

TAMAR	BERNSTEIN
SAMANTHA	CASTILLO
LAUREN	DELSIGNORE
DJ	EDWARDS
CATHERINE	FALCO
RYAN	FOX
NURJAHAN	KHAN
VERA	KOUMBIADIS
NICHOLAS	LANZA
KAITLYN	MATALEVICH
AMY	ROSE
HOLLY	SOLOMON
CHRISTIE	VARRICCHIO
REBECCA	YACKEL

SENIOR BFA SHOW 2021
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Tamar Bernstein



Rebuild | Monotype, 21" x 26"

My abstract compositions are a meditative process of making, reflecting, reworking and discovering. Creating monotypes releases anxiety, while inviting the viewer into my life. I am motivated by a past familial relationship. It makes me dive deep into my work and express my whirlwind of thoughts through material. These thoughts stem from feelings of confusion, sadness, and loneliness.

I treat my monotypes as a performance. I paint on a large sheet of plexiglass and use a variety of tools for mark-making such as cardboard, paper towels, Q-Tips, and paintbrushes. I primarily use oil paint, to allow for greater experimentation when running the plate through the press. Composition and color excite me, and arranging them in specific ways allows me to express certain emotions. Rips and tears are a natural part of my printing process that I attempt to control. Throughout my process, I grapple with trying to control the chaos that my abstraction invites.

I make prints and let them sit in space like memories sit in my mind. I come back to them and manipulate them physically by adding elements related to my experience such as guitar strings, and medical gauze soaked in red ink. Brush marks fade and some resurface like the conversations between the conscious and subconscious mind. My process is cathartic and my intention is for the viewer to access their own emotions as generated by my mark-making, and thus share in my journey.



Iris Lilas | Oil on canvas, 24" x 32"

I am an abstract painter with a passion for texture and color. My multi-paneled paintings express my emotions when I can't express them in a conventional way.

I start each painting with some guidelines to help free me in other areas. Using multiple 12 x 16 inch canvases with each stretcher abutted against another, I create works that often measure 24 x 38 inches in total. Typically, I use a long ruler and a pencil to map out the composition, and begin with three colors. Additional colors may be added depending on the interaction of the shapes. Geometry is an important aspect of my work, and helps center my abstraction. My paintings require a lot of time, work, and patience, but it makes me feel alive.

Lauren Delsignore



Each Day a New Beginning II | Found Fabrics, silkscreen, and embroidery, 40" x 28"

I create paper collages, large-scale quilts, and fabric collages that center on my shifting desires and ritualistic behaviors. My work allows me to explore the different facets of a dichotomy between good and bad, healthy and unhealthy, beautiful and ugly, masculine and feminine, faithful and sacrilegious- and the emotional significance of these factors in my life. The reciprocal action between these opposites can highlight the surprising intersection of their functions and personal associations.

My process mirrors this back and forth and can be characterized as a system of addition and elimination. I juxtapose sections of found textiles and floral prints with silkscreened patterns of beer cans or symbols of faith and I create further emphasis with my use of embroidery and poetic text, ultimately striving to achieve a whole that is more than the sum of its parts. Repurposed and second-hand materials are intrinsic to my process and product- the accessibility, previous functions, and subsequent rejection of these items gives them a deeper meaning. I am inspired by folk artists who create with only what is available to them and my emblematic use of beer cans reflects this knowingly lowbrow sentiment.

My use of materials and symbols of repetitive and ritualistic behaviors serve the same purpose- to express a desire for comfort and familiarity that is soothing. In my work, the good and the bad blend together. Sewing and drinking become interwoven cathartic acts. The objects I make become coping mechanisms, confessions, and pronouncements of these acts.



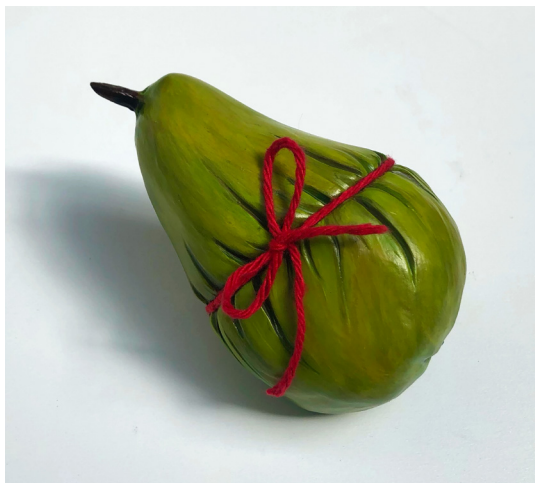
Hypervisibility | Oil paint on wood panel, 12" x 18"

My work is a series of psychological self portraits. I use figures and symbols that I have created to communicate the narrative I tell. In my work, I document my experience on this earth as a black trans woman. My work is about the way I view myself, the way that I view the world, and how the world views me.

As a black woman of the trans experience, I've always had the wind to my face for as long as I can remember. Because of the way that I exist in the world, I often have complex encounters that incite the rather complicated relationship that I have with my own existence.

I work across multiple mediums, although painting is my primary choice of execution. In my work, I fill my compositions with a variety of saturated colors and thick brush strokes. My subject matter consists of a female alien cyclops creature with blue skin. Sometimes she appears with butterfly wings growing out of the sides of her head where her ears would be and I often paint her with missing limbs. With this cyclops, I create imagery that feels dream like and surreal. Sometimes she is floating in a storm of brushstrokes, other times she is grounded in a representational environment. This cyclops represents me and trans women who experience life the same way that I do. I want to communicate my trials and tribulations through my work, and I want my story to be heard.

Catherine Falco

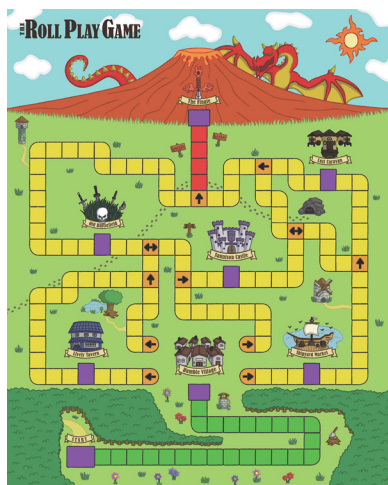


Tighter | Clay, acrylic, and yarn, 3" x 4.5" x 3"

Relationships can enhance and destroy. My art is a documentation of fragmented stories and memories from my past that linger in my daily life. My experiences in both romantic and familial relationships have prompted me to create art in pursuit of healthy love, hope, and the undoing of destructive thoughts and habits.

In my practice, content dictates the medium I use, reflecting a personal vocabulary of symbols that I incorporate into my work. As a result, I use a wide variety of materials to create both two- and three- dimensional pieces. I paint specific still life objects such as cigarette boxes, clocks, and poppies on discarded material. I enhance the meaning behind my pieces by utilizing found objects that relate to the subject matter in lieu of a canvas. I incorporate physical objects like tobacco, pressed flowers and crushed pills, sealing their imperfections with resin both functionally and conceptually. In employing my symbols, I play with the dichotomy of expectations versus reality in relationships by including real objects in some instances, and at other times, I mimic the original and make my own imitation of that object.

Through my art, I hope to communicate my pain, as well as my potential for healing. I want the viewer to look at my work and feel a connection between their own emotions and experiences and those which I visually represent. Although emblematic and veiled, my work brings deeply personal experiences to light and into a universal space.



The Roll Play Game Board | Digital Illustration, 20" x 25"

My art is the act of creating toys and games to be genuinely enjoyed by other people. As a game designer, I am in a unique position to control all aspects of how the viewer experiences my art. In this interactive medium, the creation of rules, a premise, and a clear way to display them is just as important as the physical art itself. I work to deliver a certain level of clarity that is demanded by the viewer, as well as develop an even sense of flow in which all aspects of the work can be organically appreciated.

The Roll Play Game is a multimedia project that takes advantage of a variety of processes such as vector illustration, graphic design, sculpture, printmaking, typography, and pencil drawing to create a professional board game prototype made from my own imagination.

The Roll Play Game was crafted with a high fantasy aesthetic, but I chose to supplement the common Eurocentric theming with rich cultural references from a larger variety of civilizations and mythologies. The end result is a product that feels noticeably familiar, while also challenging our preconceptions of an age old genre.

By creating games I explore the complex relationship between artist and viewer through a distinctively commercial lens, and by presenting this project I make a clear promise that my game will be fun, charming, and keep you wanting to come back for more. For the only thing I wish for my viewers to consider while playing is the pure, unrestrained, whimsical sense of fun that only a good old fashioned game can provide.

Nurjahan Khan



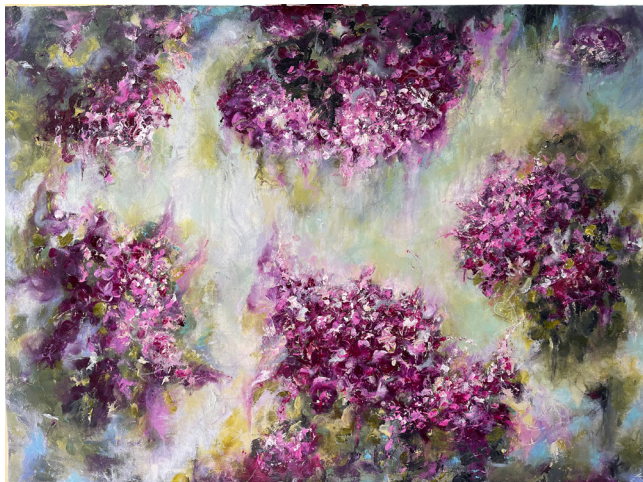
Photograph of *20210412 Tell me, who are you?* | Installation: Adelphi University, Blodgett Hall stairwell
25 paper tags (2.75" x 1.37"), string (50"), marker pen

My work is an homage to chance happenings. Ranging from subtle alterations in lighting to more deliberate insertions of objects, my site-specific installations strive to reactivate existing public spaces and encourage passing viewers to find a moment of pause in their daily activities and re-experience their surroundings.

Location dictates the project. From there, I consider what the space means; what kind of visibility does it have, what kind of discourses or behaviors surround it, and what exists there that can be altered? These are the questions that guide the kind of interventions I create.

An important element of my installations is often lighting, which can dramatically shift the atmosphere of a location. To highlight this, I'll often adjust the color and temperature of existing lighting, introduce sculptural forms that accentuate existing light sources, or even introduce new lights altogether. Materials I use to achieve these effects include colored cellophane, reflective material, and small LEDs.

The site-specificity of my installations as well as the emphasis placed on viewer experience suggests that art is not a thing but a mental space. It isn't a sacred object or image but the memory of it. Thus, I am interested in the relationship between the viewer and their encounter rather than the communication of a specific idea. Will the viewer leave with a story to tell over dinner? Will they remember a particular intervention when they return to that space in the future? Perhaps they will interact with and change the intervention altogether. In this respect, my hope is that my public installations will be stumbled upon, and that these chance encounters with the environment may be impactful and meaningful.



Spring Cheer | Mixed media on canvas, 46" x 34"

I am an artist and a painter of colorful, meaningful, and feminine art. Although I have been through different stages of discovering my path as a painter and photographer, I consider myself more now as a floral artist that embraces unity of the human soul and its emotional state with a complexity of floral representation.

I find that flowers, beholding natural transparency and delicate nature, can speak of hope, exuberant joy, or untamed sadness or pain. In all states, my flowers express honesty and are open to have conversations with a viewer.

To me painting florals represents peace and balance that perhaps I am seeking in my life at this point. When I paint flowers, I get immersed into the world of fragile perfection that heals my emotions and who knows what other unseen wonders it does to my soul.

Nicholas Lanza



Hidden Land 1 | Collage on cardstock, 8" x 5"

My work depicts the symbiotic relationships of time and movement and the hidden paths between the animate and inanimate. Through collage, I seek to tell the stories of the hidden effects that imaginative imagery has for the human mind.

My distorted worlds are created from real-life landscapes, fauna, and flora I have explored on nature walks. Inspired by New York's rural habitats, in particular the Jamaica Bay Wildlife Refuge, I have contemplated the abstract realities of land undisturbed by human settlement. Using materials such as hand-painted paper, original photographs, and mass-production paper, I hope to highlight the importance of natural space in my assemblages. On a small scale, I overlay my materials with the aim of replicating the varying forms of two dimensional skylines and wildlife onto naturalistic backgrounds. My brush strokes allow my skylines depth-of-scale to appear otherworldly. Once sealed, my collages are mounted on an archival board. Colors and patterns express how I appreciate the diversity of wildlife in our parks. I want to tell their stories.

The essence of my work is heavily guided by visual imagination and the potential it can create for my interior worlds.



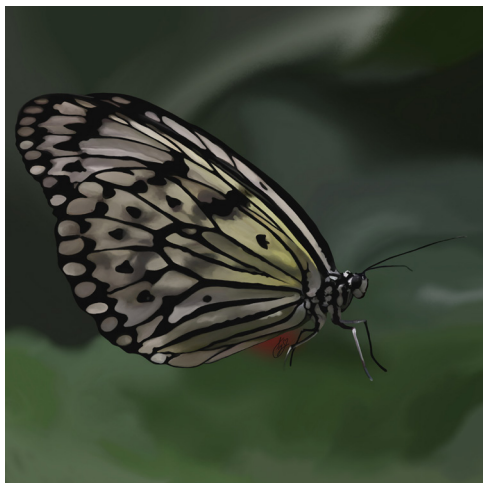
Confined | Oil on canvas, 24" x 36"

Being vulnerable with others has always been a struggle. I, like anyone, have insecurities which have stopped me from being my true self. Often, people are meant to feel shamed for the way they look and I have always been influenced by those comments and expectations. Through my work, I try to fight my inner dialogue that tells me to be insecure and hide myself from others. This struggle is what I explore in my work.

My paintings started as a way to show my relationship with my body and challenge myself to show the parts of my body that I am not comfortable with. In this process, I have become more accepting of myself and my body. The relationship with my body changes day to day and I show that through my work. I show my body in different positions. Positions you won't see on the cover of magazines. Showing folds and rolls that would often be edited out. Making these paintings has been a way to take control of my body and challenge the expectations of how I am "supposed" to be. I hope my work is relatable to others and the changing relationship they have with themselves. I have found through discussing my work that it opens a dialogue to discuss others struggles with their own body.

My process begins with the photos I take. From there, I manipulate color temperature and edit the environment to create psychologically charged environments. In my paintings, I deny brush marks to further the connection between myself and the paintings I make of myself. My self portraits have evolved from paintings about body image into paintings about psychological vulnerability and longing. Through my paintings, I strive to have my viewer hear my inner dialogue and relate to it.

Amy Rose



Electra's Tree Nymph | Digital oil painting

Nature has been an incredibly prominent force within me since early childhood. As I grew, my mental health struggles began to emerge. I found myself turning to gardening as a form of self-care and therapy. No matter what season, my windows and surfaces were lined with plants and emerging seedlings. Within the last six years, I have never had less than five plants in my room. Right now, I have seventeen.

I look at my work, and I see myself in a variety of stages of my life. I see my interests, my struggles, and my experiences. I think of the loved ones that have so heavily contributed to who I am today, and I feel them rooted within my veins. They are a part of me. I feel a sense of love, respect, intimacy and calm in them; something that I struggle to find within myself, and my life. These hyper-focused digital renderings of the natural world pull me into a solace, a safe and comfortable place.

My art forces me to think of the present, in terms of making it, and in terms of being in the moment throughout my day to day life. I spend so much time re-evaluating the past and overthinking the future, I find that the experience of being in nature helps me immerse myself in being here. Being alive. When creating these digital pieces, I get lost in the making as I would walking off a manmade trail in a preserve or park. As I zoom in, focusing on the details, playing with different brush movements and blending, it's as if I am standing over, and analyzing a flower. I am in my one place of calm and happiness.

My art making has pushed me to believe in myself, and my capabilities. Where I have felt that I would lose my solace at the end of Autumn, I have given myself the opportunity to keep myself immersed within the live, vibrant and wild natural world.



Still from *Mad at Disney* | Digital animation

I am drawn to the fantasy worlds of animation, the characters that inhabit them, and the stories they tell. Through my digital illustrations and animations, I aim to create my own intriguing character designs and narratives.

Using a touch-screen tablet and tablet pen, I create my work in artist programs specifically for digital illustration and animation. I experiment with the different pens, textures, and layer effects the programs offer to create unique digital artworks.

Inspired by the character designs in cartoons from 2000 to 2010, I intend to push the boundaries of how expressive the human face and body can be. When I create my characters, I don't stop at just the design; I give them names, personalities, backstories, and worlds to live in. My style is mostly emulative of Japanese anime.

I have always been fascinated by animation as a mode for story-telling. It's expressive nature can communicate so much emotion within only a few seconds, in an exaggerated way live-action can't always capture. I enjoy experimenting with this artform, and create short narratives, accompanied by specific song lyrics. The song lyrics are isolated from their original songs, and I animate what I envision when I listen to the lyrics, and how they make me feel.

In both my digital illustrations and animations, I always aim to tell a story that people can understand and relate to in a way that is both personal and collective. I want people to see themselves in the characters I create and relate to the narratives I tell.



Seashells | Colored pencil, 11" x 9"

My goal is to romanticize everyday objects. Rather than making larger than life pieces, I try to find the beauty in small, ordinary things. I want to convey that happiness can be found in simple objects and moments.

My subjects remain the size they are in real life or with only slight variation. They are all objects that I already have scattered throughout my home or exist right in my backyard. I burnish colored pencils to meticulously highlight every individual and minuscule detail in an object with bold, vibrant colors. My intention is to make the objects feel like they are something you could reach out and hold. Further into my process, the backgrounds began to feel monotonous, rather than a part of what makes the piece whole. To combat this I began experimenting with removing the background all together, cutting out the focus of the piece itself and letting it stand with full attention.

Though my process involves methodical attention to detail, some aspects subconsciously snuck their way in. Unintentionally, every piece contains some sort of floral motif in it. In the pieces that don't directly depict flowers themselves, objects contain floral patterns in the background, while others have flowers as part of their design.



Painful Reminder | Oil on canvas, 16" x 20"

The human experience is very complex, yet the everyday can still seem so mundane. Although it's often subtle, there is excitement to be found in our day to day experiences. Through my work, I try to shine a light on those moments.

In my oil paintings, I use photo references I've taken on the fly. Moments I've noticed, observed and chose to capture. The subject of my paintings vary between my experiences with those I know personally and my observations of strangers. In painting, I am both preserving memories from my life, and editing them to suit my narrative. I seek out memories of my experiences with those I love, as well as my experiences of the intimacy in the moments between strangers. I vary the perspectives of my compositions between being far away from, up close to, and hovering above the subject. I occasionally try to enhance the abstractions seen in my photographs by simplifying the subject matter to mere swipes of color. Through painting photos I've taken, I've been able to make connections between experiences in my life and the objects that remind me of them. My paintings often include things that most people see everyday, however they have a deep meaning to me and my personal growth.

Through my art, I hope to draw attention to moments that are often overlooked and in turn force a connection and provoke a new perspective for the viewer. I want the viewer to contemplate this connection between their individual experiences and my work. It's one of my goals to highlight the emotion that can be found in such moments, and I hope going forward the viewer will notice and acknowledge the mundane.

BACHELOR OF FINE ARTS THESIS EXHIBITION

May 17 - July 17, 2021

Open House

May 18, 4-8 PM

May 22, 12-6 PM

Adele and Herbert J. Klapper Art Gallery

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