

Azusa Pacific University • Master of Fine Arts 2013

Liminal |'limən|

A wonderful word that comes from the Latin *limen*, meaning “threshold” or “place of transition”. The end of a degree is just that, a boundary that each student crosses over. It is a leaving of one space and entering into another, like the stepping from one room to the next through a doorway. There is the briefest time when each person occupies the space that is between the two, the gap; the area that we often simply refer to as an entry or exit depending on which way one goes. This catalogue records the liminal aspect of leaving behind each graduating student’s education and their launch into a professional life in the Visual Arts.

The students recorded in the following pages have completed their MFA in Visual Art degree at Azusa Pacific University and are moving through into their professional studio practices. We are confident that they leave prepared to “speak” with confidence in a well refined visual voice that comes from deep research and a well-thought out conceptual framework. They have shared a few images and thoughts that capture the essence of their visual direction. Please enjoy the rich diversity of image and word. I am proud to present the graduating MFA class of 2013.

The world needs to see what they have to say.

—William Catling
Director, MFA in Visual Art

Karen Bowdoin

The rustle of leaves as they whisper in the breeze, the perpetual passage of the sun across the vast sky, the changing of the seasons in due time: these life rhythms are universal, moments in time spent like prayers, their cadences pulsing in our everyday lives. As such, they are influencing the meditative and process-driven direction in which my work is beginning to go.

My current body of work speaks of spiritual journey and both the trials and blessings along the way. Our lives, like the tides in the ocean, and the moon in its orbit, pick up a rhythm that sometimes has us dancing, and other times, shuffling, barely able to keep up its frenzied pace. Process and the idea of repetition dominate my work. The concept of starting with something pristine, indicative of a spiritual beginning, then bringing it to decay and entropy, referring to life's trials, and then taking it back to order, again, denotes the human excursion and the redemptive life God has for us.

A meandering and morphing wall hanging, the installation is mostly made up of many, needle-felted, wool leaves, ranging from 2 1/2" to 28." Each individual leaf is unique, the many pieces connected together, all traveling in a linear way, indicating a passage of time. Two wool sculptures spill out onto the floor indicating first, a beginning, or birth, and secondly, a fall into despair and hopelessness.

The fibers used in my current work are materials that have always had a seductive influence for me, and their tactile properties are inspiration for many of my pieces. They lend themselves to meditative processes where I engage in a natural-paced rhythm while I create. And in the creating, the meditation becomes prayer, bringing about peace and healing, and restoring wholeness.



Journey (details), 2013, Hand and machine felted wool, Approx. 60" x 10."

Nicholas Colon

My series *Purgatory* is driven by the perception of reality. We move through our daily space thinking that everything around us is solid, yet most things that we see are never actually felt by our bodies. We share a common reality with strangers we never actually interact with. These often dream like states of life fascinate me.

As a conceptual photographer I push to discover the meaning of perception. The images I make capture crowds of humanity moving within a space. My equipment is tuned to a longer frequency that does not record movement in these spaces. In three seconds all of Downtown Los Angeles traffic seemingly disappears. Hundreds of people moving across a passage are

reduced to only a few shadows. The more I explore the visual world around me the more I begin to understand that physical reality is an illusion.

Purgatory can be associated with a temporal state in which the soul receives purification in order to enter Heaven. It also has been described as not a place but a condition of existence. Are we alone in our own reality? My work examines space and potentially a pseudo reality in which past, present, and future merge into a singularity.



Union Station Vapor, 2013, Archival pigment print, 40" x 60."

Mary Anne Cradeur

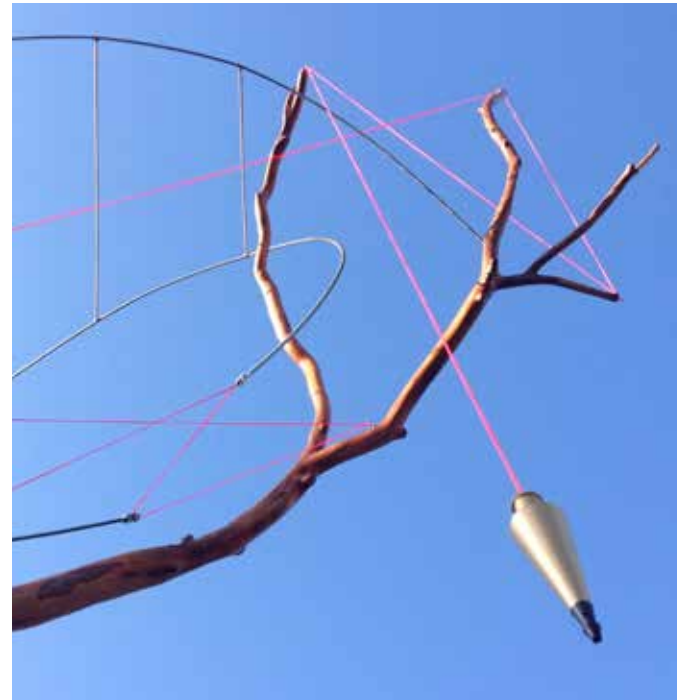
Currently, my work draws on the narrative interactions and sensory stimuli of specific natural materials, in combination with a selection of manmade materials typically used in building construction.

Overall, my work is motivated by a concern with the dynamics of social interaction, areas of conflict, modes of resolution and the ongoing human condition as a whole. The element of time is important, both in the process of creating the work- for it allows the work to evolve as I proceed, and in the final the narrative of my work- for social interaction, areas of conflict and modes of resolution are time based phenomenon.

At the present moment, my work explores the concept of how we relate to 'Otherness' or 'the Other'. It appears that as technology and political developments continue to diminish the long-standing physical and psychological boundaries between cultures, it is becoming critical to rethink how we view and relate to Otherness as a whole.

The 'Tree' offers us a worthy metaphor as 'the Other'. The tree is entrenched with meaning and significance, across cultures and throughout history. Apart from mythological and emotional significance, trees remain critically important to us as source material for numerous consumer products. In addition, they are point of contention in the politic climate, given the crisis and complications of deforestation.

By utilizing the metaphorical power of the tree through sculpture and drawing, I am seeking to create works that illuminate the multidimensional tensions of this poignant issue.



TOP *Point of View*, 2013, Tree limb, metal rods, twine, plumb bob, AstroTurf, 79"(h) x 92" (l) x 41"(w).



BOTTOM *Dance Me to the Moon*, 2013, Tree limb, chain, twine, plywood, AstroTurf, 113"(h) x 54" (l) x 44"(w).

Matthew Ellis

"Your past is just a story. And once you realize this it has no power over you."— Chuck Palahniuk

I had a very difficult childhood. My mother had seven children and I was the middle child. My father was physically and emotionally abusive toward my mother, my siblings and myself. I did not understand why my mother did not try harder to get us out of that environment. Once a child herself, my mother too had a troubled youth. She was sexually abused by her own father, so the mental and physical effects from those events were ever-lasting. Unconsciously and overcome by codependency, my mother would seek out situations that mirrored back to the original wound left open by her father.

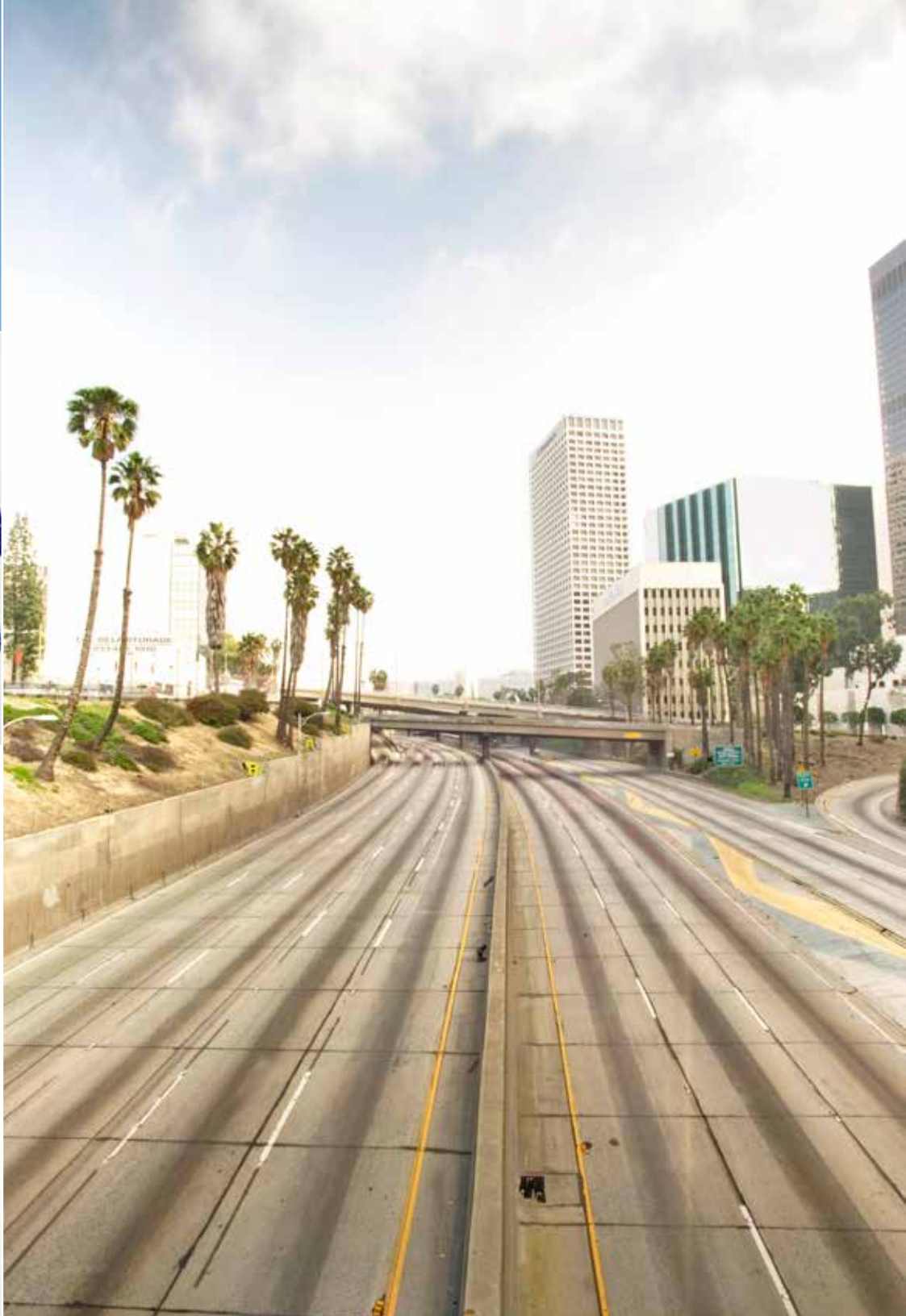
After she left our father, other men have come and all those dreaded familiar sounds would follow. Not long after, me and my siblings, the youngest being my six month old twin brother and sister, were taken away from my mother and placed in the states care.

The intimate connection between personal identity and the concept of past actions has forced me to wrestle with what it means to be a viable person. My upbringing has had a profound effect on how I associate and disassociate with the outside world. I believe it is important for me to acknowledge my past in order to release the burden that it has caused.

My work explores the emotional disorder of my upbringing while exemplifying the visual language of form through two dimensional representations of the body. Though I draw from my own experiences, I seek to conjure a visual connective response from the viewer that is both emotional and narrative. Thus allowing potential for one to confront lingering issues from within.

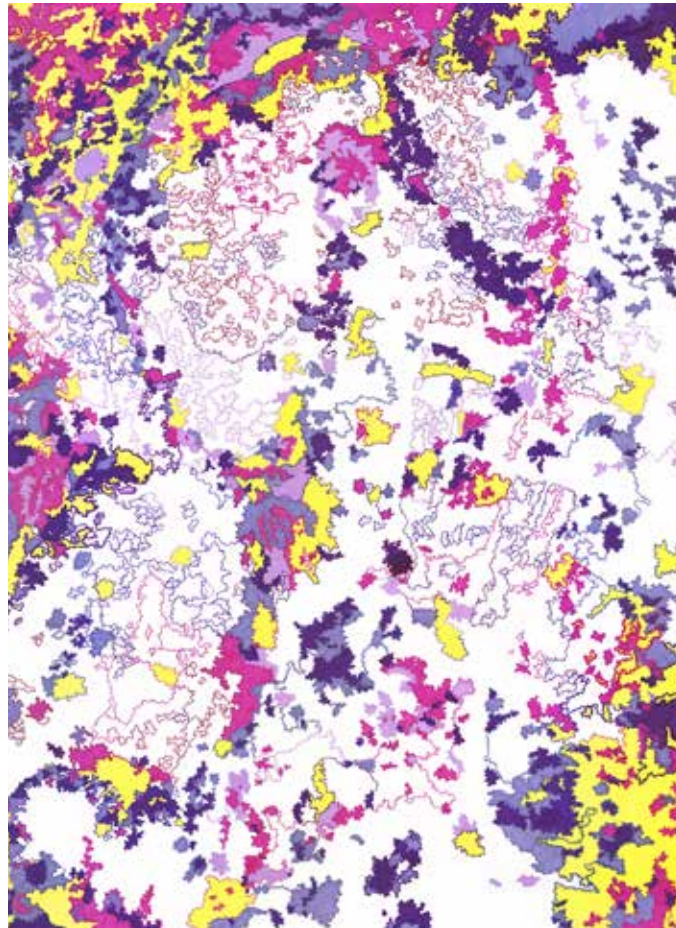


Fetal Position No. 1, 2012, Black Ink, 9" x 12."



Tonja Graves Schmitt

Intense saturated colors, abstract shapes, synthetic materials, these are the methods I use to explore the mundane traces of motor oil stains in our society. While alluding to the loss that these stains represent, I create new silhouettes and patterns to signify the design aesthetic of the synthetic. I study, document and then manipulate these remnants so that the traces of these stains take shape and dissolve. I utilize a variety of mediums in this process including photography, sharpie markers, water and oil based paint pens, motor oil, watercolor paper, and digital manipulation. Within each work there is a negotiation of saturated colors, bare surfaces and intensity of materials. The surfaces oscillate between restlessness and hope. The unrest is seen in the contour drawings of actual stains and functions as metaphorical investigations of what is left behind. The color placement and smooth lines of the new forms represent the spiritual gain of lubrication while resting in the void.



Shoe Lace, 2013, Mixed media on watercolor paper, 30" x 22."

Laura Hinely

My current work began a few summers ago when I packed my possessions in my car, drove up and down the West Coast for two months and became preoccupied with the idea of house and home. Through conversations, I found that many people have their own story to tell about their search for home and what it means to them.

Using photography, both film and digital, and without manipulation of any objects in the space, I document my experience with specific home environments. The photograph is both a visual representation of that experience and an opportunity for viewers to experience that place for themselves. The final product is the coming together of how light falls in the space, what objects of importance are present, patterns and layers of seemingly mundane to form domestic landscapes.



Yard, 2011, Photograph on archival bamboo, 16" x 24."

Michael Keith

My work is about perception. It is more about essence than image; about creating more than making. Though, at the same time it is the process of fashioning materials into being; that direct, physical involvement which I feel represents a more tangible reality than my desire to sit and talk about art. I feel that what many people refer to as Art is actually an artifact; it's the t-shirt after the rock show, a reminder, a roadmap back to somewhere infinitely more important and visceral. To go to that place of creation is what I am after every time I pick up a chisel.



Homeboy #1, 2013, Various Materials, 47" x 37" x 34."

Cindy Maldonado

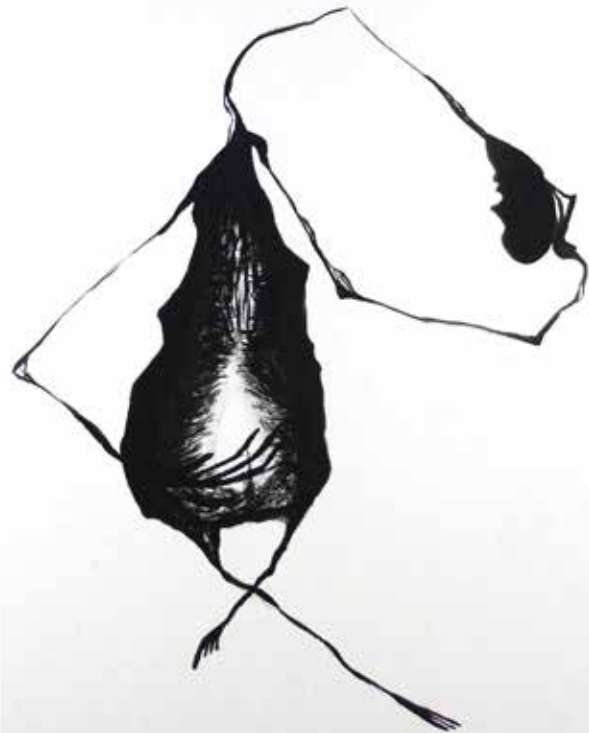
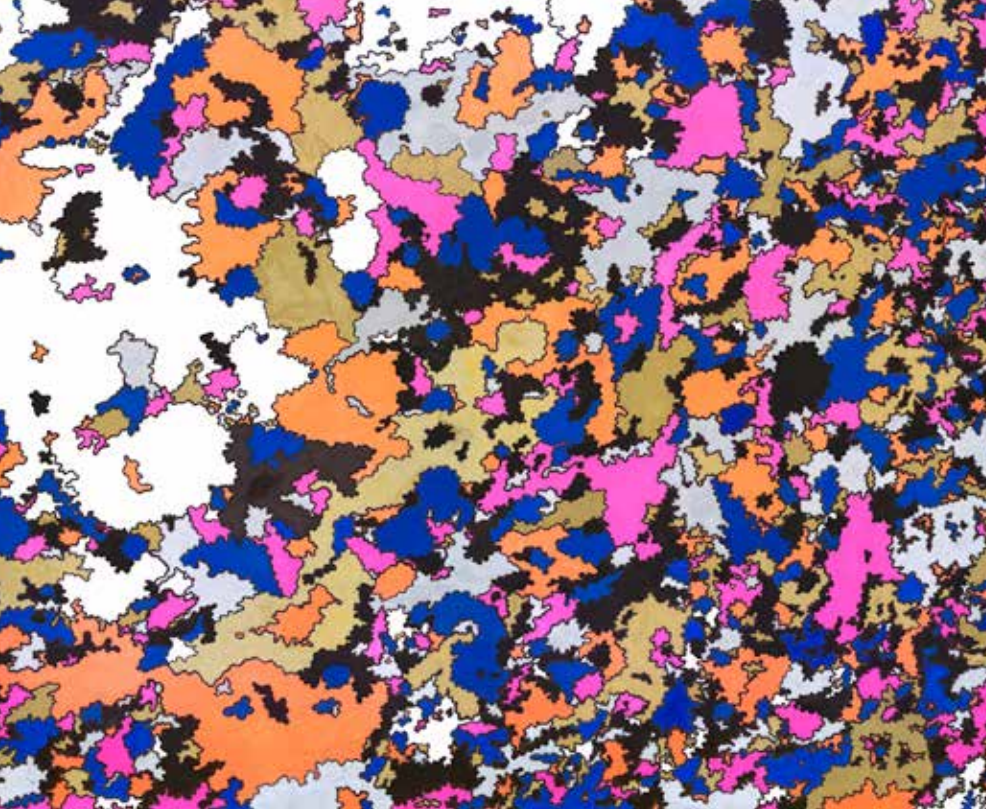
My work explores the hidden curiosities and fears that we deal with. It examines the complexities of the conscious mind in attempt to remember the spoken language of the subconscious mind.

This process captures fragments that impact us physically, emotionally, spiritually, and mentally.

I am interested in the conversations that the subconscious mind generates in the state of sleep and the connected feeling that lingers, creating a small tension, which affects how we carry our daily lives.



little clock, 2011, Photography Digital Composite, 7" x 10.5."



Jamie Meadows Michaelides

“Don’t let it go, whatever you do.”

Sometimes, even oftentimes, the simplest answer is the best answer. Black and white can create it’s own colour. Mark by mark, inch by inch, stories are built; no going back, only forward.

Through much tedious patience, stillness, self-imposed grief and struggle with fear, heroes can be born. With the love of others, man vs. self becomes man vs. the world.

Search for simplicity leads back to what really matters. In the words of my mother: “All you can do is your best, and your best is good enough.”

This is something we can all do.



The Miracle Dive, 2012, Sumi ink on paper, 24" x 18."

Timothy Miller

Combining the qualities of materials to better conceptualize ideas is crucial to any artwork. For me the material are often key ingredients to the concept of the piece. My MFA work is no different.

Over the past three years I have grown into a method of working that involves great experimentation. Being able to distill the ideas and experiment with intention, has been a growing experience. Rolling the idea up in a palatable material and allowing it to really be authentic to both of those things is where I find my work simmering.

Centering my work around the imagery of an the egg has been fun. It has allowed me more fully explore the relationship between us and food. Sometimes the process of making food and art seem very parallel. They both are a means to an end. They also both provide a rewarding process. For me the process that leads to the piece is only the first step. The second and maybe most important step is the reaction of the viewer to the work. The voice of the viewer is often goes unheard by the artist but cannot be taken for granted. Wherever possible, I like to hear the thoughts and ideas that my pieces evoke from the viewer. That conversation is where the art really takes on its life. The conversation and ideas that I can stir in peoples heads is where my power of the artist is focused. Once it is in their head I have little influence. Just as the culinary practice is so focused on what happens when food is eaten, I try to get a better understanding of what people taste when they see my artwork. Presentation it is still key, whether it is artwork or a fine plate of food.



TOP *Dehydrated*, Still From Video.



BOTTOM *Unseen Aggressor*, Still From Video.

Dario Navarro

When the dust doesn't settle, the need arises to force and push it down. Sometimes it is the only way we can hear our thoughts or the voices that speak into our lives. The wall paintings do exactly this. They depict places that isolate the viewer and give them an opportunity to dialogue by using the remnants of what was and still is present. The small pieces are intimate quiet moments that become vulnerable, making them accessible despite the perceptual depth they deny. The object becomes part of the conversation along with the viewer and the wall. The ambiguity of this dynamic relationship allows for a different encounter each time. The larger pieces are about creating the presence of a wall more vivid, they embody the viewer's sense of sight. They are empty places where nothing is filled with everything the viewer brings to the interaction. These moments can be paralleled to mediation or prayer — or even movements that are not always wanted but are needed.

My process includes the use of traditional painting methods and some drawing — acrylic and oil paint being the core materials of my work. The surfaces I paint on are mostly panels. Weeks and months are spent layering the surface with glazes of color that slowly develop the ground or atmosphere in the paintings. All paintings are given the same amount of attention; equal work is done to small and large pieces. Moments of abstraction are mostly contained within the walls, while objects are painted to the extent of realism needed.

Current influences in my work include Adrian Ghenie's manner of painting a subject matter in a simplistic way where less gives more, William Turner and his handling of paint that creates exciting atmospheric moments, and Richard Diebenkorn with his composition of planes and lines that create a visual form of poetry.



Wall (Paint Roller), 2012, Acrylic and oil on panel, 9 1/8" x 9 1/8."

Joseph Pastor

In my work I usually depict modest people, often blue-collar workers, hearkening back to my upbringing. I paint them in a manner that attempts to elevate them. The Bible, Classical mythology, literature, Renaissance references, art history, personal experiences and even poetry are the stuff that informs the work, with a splash of humor and irony on occasion.

My current body of work is made up of construction types and ordinary people. It is a blend of art history references, and remembered life situations, presented in a manner that is open-ended or ambiguous. The paintings are oil on plywood, emphasizing a modest, rough-carpentry theme. The works are not so much about construction workers, but rather, the workers are a metaphor, hearkening back to the Ashcan

artists or other social realist painters who painted gritty works of rough and tumble city life, and the common folk.

Another subject that interests me are ballet, flamenco and Mexican dancers. These pictures are made in appreciation of the discipline and athleticism of dance using the opportunity to depict "working class" female figures as protagonists. At least one of these characters has made her way into this body of work because I see these dancers and musicians as workers too.

I greatly admire the application of paint, and compositions in the work of such diverse artists as: Jean-François Millet, John Sargent, Joaquin Sorolla, George Bellows, Isabel Bishop, and Gely Korzhev, as well as contemporary painters, Steve Huston, Eve Mansdorf, and Warren Chang.



Lunchtime, 2013, Oil on plywood, 30"x 48."



Christopher M. Rupp

My current body of work is an exploration of what it means to be human — to inhabit a body and walk on this earth. In this work, I am examining the depths of human emotion and responses to that emotion, self-perception, and societal trends and pressures. The way I approach my work is the same way I often approach life: using humor to address serious issues. The final product is a visual response to life experiences, combined with experimentation and a fascination with science and nature.

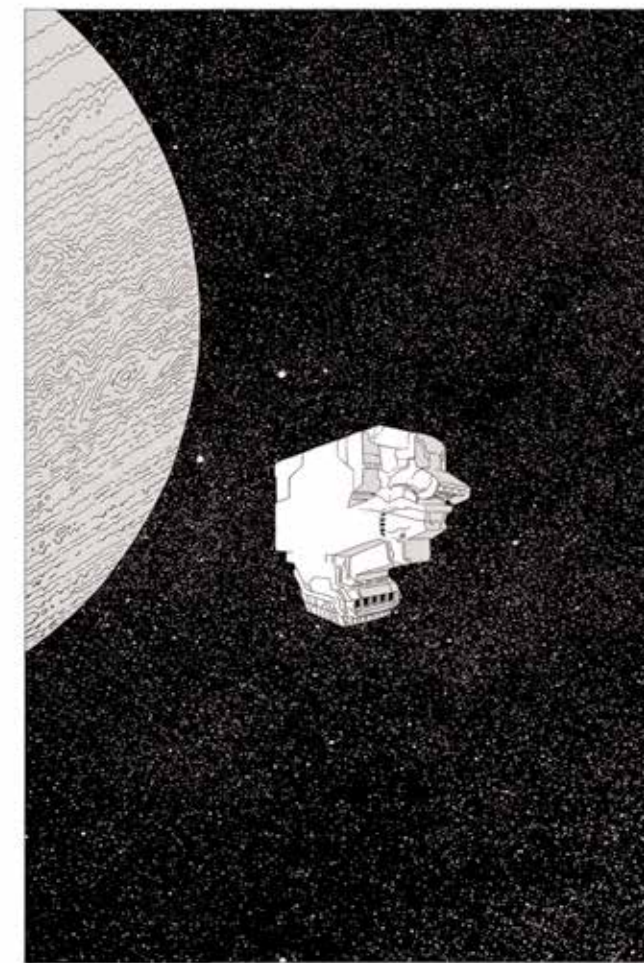


TOP *When You Left I Got Fat*, 2012, C-Print with Face Mounted Acrylic, 42" x 42."
 BOTTOM *My Inner Fuji (Negative Space of Belly Button)*, 2013, Polymer Clay, Oil Paint, and Mahogany, 23.5" x 16.5" x 10."

Matthew Sheean

I make comics. Comics are a fine tradition in the popular arts precipitated by the development of mass printing methods. Having to appeal to a mass audience, they have often dealt in the most everyday things, and, as a fixture of every major newspaper, they are quite everyday in themselves. They have been a venue for the fantastic and the absurd as well. Early artists like Alex Raymond saw the comic strip as a great opportunity to realize such lush and imaginative environments as their talents would allow, and only for the cost of drawing supplies. Comics carry the connotations of these two lineages,

that of the everydayness of the political cartoon or gag strip in the newspaper and periodical and the amazing fantasies realized in comic books. I am interested in the intersection of the mundane, the everyday with the incredible. I make comics because comics, as a whole, deals especially in this kind of incongruity. To this end my work involves a variety of styles common to comics and tends to incorporate narrative about characters preoccupied with their own survival in imaginative environments more often inhabited by heroic types.



Peter Stevens

This body of work is inspired by The Old West, American film, and fashion. I glean much of my imagery from western iconography, cowboy mythology, and male figures in film and entertainment. By drawing from history and popular media in this way I aim to qualify male archetypes pervading American society. The impetus of my work is in disclosing otherwise hidden concerns of men in a contemporary age — to make accessible the oft-internal conflict of maleness, homosocial relationships, and to broaden the parameter of masculine identity in an increasingly homonormative culture.



Get Out!, 2013, Fabric and thread, 72" x 94."

July 5, 2013 • Closing Reception

Michael Keith in Duke Gallery.

Dario Navarro in Heritage Gallery.

July 7, 2013 • Opening Reception

Matthew Sheean in Robert Bullock Gallery.

Christopher M. Rupp in Duke Gallery.

Joseph Pastor in Heritage Gallery.

Jamie Meadows Michaelides in Exit Gallery.

July 14, 2013 • Opening Reception

Karen Bowdoin in Robert Bullock Gallery.

Mary Anne Cradeur in Duke Gallery.

Cindy Maldonado in Heritage Gallery.

Matthew Ellis in L Gallery.

July 21, 2013 • Opening Reception

Laura Hinely in Robert Bullock Gallery.

Nicholas Colon in Duke Gallery.

Peter Stevens in Heritage Gallery.

Tonja Graves Schmitt in Darling Gallery.

Timothy Miller in Alumni Gallery.

MFA Thesis Exhibitions • July 2013

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 13 full-time faculty members, offers the Master of Fine Arts in Visual Art degree; a Bachelor of Fine Arts in Visual Art; a Bachelor of Arts in Studio Art, which offers nine concentrations; and a Bachelor of Arts in Graphic Design.

The Master of Fine Arts (MFA) in Visual Art 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 professional 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
Vermont College of Fine Art
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
Chair, Department of
Art and Design,
Professor of Art
Director of MFA in Visual Art
Area of specialty: *Sculpture*

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

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

Terry Dobson, MFA
Yale University
Assistant Professor of Art
Area of specialty: *Design and
Narrative; Socially Interactive Play*

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*

Nathan Huff, MFA
California State University,
Long Beach
Adjunct Professor of Art
Area of specialty:
Drawing, Painting and Installation

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

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

Claudia Morales McCain, MFA
California State University,
Long Beach
Adjunct Professor of Art
Area of specialty:
Drawing and Painting

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

Department of Art and Design Staff

Patricia Graffius, MAT
Fuller Theological Seminary

Tom Weaver

Daniel Miller, BA
Azusa Pacific University

