

**MIND, BODY, SPIRIT:
A COLLECTION**
The Junior Art Seminar

**NICHOLAS TALAMO:
QUEER INTIMACY**
BFA Exhibit

May 6 - October 15, 2024

Cesar Alvarez
Natalia Bazzey
Kallie Cassidy
Cristian Flores

Ethan Foley
Alice Linkh
Zaida M'boirick
Nicholas McNally

Alyssa Rodriquez
Mattawan Liana Tudoran
Ingrid Williams

GALLERY DIRECTOR'S STATEMENT

Committed to supporting the creative process across the practice-based disciplines, the Marymount Manhattan College Art & Art History Department presents a group show of eleven Junior Art majors, mentored by Professor Beth Shipley. The work is from illustrators, designers, photographers, and studio artists who develop their unique creative expressions in the disciplines of acrylic painting, drawing, digital media, photography, mixed media, installation and video. Social, psychological and aesthetic issues are explored in personal and compelling ways.

In addition, Nicholas Talamo's exhibit features cyanotypes on silk in the Black & White East Gallery. Talamo's independent study was sponsored by Professor Millie Falcaro.

Hallie Cohen | *Director of the Hewitt Gallery of Art*



Nicholas Talamo





CESAR ALVAREZ

A Spiritual Journey

In this body of work, I delve into the intricate world of Catholic religious iconography using the medium of etching on copper plates combined with watercolor prints. This artistic fusion serves as a harmonious blend of heritage and creativity, drawing inspiration from the enduring splendor of *Gloucester Cathedral* in England, a place rich in history and spiritual reverence. Motivated by the Cathedral's majestic architecture and profound spiritual essence, my artwork explores themes of faith, transcendence, and the divine. Through meticulous etchings, I encapsulate the sacred aura of this revered sanctuary, inviting viewers to immerse themselves in its mystical ambiance.

The prints are on three different colored BFK printing papers, white, cream, and toned paper, adding layers of significance to the artwork. In the religious world, each color holds symbolic significance, representing purity, enlightenment, and spiritual depth.

In one print, I used watercolor to give it a mosaic look, enhancing the intricacy and depth of the composition. This technique not only adds aesthetic appeal but also serves as a metaphor for the mosaic-like nature of faith, composed of myriad beliefs and experiences that come together to form a unified whole.

Every stroke of my etching needle and brush of watercolor is a simple display of religious devotion, and my art stands as a testament to the enduring capacity of belief to transcend earthly boundaries and elevate the human soul. Through the harmonious marriage of traditional artistry and contemporary perspective, I want to create a deeply moving and thought-provoking experience that resonates on a spiritual level, leaving a lasting impression that lingers far beyond the conclusion of the exhibition.

Untitled (In Three Variations)

Etching and watercolor, 18" x 12"

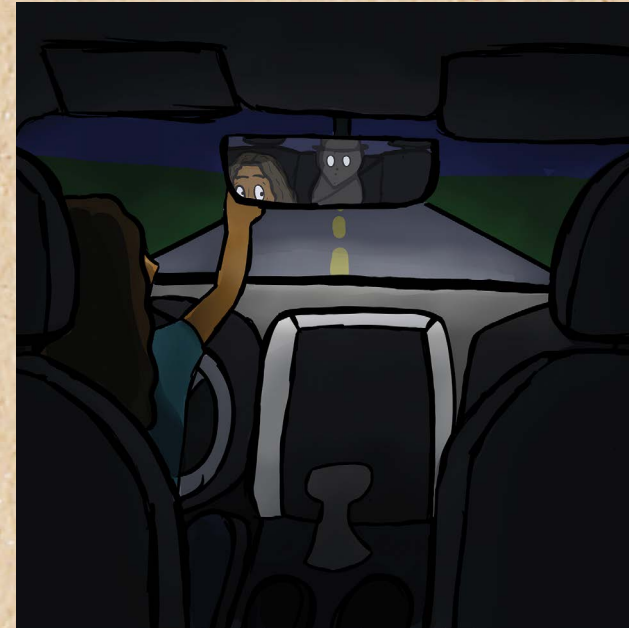


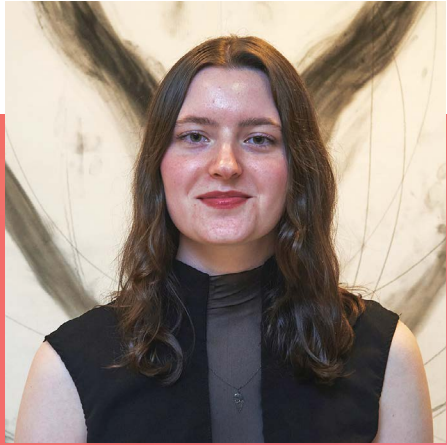


NATALIA BAZZEY

When at the end of the road.
At the end of the tunnel.
When you walk to the light,
let it be known that this is not the end.
More awaits those at the crossroad.
And one must remember,
to die is to change,
to change is to die,
and I crave the change,
metaphorically of course.

A Plague of the Soul, Digital Prints
Digital Prints, 12.5" x 12.5"





KALLIE CASSIDY

Ode on Melancholy

My body defines me—whenever I enter a space, I am conscious of how my body interacts and engages with the environment that surrounds me. The space around my body is defined by my presence. My body is the subject, object, and process within my work.

Over the semester, I developed a series of large-scale charcoal drawings on paper consisting of fragmented parts and imprints of my own form. With the paper on the floor, I feel closer to the drawing, which has resulted in the building of ritual into my artistic practice. It becomes an act of celebrating my body through the process. I also filmed myself to explore drawing as a performance.

The use of my body in the creative process has helped me work through difficult thoughts and complex emotions. I have trouble connecting with physical sensations and body tracing has allowed me to express what is being felt internally. Combining the movement of my body, which I have control over, with the messy nature of the traditional medium of charcoal demonstrates how mental and emotional states influence physical reactions.

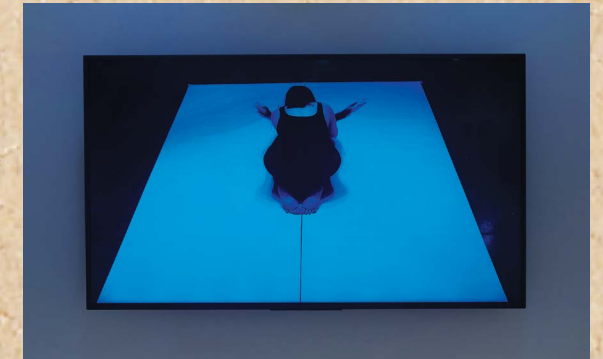
Note: Ode on Melancholy, John Keats, 1819

Ode on Melancholy

Charcoal on paper, 9' 2" x 6'

Ode on Melancholy Video

04:10





CRISTIAN FLORES

The Afterlife

As an artist with Catholic faith, I use my graphite pencil stroking across the white drawing paper to start my journey with the transformative power of spirituality. My work serves as a vessel to explore the divine mysteries and express the profound beauty of the Christian narrative.

Drawing inspiration from biblical themes, sacred images, and the rich traditions of Christian art, I decided to illuminate my idea of the last judgment using vibrant depictions of biblical scenes, intimate portraits of faith communities, and abstract representations of divine transcendence. My references include a depiction of the devil by Gustave Dore and a photo reference of a local chapel near my family home in Mexico.

My art seeks to inspire contemplation, foster dialogue, and deepen the viewer's connection. In a world often marked by division, I believe in the transformative power of art to foster empathy and cultivate a shared sense of humanity. Through my artistic practice, I aspire to witness the enduring presence of God's love and grace in the world, inviting others to encounter the divine through the language of visual expression.

The Afterlife

Graphite, 24" x 54"





ETHAN FOLEY

Recuerdo: Memory

"It does not matter where you go, your roots will never change or move, you still belong to your country of origin. It doesn't matter how long I have been here, I still feel Venezuelan in terms of my culture, food, and music. I would never change my family or the choice to be close to you and others. I still see family as something important, you shouldn't change who you are because you came to a different place. You should not say one place is better than another because every place is just different. Some places will have more advantages to others on an individual level."
- Mariale, 23 February 2024

Memory is central to understanding your own past and being able to tell those stories to your loved ones. For this project, I wanted to learn more about my own family, in particular the life of my stepmom, Mariale, before she immigrated to America from Venezuela. I started off the process by composing a list of interview questions for her which in turn prompted her to show me a multitude of reference images about her life. In our conversation, she recalled three specific parts of life that brought her the most joy—number one being a surgeon, as she was an ocular pathologist who traveled weekly from Barquisimeto to the capital of Venezuela, Caracas (roughly a five-and-a-half-hour drive) to perform surgery on a variety of patients. The second most pressing memory was of sitting on her father's farm looking out across a pond at a blooming Barinas tree which brought her great peace. Lastly, the most important memories are of time shared with family at dinner tables and parties. I created *Recuerdo* (memory) in three parts to honor each of these beloved moments and represent the past of my family.

Each of the three sections has a different monochromatic color scheme; yellow (the Barinas tree), blue (the eye surgery), and red (the dinner table) to reference the Venezuelan flag and the strong feelings my stepmother has toward her nationality. The segmented and collaged nature of the prints relates to how memories are distorted and altered in the present. Remembering the past can be traumatic, but it can also be colorful and filled with joy and nostalgia. *Recuerdo: Memory* aims to embrace the sweetness in the bittersweet.

Recuerdo: Memory

Photographic prints, wood, fishline, color gel and found frames, 75"h x 82"w x 26"d





ALICE LINKH

GET LOST (The Structure)

My primary objective for this project was to create a physical space devoted to momentarily exiting the real world. The interior is a contained environment that marks a transition between the viewer's everyday life and a realm of total fantasy, which is not fully accessible and only experienced through glimpses through the mirror. From this project's conception, I intended to use the mirror to create the illusion that the inside is much larger than it is, as a means to shift the viewer's perception and create an opening for genuine exploration.

The mirror is frequently used as both a metaphorical representation of self-reflection; and a literal way to involve viewers directly by incorporating their reflections into artwork. By positioning a smaller mirror on one wall to reflect into the Hewitt Gallery's existing mirror, I hoped to expand and distort the vantage points at which one can view themselves, their surroundings within the structure, and the real world beyond the curtain.

My inspiration for this work comes from various cultural sources. The 'mysterious forest' is a trope so widespread that hopefully, each viewer will find it familiar and associate it with a unique assortment of references. I was also heavily influenced by the childhood fantasies I developed growing up around forests and mountainous hiking trails in northern New Jersey. The woods have always felt impossibly large and entirely enchanting to me, a fact which has not changed since childhood.

I encourage viewers to enter, sit if they wish, and watch as the world momentarily passes without them.

Get Lost

Mixed media, 7' x 5' x 6'





ZAIDA M’BOIRICK

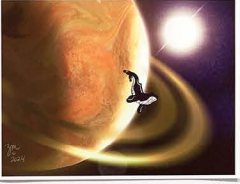
Whale’s Great Adventure

As soon as I could hold a pencil or a crayon, I began to draw. My earliest creations delighted my parents but were inadequate in my own eyes. From there, I embarked upon a journey to develop my skills. I drew on any scrap of paper I could find, filling sketchbook after sketchbook. In my search for subjects, I was drawn to cartoon fantasy as my inspiration because of the flights of fancy and fantasy that form provides.

For me, a natural extension of this inspiration is the digital arts, a medium that holds an infinite power to create. I am also inspired by Ana Mendieta, not only for her bold creativity but for her notion that “*art is a vocation, meaning that the artist has no choice in what she or he can make. In fact, it is a form of heroism – it means you are being yourself.*” In my eyes, that is one of the best uses of art – to express yourself, to be yourself, and to share that with others.

Whale’s Great Adventure

Series of 5 Digital Prints, 13” x 19”





NICHOLAS MCNALLY

A passion for fashion (Dolls!)

Since I was little, something about dolls has caught my attention and stayed in my mind. From the diverse fashion to the makeup and varying art styles of every brand, they encapsulate everything I love about art. They reflect the creativity and varied aesthetics encompassing the communities I am a part of. They have become the launching point for people's interest in art, and there is so much importance in how toys and the industry impact people from a young age, including me.

My process and the work are only a vehicle for the aesthetics, trends, styles, and ideas that I find most enticing at one given time. The fashion references are deliberately left anonymous to create a distance from branding and prompt the viewer to freely associate with the styles. One of my aims is to teach artists, collectors, and kids about fashion, makeup, diversity, and inclusivity and give them the motivation to look into the history, then I know I have used my art the way I have always wanted.

I work as if I'm pitching my branding and designs to toy companies; this allows me to remove myself from my work and see it as an entity. I remind myself of the challenging world of the toy industry and that change, and critique will follow every step of the process. Developing a thick skin alongside the critique will constantly be a learning process. I want these works to stand for themselves and be understood in ways beyond my definitions and ideas. Someday, I see them sitting on the toy shelves and exciting, inspiring, and sparking creativity for people of all ages.

My hope is that artists practicing in corporate spaces, particularly in the toy industry, will have their work heard, seen, and valued as a vital part of the culture

(Row 1) *Charmz Logo*

Digital Media, 11: x 11", 2024

(Row 2) *Core 4 Lineup*

Digital Media, 36" x 14", 2024

(Row 3) *Cora, Astra, Tiffany, Dahlia*

Digital Media, 8.5" x 11"

(On shelf) *Paper dolls*

Digital media, 1" - 12"





ALYSSA RODRIQUEZ

Societal Food Chain

“Who are you” is a commonly asked question, and an almost impossible one to answer. The way we perceive ourselves, especially our bodies, can change over time. This perplexing mental shift results in the constant task of defining our self-identities.

Exploring the inner self is something we do every day, consciously or not. It controls our determination of “value” in relationship to societal standards. You can view yourself as a strong and powerful Eagle, soaring above all or a fragile and miniscule baby kiwi, unable to take flight.

We are pressured to figure out how our lives will play out “in the next ten years,” and try not to lag behind our peers so we can be recognized as a success story. We shift, turn, and smash our bodily shells to fit our desired identity... but will all of this truly help you determine who you are?

We dictate our lives in unrealistic ways because of the pressures placed on us by previous generations. There must be a social shift, we as individuals should not live our lives based on societal beliefs. We should proudly embody who we are as individuals and live our lives on our own accord.

Mental Infestation in Seven Parts

Digital Prints, (Row 1) 18” x 12”, 18” x 10.5”, 16” x 12”

(Row 2) 9” x 18”, 19” x 13”, 8.5” x 13”

(Row 3) 11.5” x 18”





MATTAWAN LIANA TUDORAN

Eat Three Meals a Day

I feel that most art I make when I'm asked to make some grand project for school will always center around deeply personal issues. Unfortunately, I do not enjoy expressing myself nor do I have any desire for other people to know about my problems, so creating art meant to be viewed by others is a painful process.

In other words, I painted these and hated every second of it.

I enjoy learning about fashion, as it inspires me when I create character designs. The garments created by designer Thierry Mugler are some of my favorites. I even saw my favorite piece from him in person at the *Thierry Mugler: Couturissime* show at the Brooklyn Museum last year (2023).

I love fashion and designing clothes, and my favorite color is green. The figures in these paintings are not wearing clothes, and they're pink. Very silly of me.

Breakfast

Acrylic on Canvas, 20" x 24"

Lunch

Acrylic on Canvas, 20" x 24"

Dinner

Acrylic on Canvas, 20" x 24"





INGRID WILLIAMS

Where The Waters Bend

We all go through it.

It's the most natural part of growing up,
yet it feels the most uncomfortable when we come across it.

Shedding our skin, changing our pace, learning from our actions, or the lack of them,
recognizing we no longer want to act or think the way we used to.

How do I deal with this old version of me?

The first instinct may be shame... or hatred even, maybe even disbelief that we had surround-
ed ourselves with the wrong people or things, places, for such a long time.
Why would I do that?

But of course, time goes on
and so do I,
so do they, and so does it.

Time goes on and I notice the grace that I didn't have before.
As I let go of one piece of self, I accept a new, more forgiving and nurturing one.

The Heron: A Triptych
Graphite on paper, 18" x 24"





NICHOLAS TALAMO

Queer Intimacy

I chose to express the concept of New Queer Intimism using the cyanotype technique. With its deep blues, this medium evokes an ethereal quality in my friends, permanently exposing them on silk. My previous work involved exploring my identity through nude self-portraits, thus laying the groundwork for this current exploration. Now, I extend this intimate gaze to those around me; each portrait is a collaborative act born out of trust and mutual understanding. This project was inspired by Doron Langberg, who abstractly painted the movement with a queer perspective and deeply influenced my work. I sought to extend this artistic conversation from the canvas to photography.

New Queer Intimism has its beginnings in the nineteenth-century movement of Intimism. The original movement depicted scenes of the interior and domestic setting through paintings. Today's artists are channeling the Intimist roots but aligning it with a queer perspective. In positioning my work within New Queer Intimism, I aim to enrich the viewer's understanding of queer domesticity, offering a counter-narrative to traditional heteronormative depictions. This project not only deepened my knowledge of the technical aspects of cyanotype but also the emotional dimensions of representing my friends' lives and reinforced my commitment to portraying the complexity and richness of queer lives, giving everyday experiences a weight and complexity historically reserved for heterosexual narratives in art.

Nicholas Talamo (b. 2001) is a graduating senior with a Bachelor of Fine Arts in Art with a concentration in Photography. They are also graduating with minors in Art History and Business Management. He received a Gold Key in the BFA Art, Photography Concentration and is recognized for Academic Excellence in the Art History minor. Nicholas is originally from Louisiana but plans to continue living and working in New York City as an artist.

Kallie and Kayley

Cyanotype on silk, 34" x 51"

Parker

Cyanotype on silk, 51" x 36"

Audrey

Cyanotype on silk, 51" x 36"





ABOUT THE HEWITT GALLERY OF ART

The Hewitt Gallery of Art, located in the main esplanade and adjacent Black and White galleries, is a laboratory for and an extension of the pedagogy of the Art and Art History Department. In addition, it is an alternative exhibition space for contemporary art of emerging, mid-career, and established artists displaying a wide variety of media and styles. The Gallery provides opportunities for art majors and minors to gain first-hand experience in exhibiting their capstone and junior work, for students to curate and organize shows in conjunction with the Gallery Director and for faculty and alumni to present current work to the community.



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THE HEWITT GALLERY OF ART
221 E. 71st Street • New York, NY 10021 • art@mmm.edu