Entitled *Thought, Process, Action: Faculty Research and Creative Work*, this year’s faculty exemplifies professional practice in the creative arts. The aim of this exhibition is to show how, as faculty, we work through problems, engage with our communities and demonstrate scholarship in our disciplines.

Professional practice in the arts is frequently equated with studio practice, separate from the rituals of the classroom, but here we argue that professional practice is more of a dialogical extension of pedagogy, incorporating cultural and political interventions and social practice. Art can be a physical artifact, an action, an interaction. It can be research or conversation. It can be process.

This show of faculty work also hopes to illuminate the thinking process shared by those working in creative fields. It aims to demonstrate the forms of artistic practice, critical empathy and social agency that inform our teaching, suggesting that the art classroom be an open space used to foster the development of ideas.
TIMOTHY HULL

ADJUNCT PROFESSOR OF VISUAL ART
MFA, Parsons School of Design
BA, New York University

CLASSES
Art 205: Drawing Skills & Processes

A Study of a Myth in Progress, pen on cardstock

The title of this piece is “Study of a Myth in Progress” because it relates to the poetry of Alexandrian writer, CP Cavafy, who was prolific during the early twentieth century. The repeated image in the drawing is a memory of how I remember Cavafy’s house as drawn by David Hockney, who drew his image from his own imagination. Thus creating a very mitigated image of the poet’s home in Alexandria. This speaks to the malleability and corruptibility of images, memory and time. Within my work, there is a great deal of research into how historical images can be re-created through memory.

CAROL LAGSTEIN

DIRECTOR OF ART THERAPY
MSW, Columbia University
MPS, Pratt Institute
BFA, California College of the Arts

CLASSES
Art 219: Art as Therapy; Art 420: Art Therapy Seminar ; Art 410: Art Therapy Internship.

Reflections 17 and 18, oil and gesso on canvas

I have a fascination for the impact of light reflecting on water. I have been working on the Reflections series for quite awhile. The interplay of light, the movement of water, and the reflected scenery provides endless subject matter. I constantly find myself traipsing through the woods, with my camera, seeking ponds, puddles and streams, eager to interpret and transform the images onto canvas.

The canvas is prepped with colored gesso, which peeks through the finished oil painting. The painting process requires careful study of the interplay and juxtaposition of colors.
DALY FLANAGAN

ADJUNCT PROFESSOR OF VISUAL ART
Acting Executive Director at the Rockland Center for the Arts
MSEd-Admin, Bank Street College of Education and Parsons School of Design
BFA, San Diego State University

CLASSES
Art 101: Intro to Art

_Aerial Highways and Endless Yearning_, encaustic, collage, oil and colored pencil

Antique travel postcards serve as my point of departure. In my mind, the original mass produced imagery evokes a sense of Manifest Destiny and the expanding industrialization of natural space.

I combine compositional elements from various picturesque locations to create slightly surreal landscapes that are simultaneously familiar and strange. My process begins with collage. I then unify disparate images through a slow and subtle build up of color using color pencils, oil paint and encaustic. The larger paintings are also slowly layered and based on the small encaustics.

Once completed, these idealized Technicolor images become destinations that don't exist, yet still reflect the places they once were.

NINA BELLISIO

ASSOCIATE PROFESSOR OF VISUAL COMMUNICATIONS
MFA, University of California, Berkeley
BFA, Cornell University

CLASSES
Art 218: Graphic Design Foundations; Art 335: Web Design; Art 341: Information Design; Art 327: Publication Design; Art 337: Photographic Concepts; Art 345: Digital Media Art; Art 400: Advanced Web Design

_Coral Reef_, Mixed-media (In collaboration with Preschool on the Planet students)

Preschool on the Planet was started by parents in 2005 with the aim of providing an alternative preschool option for neighborhood kids in Inwood, NY. Through the development of community relationships, the program has continued to provide free classes once a week for kids ages one through five.

Various curricular iterations have occurred in the years since and in my current tenure as director, classes have been primarily art-based. Kids have collaborated to build a model of the neighborhood, kaleidoscopes, undersea dioramas as well as the coral reef presented here. This program stands as an example of community-based educational intervention and art as community practice, both areas I focus on in my research.
BARBARA YONTZ

PROFESSOR OF VISUAL ART
MFA, Vermont College of Art
MA, Vanderbilt University
BA, MA, University of South Florida

CLASSES
Art 202: Intro to Painting; Art 240: Digital Photography; Art 318: Art Since 1945; Art 331: Drawing for Art and Design; Art 402: Advanced Painting; Art 450: Portfolio in Art

Love’s in Need of Love graphite, colored pencil, marker, mixed media on paper (in collaboration with Tyrone Chalmers, Akil Jahi, Donald Middlebrooks, Harold Wayne Nichols, Abu Ali Abdur’Rahman & Robin Paris)

Untitled marker, colored pencil, graphite on Vellum (in collaboration with Tyrone Chalmers & Ashley Liporace)

Both of these drawings are collaborations among men living on Death Row at Riverbend Maximum Security Prison in Nashville, TN and artists outside the prison, me, my colleague Robin Paris and former student, Ashley Liporace.

For ‘Love’s in Need of Love,’ Tyrone, Akil, Donald, Harold, Abu Ali, Robin and I worked on the drawing over a number of weeks over the summer, 2016. Then, I brought the drawing back to New York to complete. For ‘Untitled’, Tyrone Chalmers and Ashley Liporace (a former STAC student) collaborated for months, sending their drawing back and forth via mail. I then added my part to complete the drawing.

In both instances, these pieces represent a sustained interest in prison reform and in particular, the value of education in a prison setting. In addition, the concept of collaboration in art subverts many assumptions about commodity based, mainstream art. At the same time, collaboration through art provides an opportunity for those involved to establish and maintain relationships that break down barriers of every type. While drawing together or responding to a drawing already established, empathy, attention, patience and sharing are embedded in the process. The value of these drawings is as much in the process as the drawing produced.

ETHAN FINKELSTEIN

ADJUNCT PROFESSOR OF VISUAL COMMUNICATIONS
BA, Art Institute of Philadelphia
CEO and Founder of the digital design agency Color + Information

CLASSES
Art 420: Brand Development

Rubicon Trail/ Jeep Jamboree, storyboards, planning notes and 360 Video

Planning a production for Jeep Jamboree on-location a daunting task. Weeks of gear planning, crew organization, storyboarding, pre-shot ideation, and logistics go into a shoot in Moab or the Rubicon Trail.

Included you will find examples of email, itineraries, maps and event schedules for the week we had to plan around. The end goal was to leave the event with one VR/360 Video, one brand story video, and social cuts for Jeep Facebook and Instagram. Our crew weaved design into the filmed elements, for an branded feeling that was on point for our target market.
MATTHEW FINN

VISITING PROFESSOR OF VISUAL COMMUNICATIONS
MFA, Savannah College of Art and Design
BFA, Western Michigan University

CLASSES
Art 204: Three Dimensional Design; Art 215: Sustainable Package Design; Art 227: Digital Studio; Art 237: Typography; Art 200: Advanced Typography; Art 424: Portfolio in Design; Art 203: Two Dimensional Design; Art 217: Intro to Sculpture

Natural Tears salvaged wood

“...Come, Boy, sit down. Sit down and rest.” And the boy did. And the tree was happy.”
- Shel Silverstein, The Giving Tree

Though the process of removing a dead tree from my yard I started to contemplate all that this 100 plus year old tree contributed to the earth. It provided oxygen and shade for human beings, it was a home for birds and insects, it was a thing of beauty in the Spring when leaves began to bud and in the Fall when leaves began to turn. As I cut into the tree and its limbs I started to notice the beauty that still existed within. To expose this beauty I sliced various limbs into thin disks and reassembled them, locking the rings together in a teardrop shape. I’ve only known this tree in its current deceased state but I felt it was my responsibility to preserve it and highlight its inner beauty.

MONICA WENDEL

ASSISTANT PROFESSOR OF COMPOSITION AND CREATIVE WRITING
MFA, Creative Writing, New York University
BA, Philosophy, State University of New York at Geneseo

CLASSES
English 101: College English; English 102: Intermediate Composition; English 209: Creative Writing; English 221: Writing about Illness and Disability; English 311: Advanced Poetry Writing; English 411: Directed Thesis Workshop

Little Pond, Back Home and Home, Again poetry (in collaboration with Paulin Paris)

In this piece, Paulin Paris and I alternated; he began with a painting, and I responded with a poem. Through these poems, written over a series of two weeks, I told three intertwining stories: the story of getting engaged, the story of my friend's divorce, and the story of a student's disappearance. His paintings inspired images in the poems. Revision took much longer than writing, and each poem went through at least five drafts, with comments from my writing group, the editors at 7x7 (where this was originally published), and the editors at Autumn House Press (where the poems were re-published in English Kills).