The faculty show has been a tradition in colleges with art programs for decades. In a visual discipline it is an equivalent to publication and is a demonstration of professional practice. The show is also an opportunity for students and the greater community to make connections between the making of art and the teaching of it.

At St. Thomas Aquinas College, the biennial art faculty exhibition provides faculty with a chance to explore new projects or revisit old. This show features the work of all nine art, art therapy and graphic design faculty members and serves as an overview of artist style, concept and media.

Nina Bellisio
Director, Azarian-McCullough Art Gallery

STAC exhibiting faculty includes:
Nina Bellisio, Karen Edelmann, Matthew Finn, Daly Flanagan, Carol Lagstein, Jerry McGuire, Carl Rattner, Rene Smith and Barbara Yontz

For more information:
www.stac.edu/amag
CARL RATTNER

BORN
New York, NY

TEACHES
Fine Art

EDUCATION
BFA Grinnell College
MFA Cranbrook Academy of Art

MATERIALS
Various species of wood, including pine, poplar, maple, oak, vermilion, African tulip, walnut and mahogany

SUBJECT MATTER
The celebration of shape, forms that sometimes have metaphorical connections.

INSPIRATION
Lenny’s Hammer was created in memory of my dad who died relatively young. He loved to dig holes. He dug holes as a GI in the South Pacific to protect himself from incoming fire. After the war he dug holes on the beach for my brother and I to sit in. As he got older, he got interested in Japanese Bonsai, and dug holes to plant his miniature trees.

Lenny’s Shovel 2013 Pine 13 x 5 x 37 in
Ax Form 1 2013 Mahogany, poplar, iron 5 x 4 x 22 in
Ax Form 2 2013 Walnut, acrylic, iron 6 x 1.25 x 27 in
Ax Form 3 2013 Maple, iron 6.5 x 3 x 29 in

MY MEDIUM IS WOOD
I am enamored with its qualities - its colors, grains and textures - and forever challenged by the sculptural possibilities of carving and fabrication. I also like to experiment with combinations of wood and other media, most recently, acrylic.

I believe that my work is essentially form driven and often about “soft” and “hard” visual and tactile shapes. The “soft” shapes are inspired by my earlier work in clay and an ongoing fascination with biomorphic form. Such shapes evolve naturally when carving. The “hard” shapes are inspired by an interest in technology and structure. They result when fabricating.

I like to contrast these qualities by using “hard” fabricated sections (sometimes digitally generated) and “softer” carved sections that evolve more randomly through drawing.

The sculptural forms that emerge have intriguing metaphorical connotations. “HARD” seems to signify what is rational, controlled and active, whereas “SOFT” seems to be more about what is emotional, spontaneous, passive and vulnerable.

For more information:
www.carlrattner.com
CAROL LAGSTEIN

BORN
Long Island, NY

TEACHES
Art Therapy

EDUCATION
BFA California College of the Arts
MPS in Art Therapy, Pratt Institute

MATERIALS
Oil on canvas

SUBJECT MATTER
Gardens, reflections, color and light.

INSPIRATION
Monet’s gardens in Giverny, France.

Autumn Reflections 2
2013 Oil on canvas Size variable

Carol received a BFA at the California College of Art where she studied sculpture, painting, pottery and photography. Her career goals took another direction when she attended a conference on art therapy in San Francisco. She returned to the east coast to attend Pratt Institute where she received a MPS in art therapy.

Carol practiced art therapy in several different settings. In 1986 she started teaching art therapy at St. Thomas Aquinas College. In 1994 she became STAC’s Director of Art Therapy. In 1994 she received a Masters in Social Work from Colombia University.

Painting was always a part of Carol’s life. Her earlier work focused on traditional watercolors of still lives and portraits. During a retreat to Giverny, France, she changed her whole concept of painting. For ten days she painted in the Giverny gardens and other locales where Monet had painted his masterpieces. She started using oil paints and stopped trying to render purely what she saw. She chose to let the color and light envelope her and guide her to find a new voice for her work.

The catalyst for her recent work is reflections on water. “All of my work has a sort of tapestry that comes together when viewed from a distance. I am fascinated by the abstract shapes and colors that dance across the surface of water. My work is an interpretation of this dance.”

For more information:
renartgallery.com/web/artists.html#17
MATTHEW FINN

Re-purpose... With A Purpose
size variable  2013

I start by pinpointing social and environmental issues then by utilizing sustainable design thinking I develop a solution to address these problems. After living in various cities all along the East Coast I noticed how big of an issue abandoned big box stores had become. Every city had their fair share of empty shopping spaces and unused parking lots.

Not only was this visually unappealing but it was also a waste of valuable resources. Every material inside the abandoned structures contained valuable “energy”. The energy inside of these materials is being wasted because of the unused space.

After becoming a parent I began to notice a second issue relating to unused playgrounds due to sun and poor weather. Playgrounds in my neighborhood are virtually empty half the summer because of excessive heat from sunlight and rain and wet weather. Merging these two problems I was able to develop a sustainable solution that re-purposed abandoned big box stores into useful playscapes. By doing so, I have revitalized the unused energy in the big box structure, developing a useful space for families to enjoy.

For more information:
www.MLFDesign.com
TEACHES
Fine Art

EDUCATION
BFA in painting and printmaking from San Diego State University.

MS in Education and Administration with a visual arts focus from Bank Street College of Education and Parsons School of Design

MATERIALS
Photography, encaustic

SUBJECT MATTER
Artificial people living in a natural landscape.

INSPIRATION
Surrealism, images that transform and combine the real and unreal.

Still Lives is a series that explores the indefinite spaces between both opposing ideas and contradicting visual elements.

The images begin as pinhole photographs that are captured, with no lens or viewfinder, sing only natural light. With toys and miniature figures serving as actors, I invent and then photograph scenes that are open to interpretation. Black and white compositions turn into color through thin layers of oil paint and encaustic.

Blurring the lines between photography and painting, I continually play with conflicting content such as artificial people existing in natural landscapes. A sense of surreal feeling is conveyed through emotionless plastic toys in situations that are simultaneously real and imagined.
RENE SMITH

Thailand’s Least Visited National Park
2009 Oil on Canvas 90 x 100 cm

This body of work relates directly to my experience as a Visiting Lecturer at Chiang Mai University in Thailand, but is also about the general experience of living far from home and in another culture. The work explores the line between public and private, and the way that traveling mixes the visitor’s actual experiences with dreams, fantasies, and hopes about new places.

The paintings include images of the interiors of rental bungalows in the national parks in Thailand, small landscape paintings, and paintings and drawings of Thai men. I think of the different types of work like songs on an album - they are individual pieces each with their own concept, but they also form a new idea through their interaction. The different images work together, subtly informing and altering each other to create a group of work that reflects my time in Thailand without trying to define it, and also relates to universal themes of love, home, beauty, public and private, and real versus ideal.

For more information:
http://renesmith.net
Barbara Yontz

Love Letters to Abu Ali and Akil: All attempts to resist gravity fail.  
2013 Charcoal, graphite, gouache on Rives paper with plumb bobs and Plexiglas. 90 x 60 x 30 in

For many years I’ve made sculptural installation, sound and performance work that navigates the intra-relationships between materiality, empathy and the event. Hog intestine was a signature material that referenced living bodies both metaphorically and actually. However, an interest in art and social justice led to a project with prisoners living on death row at Riverbend Maximum Security Prison in Nashville. These drawings are part of a series of Love Letters to each of the 11 men living in Unit 2.

Abu Ali Rahman, originally incarcerated for murdering a man in connection with a drug related robbery in 1986, came to death row as a result of killing one who had been abusing him in prison. Most, including former jurors, are convinced he did not receive adequate legal representation and because of mitigating circumstances should not be on death row. However, he has exhausted all appeals and is the first of the men I worked with who will be scheduled for execution now that the legal matters suspending executions in Tennessee have been resolved.

Read more about Abu Ali at this International Justice Project website http:/ /www.internationaljusticeproject.org/illnessARahman.cfm

Akil Jahi was sentenced to death in 1995 for the murders of Thomas and Tensia Jackson, a drug deal gone horribly wrong. He now writes poetry as he waits to be executed by the State of Tennessee.

Read more of Akil’s poetry http://reachcoalition.wordpress.com/meet-the-insiders/akil-jahi/

Going On

Going on when everything around you seems to be changing like the seasons.

Going on when that special time of the season flowers bloom and the weather was perfect. You struggled to keep your feet on the ground. It brought back memories of a lost one...

Going on when so many have come and gone. You lose track of time. Left with one sure fact—you can’t get any of the years back.

Going on you fight to keep your emotions in tact on the outside yet on the inside your heart still whimpers.

BORN
Tampa, FL

TEACHES
Fine Art

EDUCATION
MA in Art History, Vanderbilt Univ
MA in Art Education U of S Florida
MFA in Visual Art, Vermont College

MATERIALS
Mixed media; hog gut, sound, video, sheep wool, charcoal

SUBJECT MATTER
Rather than creating identifiable objects, I’m interested in subconscious processes, and ways forms and materials create an affective (as opposed to intellectual) response.

INSPIRATION
The most simple and complex things; the ocean, and tender, honest relationships.
BORN
Lebanon, MO

TEACHES
Fine Art

EDUCATION
BFA Kansas City Art Institute
MFA Rutgers University

MATERIALS
Photography, mixed-media

SUBJECT MATTER
Where I live and places I'd like to share with others.

INSPIRATION
When I was about 12 and my sister was four I would dress her up and take photos. She's now a costume designer and I like to take credit for that too.

Jerry McGuire

The Waltons
2013 acrylic, contact paper on cardboard, 23 x 26 in

Jerry D. McGuire

BORN: November 25, 1978, Lebanon, Missouri
HEIGHT: 5'4"
WEIGHT: 135 pounds
BUILD: stocky
HAIR: brown
EYES: blue
COMPLEXTION: fair
RACE: white
NATIONALITY: American

The person described here is an artist who is known to use the alias of R. Mutt. He is a suspected participant in subversive campaigns, takeovers, protests, infiltrations and unsolicited actions which question the legitimacy of authority and social control systems. He has been charged with infiltrating museums and corporate retail stores with unauthorized signage and objects. He has participated in activities involving forged documents in conjunction with the United States Postal Service.

www.companymanincorporation.com
Karen Edelmann, painter and professor emerita of Art, has been teaching at St. Thomas Aquinas since 1995. Before coming to New York she lived, painted and taught in Richmond at Virginia Commonwealth University. She moved to the Hudson Valley for the beauty and, as a landscape painter, to be immersed in an area with a long history of inspiring artists.

I think of my landscape paintings as moments: time captured in light and shadow, seeing earth, sky and water as metaphors for the constancy of change (and nature’s dramatic power).

In sky-focused paintings I strive to create energized, transient skies, to make the wind blow, to show storms gathering, to have clouds, full of color and light, form shadows that dance across the ground, at once revealing and obscuring the faithful, steadfast earth.

For more information:
KWEdelmann.com
NINA BELLISIO

New Horizon Old Horizon, Saturday in Cliche Park
2013 Archival Inkjet Prints 13 x 19 in each piece

Nina Bellisio photographs the objects and architecture that we disregard. These sideways glances reveal unexplained information: remnants of celebrations past, empty swimming pools after dark, tourist destinations temporarily abandoned. The removal of details though viewpoint or medium shifts the focus onto familiar yet marginal imagery. The resulting photographs are records from a tangential story, unfolding without notice.

She works currently with digitally enlarged miniature Polaroids. The naive nature of the plastic camera reveals the vulnerability of both the photograph and the photographed, moving them from the disposable to the contemplative.

For more information:
www.ninabellisio.com