaction with the internalized limitations that hinder meaningful connection and permeate every facet of day to day social engagement.



Helmets (prototype), 2010, Mixed Media, Dimensions Variable (top).



Bench, 2011, Mixed Media, 36" x 78.5" x 28.5" (right).



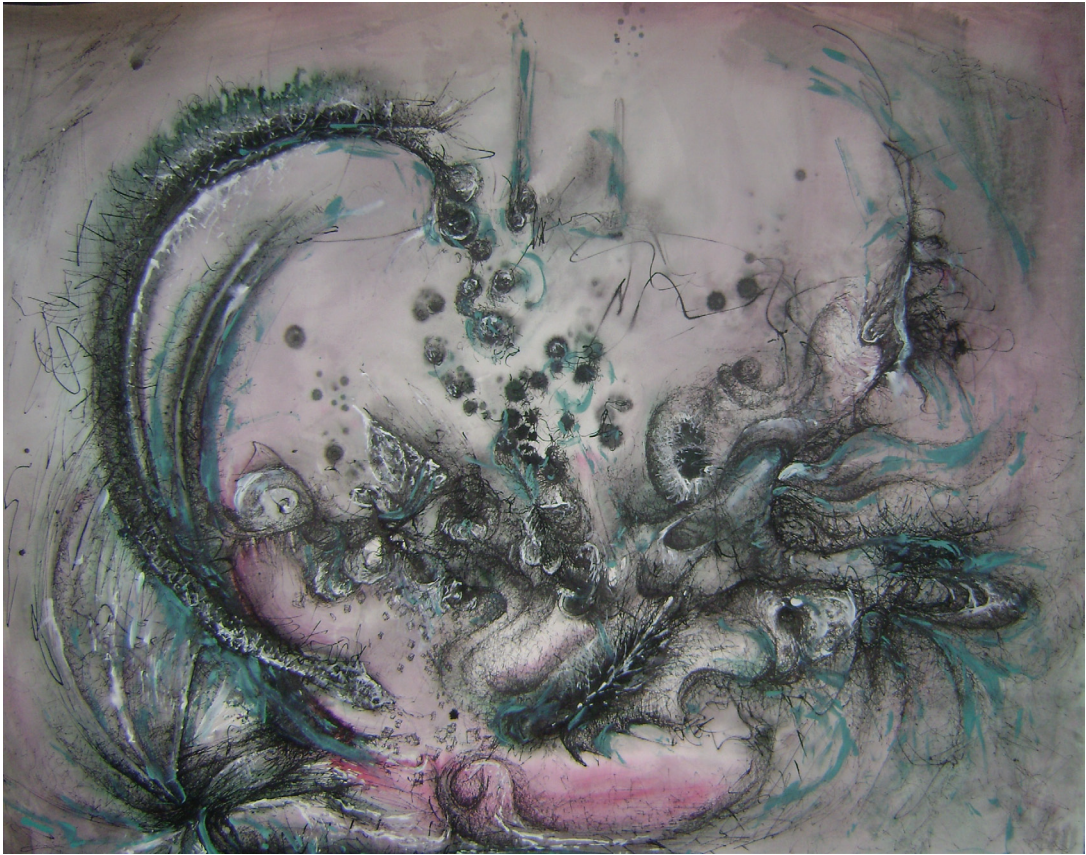
"Beneath," 44" x 53.5" (top)
"Falling," 44" x 36" (right)

Connie Yim

My drawings are spontaneously, intuitively, rapidly, energetically, freely, and emotionally drawn with black ink pen over a colored ink wash. My creative process incorporates the Automatism technique, a technique developed by Surrealist as a means of expressing the subconscious. I rely on chance and accidents such as random marks, ink washes and ink drips as means of surfacing symbolic images from my unconscious. Images in my works resemble fleshy, erotic, distorted figures; moody landscapes, birds, insects and trees along with spirals and images of choking and explosions.

My art practice serves as my on-going journey of Individuation-individual realization to his or her depth which will eventually lead one to happier, more fulfilling life, according to psychologist Carl Jung. Jung's theory of Individuation is an on going confrontational internal dialog between conscious and unconscious, which my art practice serves as a vehicle. Through my art, I am able to express my unconscious and become acquainted with additional aspects of myself, make contact with them and connect them to my self images.





"Interplay," 44" x 36" (top)
"Confession," 33" x 44" (left)

Gradus (Latin) “degree or step”

Graduate education in art at Azusa Pacific University is an advanced degree and a move towards a professional life in Visual Art. It is a rigorous program of study engaging the artist deeply in research and in studio practice. Students spend three years developing their visual voice and that results in a solo exhibition, an important step towards their future.

These pages highlight each graduating student from the class of 2011. The students are represented here with images from their culminating body of work along with a brief statement providing the reader with a glimpse of their conceptual framework. Please join me in celebrating their accomplishment as graduates who have earned their Masters in Fine Art in Visual Art diplomas. (Mortar boards are airborne.)

William Catling
Director, MFA in Visual Art

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 with in 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

Lynn Aldrich, MFA
Art Center College of Design
Adjunct Professor of Art
Area of specialty: Sculpture

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

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

Charity Capili, MFA
Azusa Pacific University
Adjunct Professor of Art
Area of specialty: Design and
Sculpture

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

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

G. James Daichendt, MFA, Ed.D.
Columbia University
Associate Professor of Art,
Exhibitions Director
Area of specialty: Research
Methods, Art Education and Theory

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

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

Nicole Green Hodges, MFA
Claremont Graduate University
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 University
Adjunct Professor of Art
Area of specialty: Painting

Jane Gillespie Pryor, MFA
Claremont Graduate University
Adjunct Professor of Art
Area of specialty: Sculpture and
Installation

Rebecca Roe, MFA
University of Illinois, Urbana-
Champaign
Associate Professor of Art
Area of specialty: Design and Visual
Culture; Art and Theology

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

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

Jamie Sweetman, MFA
California State University, Long
Beach
Adjunct Professor of Art
Area of specialty: Drawing and
Painting

Jack Weimer, MA, Ph.D.
Claremont Graduate University
Adjunct Professor of Art
Area of specialty: Sculpture

Department of Art Staff

Patricia Graffius, MAT
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Kristopher Hoffman, MA
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