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UNIVERSITY
OF MIAMI



Cover image: Christine Di Staola, *Be buried with it* (detail)

2018
ANNUAL
JURIED STUDENT
ART EXHIBITION

Department of Art + Art History
College of Arts & Sciences
University of Miami



CHRISTINE DI STAOLA
Be buried with it
Oil on canvas

Juror's Best in Show Award

2018 Annual Juried Student Art Competition JUROR'S STATEMENT

Henning Haupt (PhD, Artist) has recently exhibited his paintings and installations in solo exhibitions at The Projects FATvillage in Fort Lauderdale (2017), the Wenzel Hablik Museum in Germany (2016), and the Coral Springs Museum of Art (2014). He was an Artist-in-Resident at the Anderson Ranch Arts Center in Colorado (2016) and a fellow at the Brush Creek Foundation of Art in Wyoming (2014).

In 2013 he was awarded a South Florida Cultural Consortium Fellowship. Haupt taught courses on color and architectural design as Associate Professor at Florida Atlantic University until 2016. Before joining the faculty at FAU, he held an appointment at the Technical University Braunschweig in Braunschweig, Germany.

For an artist / student experimentation, inquiry and learning go hand-in-hand with endeavors to discover the world, one's own body, and one's role in society. The Student Art Exhibit shows tangible results of professional, as well as personal, presence. The presence of a work – its matter in material, craft, and concept – reveals a specific attitude and position. It invites us, in return, to experience a work in relation to our body and mind, and consider our own presence next to the object in question. Considering presence offers a relevant approach to make and appreciate art. It offers a chance for a critical statement through art that is not only active by its appearance, but by its performance. With this particular notion in mind, I looked for curiosity and competence in materials that were conceptually connected in order to enhance the artistic experience.

Christine Di Staola, for example, merges the human figure in an intriguing way by means of abstract painting. Her palette spans from colors that seem to be historically informed to enchanting, contemporary contrasts. Di Staola is making marks that are subtle, yet they result in distinctly chosen applications to make her work explicitly outspoken. In comparison, marks made by other artists in the show are more expressive, friendly, loud, brave, and perhaps even outspoken, but also search for a specific distinctiveness. James Sulpizio undertakes a quiet, but sophisticated inquiry into painting. He presents his own transformation from representation to abstraction through the

deformation of perspectival means – an adaptation of a classic theme – but for him, a personal and interesting route to follow.

Jeannette Stargala's printmaking makes us aware of our body's second skin, here a shirt that is pressed, crushed, and wrinkled. The imprint is the remains of a harsh process while the body wearing the shirt is absent. Neatly folded on a fabric-like paper, her print is now an object of skin that floats in the space of our presence, asking us to observe the work and be comfortable in our own skin. Zishi Wu contrastingly uses steel wire to construct a form that seems to be hollow, missing its body, yet it is full of space, hinting at the painful process of "drawing" in space with lines of steel.

Our presence in, and the awareness of, nature is subject matter for the following two pieces. Fun-loving in its appearance, Patricia Cooke's sculptural work teaches us to see beauty and value in found-trash materials that we produce endlessly, and which endlessly destroy the environment. In a different manner, Erum Kidwai's black-and-white photography implicates the environment by worshipping places in nature. Her striking photographs, in their black and white abstraction, thus takes on a very fresh role today, as well as in this exhibition.

The body is finally present and depicted literally in other pieces, as in the portraits of female figures that materialize as ceramic

vessels by Alex Hodge. The tactile qualities of making ceramic art, our gaze at the figures, their body paintings or tattoos, and the inherent idea that we must use the vessels as cups, are all combined in Hodge's objects. The viewer is therefore challenged to perceive the grouping of objects as either complex or simple pieces of art that nevertheless raise questions about how we objectify the body.

Curiosity and consistent inquiry lead to specific works of art. Some pieces in this show subsequently carry specific statements, and the making of these objects becomes a political act when exhibited in public. This objective is a possibility that I like to encourage, not to necessarily provoke and indulge in conflict, but to construct places and conditions for us – artists and audiences – to build awareness and humanistic being in these actions.

- Henning Haupt, Ph.D.

STUDENT PARTICIPANTS

Mary Balise, *Untitled Abstraction*

Eileen Bello, *Berlin*

Eileen Bello, *Lucas*

Juliana Byers, *Self Portrait*

Grace Chepenik, *Namaste*

Patricia L. Cooke, *All-Terrain*

Mariana Cordoba, *Feel*

Christine Di Staola, *Be buried with it*

Christine Di Staola, *Catching wasted time*

Liliette Ferro, *Light Festival*

Liliette Ferro, *Ambiguous Shape (Fido)*

Liliette Ferro, *Spike*

Jessica Flores, *Peru*

Elizabeth Guignino, *Too late*

Matthew Hanzman, *Innocence*

Alex Hodge, *Relief*

Alex Hodge, *Flower Power*

Alex Hodge, *Golden Rule*

Erum Kidwai, *Zion*

Erum Kidwai, *Up*

Andrea Magni, *A.*

Max Matthaïou, *Stranger with an attitude*

Meher Saleem, *Swirling Sculpture*

Jialu Shao, *Common Sense?*

Jeannette Stargala, *Not your fault*

James Sulpizio, *Brujeria*

James Sulpizio, *Chardin Still Life*

Alicia Veasy, *Little Havana's Lady in Red*

Zishi Wu, *Mollusc Maximus*

Suyun Yu, *Carpe Diem*