

***HOMECOMING: Lehman College Graduate Art Programs Alumni, 2012-2022***  
**September 6 – September 22, 2023**



**Lizzy Alejandro**

MFA, 2019

*Rooted*, 2021

Mixed-media collage, 11 x 15 inches

Courtesy of the artist

My work centers on intersectional topics, such as menstrual justice, generational trauma, and religious conservatism. The driving force behind my work is my mixed religious and cultural upbringing. Drawing from my experiences, I set out to dismantle and challenge topics considered taboo, while creating dialog within the works that relate to history and personal experience.

As an artist exploring such themes, I was hesitant early in my art career to create works because I was afraid of backlash and negative commentary. During my time in grad school, my professors at Lehman College gave me the encouragement I needed to push past any insecurities and doubts I was having about myself as an artist and the work I was creating.



**Lizzy Alejandro and Sima Schloss**

MFA, 2019 & MFA, 2017

*Molting*, 2021

Mixed media on paper, 15 x 24 inches

*Where are you going? To find yourself...*, 2021

Mixed media on paper, 20 x 40 inches

Courtesy of the artists

Schloss and Alejandro explore the transformative properties of paint, collage, and photography, as



they blur the boundaries between each medium. Schloss rips and layers pieces of Alejandro's photographs. Adding heavily drawn lines over them, Schloss seeks to investigate Alejandro's subconscious. Alejandro removes parts of Sima's portraits, inserting the missing parts and utilizing elements to represent fantasy seeping into reality and with it investigate the female emotional experience.

Although the artists set out to integrate their contributions to each piece in a manner that would remain unobtrusive, their distinctive styles complement each other rather than merge together. Their collaborative artworks are the final result of an emotional fusion of Alejandro's self-portraits and Schloss's collages. The work showcases Schloss and Alejandro's hybrid language, and the work resides in a liminal space between photography, painting, and collage; remixed and built from fragments of their personal experiences.

The collaborative artworks explore the connection between both media and the psyche of female artists. This collaboration is the outcome of an ongoing analysis into materiality and the emotional states of the artists - conveying an interpretation of the lived experience through aesthetic elements.



**Nelson Alvarez**  
MFA, 2014

Series: *Disrupting Landscape*, 2022

*Two Smokers*

*One Smoker*

*The Blue Cloud*

*The Red Ground*

*The Twin Smokers*

*The Blue Paradise*

Watercolor and ink on paper, 9 x 12 inches

Courtesy of the artist



I am a Cuban born, New York-based artist; my work depicts the impact of rampant industrialization upon urban landscapes. My images render and expose post-industrial ecological blight, as well as examine and focus on growing "post-manufacturing" environmental problems. Throughout, my multimedia fusion approach to art making (painting, drawing, photography, and optical installation) includes the paradoxical and contradictory coexistence of nature with industry (and industry with nature) — the primary theme and focus of my aesthetic-concentration. My work explores the landscape as a memory of the future. I have an interest in creating work from an ecological environmental perspective that results from my early environmental and social activism in my native Cuba. My artworks express my connection with the architectural landscape, while still capturing the romantic and qualitative aspects of each site, its patterns, atmosphere, and essence. I combine fantasy with detailed accuracy in my compositions of factory facades, rooftops, factory chimneys and sections, along with elements distinct to the area depicted. My body of work has the theoretical support of the environmental philosophy that is defended by Winona LaDuke and other Native American environmental activists.



**Hillary Anzis-Hostetler**

MFA, 2014

*Three Marys at the Tomb, after Jan Van Eyck, 2020*

Acrylic and mixed media on wood panel, 11 x 14 inches

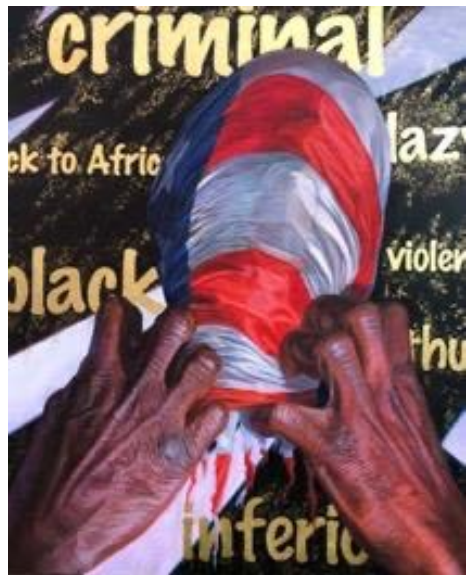
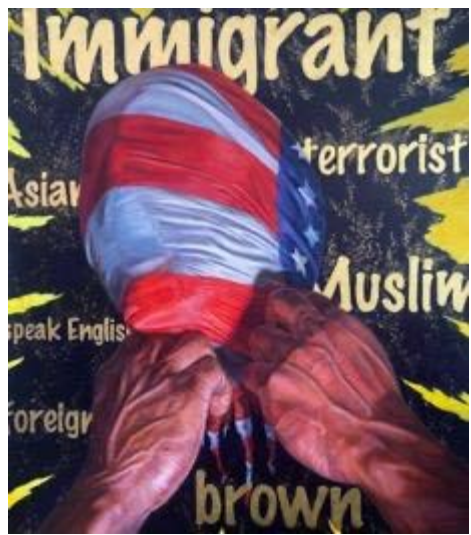
*The Guardians of Paradise, 2019*

Acrylic and mixed media on paper, 14 x 18 inches

Courtesy of the artist

My work combines acrylic painting and mixed media. I collect images of contemporary pop-cultural iconography and historical landscape paintings. I collage them to form new implied narratives with the materials I juxtapose, then, I create a painting based on the new image.

The MFA program at Lehman encouraged me to dig deeper. I came in as a representational oil painter, primarily focused on perceptual painting. Separately, I was also interested in art history, world history, and current events. Through the program I began combining my interests and expanding my painting materials to include acrylic and mixed media.



**Shahaan O. Azeem**

MFA, 2020

*Land of the Free I*, 2022

Oil and gold leaf on canvas, 42 x 48 inches

*Land of the Free II*, 2022

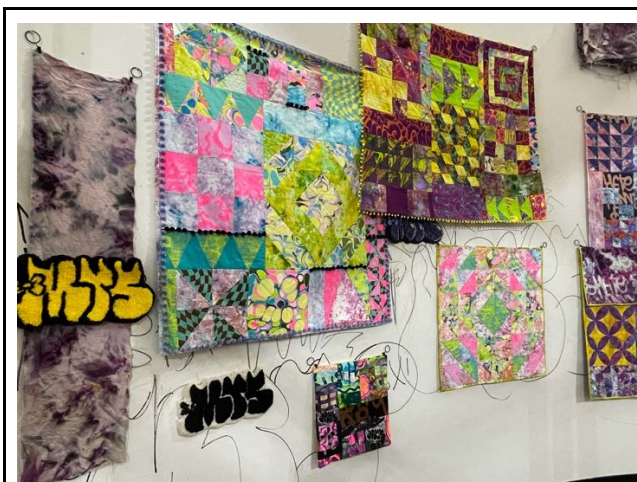
Oil and gold leaf on canvas, 42 x 48 inches

Courtesy of the artist

My work explores important and relevant issues in our society, which predominantly deal with identity, equality, perception, and representation. These are central to my work and revolve around questions of human interaction within our society. My pieces are essentially a product of the social environment, absorbing and processing the world around it, and ultimately becoming a reflection and commentary on current society.

I approach each new piece with the intention of opening avenues of questioning and thought regarding human interaction within our society. Exploring these issues, my work becomes the catalyst for discussion and analysis, and, ultimately, a platform to bring these issues to the public for scrutiny and conversation.

As a graduate of the MFA program at Lehman College, my work has evolved and grown. The guidance and knowledge gained from the program and professors helped me emerge as a stronger and more effective artist. I would say that I entered the program unsure of my path as an artist but left with focus and the determination to expand my painting materials to include acrylic and mixed media.



**Melissa Castignoli “MRS”**

MA (Art Education), 2017

*From The Streets To The Bedroom*, 2023

Site-specific rotunda installation

Courtesy of the artist

“MRS” is an abstract collage artist who was born and raised in The Bronx, New York. As a young painter, she was greatly influenced by graffiti culture.

Her work is inspired by graffiti art’s relationship to temporality—an element not always obvious, visible, or identifiable to the spectator. Each layer signifies part of a story about the battle for space and for ownership of a wall. MRS builds texture through different media such as aerosol and silkscreen. Textured materials are cut up and collaged back together into patterns. Using textile collage, MRS combines art that is often perceived as being masculine, graffiti, with art that is often perceived as being feminine, quilting. The process is a simulation, and the product is an illustration of how the once-recognizable individual tag, word, or shape becomes hidden—sometimes illegible—as it becomes part of the collective image made of anarchic impulses.



**Patricia Cazorla**

MFA, 2022

*Are We Ready to Fly?*, 2020-23

Acrylic on panels, graphite on paper, and photographs, 82 inches x 112 inches

Courtesy of the artist

This series of paintings on wood panels is based on photographs taken during the Covid-19 lockdown, a time when nature came closer to us as the bustling city of New York fell silent. The photographs were captured from a unique perspective while I waited at a city ferry station, where many seagulls were seen walking on top of a translucent ceiling. This unusual sight brought us feelings of comfort and wonder as we observed the funny little feet dancing above us.

The intersection of the urban environment and nature has been a recurring motif in my work for over 20 years. However, the translucent screen became a more prominent element during the pandemic, representing the veils that separated us at that time — the face masks, plastic screen masks, and plexiglass barriers that became ubiquitous in public settings.

Three years later on my first trip on a ferry the pandemic feels distant but the uncertainty it brought remains as severe weather patterns emerge as a consequence of climate change. Nature is suffering, and we, too, are experiencing the results. Once again, I find myself asking: Are We Ready to Fly?



## Vanezza Cruz

MFA, 2014

Serie *Vanidades*, 2021

*Epitafios psicologico de autorretrato #5*

*Epitafios psicologico de autorretrato edicion #9*

*Epitafios psicologico de autorretrato #11*

Various printed materials, adhesive vinyl and paper doilies on painted railroad paper, 15 x 12 inches

Courtesy of the artist

Born and raised in the Bronx to Dominican parents, Vanezza Cruz's upbringing was always rich in color, pattern, and imagination. A mixed-media artist, and graphic designer with an early education in fine arts and music (cello), she graduated from the Fashion Institute of Technology with a Bachelor's in Fine Arts (graphic design). After working as a graphic designer in the fashion industry, she pursued her MFA in printmaking and painting at Lehman College. During her years there, Cruz honed her aesthetic skills, while developing her artistic voice as she conceptually refined and deeply explored her thematic artwork.

Vanezza continues to explore her passions for drawing, binding books, creating collages, dreaming up installations, and other creative odds and ends. Working as a teaching artist, muralist, and mixed-media artist, she has exhibited her work in group and solo exhibitions throughout New York City. Her work explores ideas of body image and beauty, cultural identity, colorism, and representations of women of color via her experiences being a dark-skinned AfroLatina. Vanezza's preferred methods of work range from printmaking, painting, installations, and illustration to murals, collage, and graphic design.





**Ruben Cuevas**

MA (Art Education), 2022

*Subway Homeless Lady*, 2021

Acrylic on linen, 36 x 48 inches

*Fashion Lady*, 2021

Acrylic on linen, 30 x 24 inches

*Education & Covid*, 2021

Acrylic on linen, 24 x 20 inches

Courtesy of the artist

As a figurative artist living in New York City, I found it necessary to communicate through visual portraits the distressful reality of the Covid- 19 pandemic experienced by the many people who rode New York City's subway system. It was an eye-opening human experience for me as a resident of this great city and as a visual artist. With profound empathy and honesty, I tried to convey their emotions and their need to endure. My Lehman College art instructor welcomed my decision to sketch and paint portraits of them. The support and consistent guidance of my art instructor put me on a path of new discoveries and stronger connections to those who could not tell how they felt as they lived with the uncertainties of the pandemic. The support offered by Lehman College allowed me to complete other artworks that conveyed the courage and determination of the people of New York during this most terrible viral pandemic of the 21st century.



**Steven Dana**

MFA, 2012

*Zombie Dreads*, 2023

Acrylic and collage on canvas, 36 x 36 inches

*At the Party*, 2023

Acrylic and collage on canvas, 36 x 36 inches

Courtesy of the artist

My work is GOOD and HONEST and REAL.

ORIGINAL!  
RELAXING  
STIMULATING  
CLASSICO  
STRONG and  
TRADITIONAL.

My work is ROLLED, PRESSED, STEAMED  
and DRIED  
for  
1 MINUTE  
7 WEEKS  
OVER 90 YEARS  
in a  
LOG CABIN.

My work is like the TASTE OF A MEMORY with  
A CRISP PUNCH.

And all my works are realized under the strictest  
supervision of

RABBI M. SOLOVEICHIK and  
AUNT JEMIMA.

Yes, I just read the food packages in my  
cupboard.

That's kind of how my art works.

“EXTRA BERRIES IN THIS JAM.”

My work —...it’s a balance between experimentation and communication. It's my hope that those viewing my work have been taken to an unexpected place, a place they would have never traveled to on their own or would not have been brought to by someone else.

In my current work, *Sunshine Zombieland*, I have created a universe of playful Zombie cartoon characters. This Zombie world serves as a platform from which I launch myself in every direction, dictated by curiosity and free association. The media for these works are acrylic paint and digital prints collaged on canvas, with an additional overlay of attached plexiglass. The addition of plexiglass, along with the surface treatment of the canvas is a direct development of my study in the MFA Painting program at Lehman College. Lehman provided me the opportunity to explore new ways of working with my materials and freedom to explore avenues of intellectual curiosity.



**Tom Eaton**

MFA, 2015

*Leaf Control*, 2023

Digital animated HD video, 2 minutes

Courtesy of the artist

In my traditionally animated short *Leaf Control*, I use humor to riff on themes of excess and territorialism via a yard-care rivalry between two city neighbors. I enjoyed my time in Lehman's MFA program and the artistic community it provided. The artistic context the classes offered has helped ground my artmaking post-graduation.



**Judy Giera**

MFA, 2020

*The Very Well-Made Play: Act One-Schlemiel; Act Two-Schlimazel; Act Three-Hassenpfeffer Incorporated* (left to right), 2023

Canvas, wood, spray paint, caulk, foil fringe curtain, plastic fencing, yarn, rope, fabric, fringe and hardware, each 66 x 40 x 4 inches

*But She's My Cheerleader!*, 2023

Acrylic spray paint, crackle paste, plastic, aluminum foil, metal, river rocks, caulk, glitter, nylon strapping, cheerleading poms, yarn, carbon transfer paper pigment, plastic, crackle paste, marker, and ink on canvas, 56 x 25 x 2 inches (left); 57 x 25.5 x 2 inches (right)

Courtesy of the artist

Using a theatrical sense of materiality, I make mixed-media paintings, sculpture, and video. My work is grounded in joy, abject explorations of body, and a humorous playfulness. My practice distills my lived experience as a trans woman; it is



in conversation with the cultural baggage that my identity brings along with it. However, it is important to not get bogged down in the political themes attached to my work: my art is as much about the fun of making and material explorations as it is about my own identity. Mining various aspects of painting, drawing, collage, assemblage, and DIY craft, I employ bright, often fluorescent or metallic colors drawing inspiration from the cheap capitalism of party supply and dollar stores as well as the pop culture aesthetics of the 1990s and early internet. The palette combines traditional art materials alongside cheap tchotchkes, everyday objects, and personal ephemera into organic compositions often using glossy, plastic-like or other unexpected surfaces throughout. Always returning to a sense of performance, my work functions similarly to the archetype of a fool within a Shakespearean play; humor and lambent tackiness are just maybe riddled with delicious truths about surviving and thriving.

My time at Lehman College was foundational in building my artistic practice. Not only was I given the support and independence I needed to grow, I was encouraged to experiment, sometimes fail, and learn with grace from an outstanding faculty, particularly in drawing, painting, and printmaking. Working under faculty who are also professional artists in the field gave me a model for how to move forward as a working artist. As I move ahead in the art world, balancing both my art practice, a career in art collections management, and my personal life, I find myself always going back to an adage that Sean McCarthy said in my First Year Grad Seminar course in Fall 2017; to quote him loosely, "After school there will be no one standing over your shoulder, pointing to their watch and saying, 'It is art o'clock, time to get to work'".



**Katherine Gomez**

MFA, 2014

*Antidote*, 2022

Digital photograph, 14 x 108 inches

Courtesy of the artist

This 9 feet long art piece is a portrait that illustrates the four seasons of the year and the importance of time as the best medicine for distress. Despite instant development within the modern world of technology and linking happiness to materialistic objects, we as humans remain connected to nature and the environment.

Each pose is unique and the change of colors per season symbolizes transformation, strength, and the sentiment of identity. It is important to track continuous events and changes during different times of the day. This piece took over two years for me to create, while going to the site throughout the summer, fall, winter, and spring.

My portraits themselves embody self-transformations, exploration, and reflection inspired by twin loss. Exploring how environment, culture, life events, grief, love, and imagination are as important to one's own identity as the name given to you at birth. My current and future projects have shifted to exploring the complexities of family legacy.

Lehman College has impacted my career in many ways. The guidance and knowledge I have gained throughout my professional development class and artistic training have been the stepping stones for my projects. I am grateful for how Lehman has shaped me as an artist, designer, and creative individual overall.



**Peter Hamlin**

MFA, 2016

*Rabbit Hole Singularity*, 2023

Acrylic on canvas, 74 x 60 inches

*Floral Machine*, 2023

Acrylic on canvas, 64 x 56 inches

Courtesy of Kenise Barnes Fine Art, Kent, CT

Peter Hamlin is inspired by the possibilities of emerging technologies for sharing great abundance and incredible prosperity for humanity, while acknowledging potential dangers to all. Hamlin says, “As technologies grow, evolve, and become more widespread in everyday life, their great potential for both creative and destructive outcomes raise increasingly compelling questions.” These considerations inform Hamlin’s work where he explores implications of far-reaching technological shifts through envisioning the future with an intuitive visual process utilizing elements of storytelling and myth making. Hamlin’s work is an interplay of hand-painted and machine-generated forms inviting the viewer to consider myriad outcomes with historical and contemporary art dialogues.

Hamlin’s practice is influenced by his experience as a student at the Lehman College Art Department. Hamlin said, “Working with Lehman’s great teachers and alongside students was instrumental to me in expanding my creative horizons and to creating the artwork I make today. I absolutely loved learning more about art history, meeting new people, discussing ideas, experimenting with various techniques, and utilizing the studio equipment. All of this helped pave a way for me to develop my work to explore ideas of how we may adapt as a species, determine our future, and prepare for what is to come.”



**Vanessa Isabella**

MFA, 2022

*Liminal*, 2023

Acrylic on canvas, 40 x 30 inches

Courtesy of the artist

My paintings are an introspective exploration that delve into the subconscious as a means to examine personal experience, thought and feeling throughout my life. It is a cathartic and soul-searching process to seek understanding and connection. More recently after the deaths of my closest family members, the devastation of my loss has remained the pinnacle of my subject matter. I use figurative self-representations in subtle or dreamlike landscapes with symbolic motifs and narratives of subconscious thoughts, emotional states of being, and fragmented memories. By visualizing these recurring haunting themes from within, it allows for the purging of the unseen to be seen, and for any messages from behind the veil to come through. While completing the MFA program at Lehman, I learned about many other artists and styles of art forms that I wouldn't have known otherwise. One of my favorite courses in art history focused on Dada and Surrealism. These movements left an indelible impression on me, making me feel like I was a kindred spirit and that it was where I belonged if I had been there. I learned a great deal about how to really look at art, how to let go and make plenty of mistakes as it is all part of the process of learning and growing.





**Graceanne Malloy**

MA (Art Education), 2013

*George's Cottage*, 2022

Woodcut monoprint, 22 x 15 1/2 inches

Courtesy of the artist

My journey as an artist really began in the studios at Lehman College. Here, I was given the freedom and support to explore which medium allowed me the most freedom of expression. I chose painting as my focus in Lehman's graduate program and took printmaking to enhance my understanding of creating 2D images. I have always been visually drawn to architecture —buildings with a history, a character, a context. My work usually tends to shy away from perfection. I'm more interested in a story, a setting, and how the composition emerges. Mostly my work has been making paintings but recently I am drawn more to printmaking. I love the feel and resistance of carving into a block of wood, how the solid form absorbs mark making. When I think the carving is done, a new experiment begins in the form of rolling out the ink until I feel the friction under the brayer. My years as a graphic artist have instilled in me a love of objects lined up perfectly on a page. *George's Cottage* has sheltered many honored guests and weary travelers under its rustic, 100-year-old rafters. Its rooms are burnished with their love and laughter.



**Tali Margolin**  
MA, 2017

*Cranes, 2022*

Acrylic gel, newspaper, thread, and yarn on paper mounted on fabric, 46 x 56 inches

*Navigating Moments, 2019*

Acrylic gel, thread, and yarn on paper mounted on fabric, 45 x 52 inches

Courtesy of the artist



In my mixed media works, I explore the theme of the journey. I create a symbolic depiction of geographical journeys and roads to self-discovery as an artist to connect places and moments and rediscover my routes. I construct new paths through constant search and creativity. My works are more evocative of mood and impression than a clear narrative. They are hybrids of visually accurate representation and the physical process of ripping, breaking, and constructing. I use packing materials which represent moving, yarn, and thread that represent connection and attachment to a place or an object. I incorporate knots as reminder symbols and ripped areas as a sign of time and faded memories. The completed artworks have a complex surface with many nuances and unique details that reveal themselves over time. The surface is sealed with a coating of acrylic for decay resistance. But metaphorically the process of applying layers of materials represents my personal layered world where different places and cultures are connected to each other.



**Rebecca Menashe**

MA (Art Education), 2020

*The Dancing Tree*, 2022

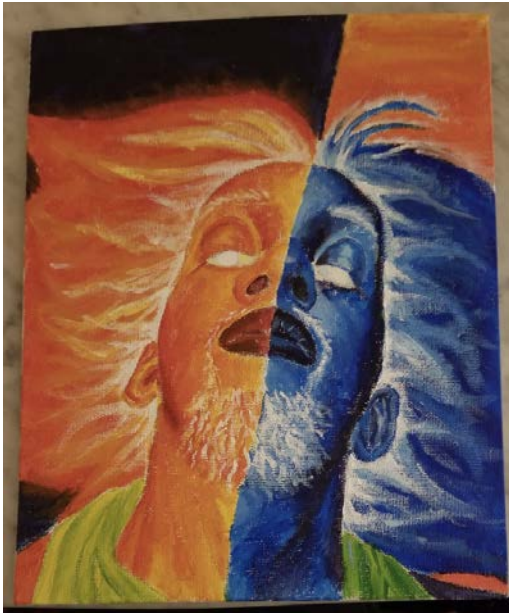
Acrylic on canvas, 36 x 18 inches

*Dying Leaves*, 2021

Acrylic on canvas, 20 x 20 inches

Courtesy of the artist

I am fascinated by how nature produces innumerable displays of wonder and recently have focused solely on trees as my art subject matter. Each tree has a completely unique shape, texture, and personality. I feel as if trees convey human emotional qualities by how they stand boldly, twist awkwardly, lean into each other, when branches reach upwards in elegance, and in many other compositions. I am inspired by the trees of Egon Schiele, Gustav Klimt, and Vincent Van Gogh. I went on long walks and photographed trees that “spoke to me” to find the subject matter of my paintings. These paintings are studies about nature, poetry, shapes, and how art is interwoven through the world around us. I have been encouraged in the Lehman art program by professors Tegeder, McCarthy, and Brown to do intensive research about art in historical contexts and to challenge myself to think about the meaning that art conveys through elaborate critiques, investigative, and exploratory methods. The Lehman art professors have encouraged me to explore my interests, develop my passion, and learn important art techniques that have helped me grow and flourish as an artist.



**Matthew Moss**

MA (Art Education), 2019

*Warm & Cool*, 2022

Acrylic on canvas, 12 x 9 inches

*HELP*, 2023

Acrylic on canvas, 24 x 18 inches

Courtesy of the artist

Color has long been a bane for many artists, let alone student artists. The ability to create contrast while using minimal colors is always a goal to help students understand the use of color. One of the assignments I give my freshmen class is to create a painting, either having the subject warm and the background cool, or vice versa. I usually give an example, so I decided to use this opportunity to create a self - portrait using the same criteria. Instead of choosing whether I wanted myself warm or cool, I went with half and half. The initial idea was influenced by my time taking painting at Lehman, which gave me the freedom to explore different ideas and styles.

During my time student teaching at Lehman, I came up with an idea to create a piece of art based on the emotions felt while listening to music. My teacher Professor Spinowitz always pushed his students to think outside the box, and Professor McCarthy once told me to try other mediums besides watercolor. I created *HELP* while listening to Pharoahe Monch's "Losing My Mind". The chorus was the main inspiration for this self-portrait: "A clock without a minute hand, an hourglass without sand, suspended within space and time, I walk a thin line. Amongst the masses all alone, A furnished house with no one home, I see through walls that's hard to climb, I'm losing my mind." I wanted to show the anguish I felt from different times in my life by placing a



random red line on top of my portrait. I also desaturated the all the colors except red, representing the depression I go through from time to time. This idea came from a line in the song, "Settling for life without sunshine, never vibrant."



**Henry Portillo**

MFA, 2019

*Performance in the city streets: the defeat of PAAN at the hands of the Mother; the start to a new pantheon, 2021*

Etching, aquatint and chine collé print, 14 x 10 inches

*Before her apotheosis: visiting the city ruins, 2021*

Etching, aquatint and chine collé print, 14 x 10 inches

*The great gawd PAAN: mistakes of the past and the price we pay, 2022*

Etching and aquatint, 14 x 10 inches

*Welcome home, brother, 2022*

Etching and aquatint, 14 x 10 inches

*Nyarlathotep, the reclusive one: this time, I'll hold you and I'll look at you, 2021*

Etching, aquatint and chine collé print, 14 x 10 inches

*Childish Apotheosis | When I Reminisce About You, 2023*

Etching, spit biting and aquatint, 14 x 10 inches

Courtesy of the artist

My work is a mythological narrative revolving around a pantheon of “gawds,” a family of flawed yet vulnerable deities tasked with preserving a world where humans and monsters coexist peacefully after generations of fighting and hostility. This narrative allows me to explore themes of inequality, individuality, the collective unconscious, and interpersonal relationships. Part self-portraiture, their stories as they endure an



existential crisis that plagues so many of us, their embrace of vices to suppress these emotions and ultimately, the beauty in their ability to adapt and persevere together is key in my work. I spend many hours refining character designs, brainstorming scenarios, and compositions. My “gawds” have recurring roles in my narrative, so I look to past prints for references, searching for opportunities to re-contextualize my works when possible.

Lehman College has been an amazing springboard to my career as both an artist and educator. I truly appreciated how honest and caring my professors were during my academic career, and I use my experiences here to help me pay it forward to the younger generation of artists.



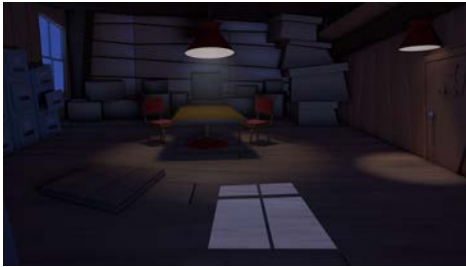
**Iliandel Reyes**  
MA, 2016

*Oval Office*, 2022  
3D computer-modeled image (digital render),  
11.25 x 20 inches

*Mansion (Front)*, 2023  
3D computer-modeled image (digital render),  
11.25 x 20 inches

*Attic*, 2022



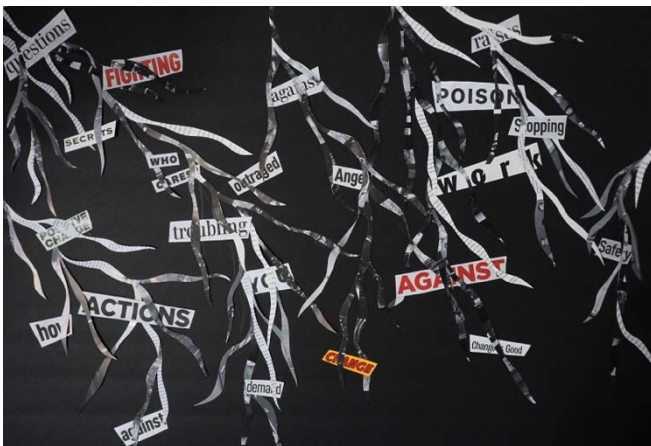


3D computer-modeled image (digital render),  
11.25 x 20 inches

Courtesy of the artist

*Oval Office, Mansion (Front), and Attic* are environments from a passion project called "*Day with the Tentacle*," which is a short movie I'm creating about an evil mutated tentacle trying to take over the world. All the environments were created in Cinema 4D. *Oval Office* is a stylized version of the real Oval Office found in the White House but is given a more quirky/cartoonish look. *The Mansion (Front)* and *Attic* are homages to the environments found in a '90s computer game called *Day of the Tentacle* by LucasArts, taking the 2D-sprite environments as a reference and recreating them in 3D.

As a kid, I've always wanted to be an artist. Lehman College made that passion a reality. It provided me with the knowledge and tools that helped me become the 3D artist I am today. My thesis for the MA program helped spark me to continue the short movie and create various environments as well as characters.



**Yisun Rho**  
MFA, 2014

*Stop*, 2023  
Mixed media collage, 30 x 20 inches

Courtesy of the artist

I am a graphic designer, experimental artist, and educator based in New York City. As we all know, art and design are widely utilized in a variety of industries, and to an extent, influence and control our economy. Art is a method of communication that allows artists to introduce a solution to complex problems that appear in our everyday lives which may be difficult to interpret

otherwise. Through my work I would like to express and convey the message of serious environmental concerns the world is facing now. Thus, I portrayed this through a sobbing, grieving, and morning weeping willow. It's time to stop waste!

Art director and graphic designer; clients include UNICEF, Scholastic, Bookspan, Doubleday, Wilton Industry, Emporio Armani, Emanuel Ungaro, Jaeger, Anne Klein, MBI, and Weston Gallery.



**Ruth Rodriguez Guerrero**

MFA, 2018

*Our Lady of Curtain*, 2021

Acrylic and Flashe vinyl (synthetic paint) on printed fabric, 72 x 48 inches

Courtesy of the artist

Using hand-printed wallpaper, painting, and digital collages printed on shower curtains, and hanging canopies, I create intimate spaces filled with figurative paintings, which contain my mother's fabrics, prints, biographic documents, and furniture taken from my home. As in early textile production, I mirror the aesthetic of screen printing. My paintings are graphic, employing bright fields of layered flat color, line drawings, and sometimes recognizable logos or objects which repeat, accumulating a shifting visual language. I then take these collaged textiles and cut and paint over them, trying to find a balance between the mechanical brushstroke and the gesture. I am interested in artistic limits due to social economic class, the value of labor, what labor has value, and what art doesn't have value. Attending Lehman College's MFA program gave me the opportunity to balance a working artist life,

while getting my degree. Most other MFA programs in NYC tend to completely ignore the many artists that do indeed need to keep day jobs to survive in New York City. Lehman's Art Department is a haven of creation and expression in the Bronx.

**Sarah Ellen Rowe**

MFA, 2013

*Arches*, 2022

Stoneware, glaze and underglaze, 9.5 x 7 x 4.5 inches

*Burrow*, 2022

Stoneware and underglaze, 8 x 9 x 16.5 inches

*Intervals*, 2022

Stoneware and underglaze, 4.5 x 12 x 7.75 inches

*Peripheral Terrain*, 2022

Stoneware and underglaze, 10.75 x 6 x 10.5 inches

*Arch in Landscape*, 2022

Stoneware and underglaze, 4.5 x 7 x 4.5 inches

Courtesy of the artist

In my ceramic sculptures, I investigate abstracted architectural forms. Drawing inspiration from the awe-inspiring works of M.C. Escher and Ricardo Bofill's mesmerizing *La Muralla Roja* [The Red Wall] apartment complex, I aim to express the essence of architecture through a metaphysical lens. By utilizing subtle pastel surfaces and crafting the sculptures on a diminutive scale, I seek to capture the presence of full-scale structures. While infusing the pieces with a sense of softness liberated from the confines of gravity and physics. I explore labyrinthine patterns and





structures through the juxtaposition of stairs, arches, ladders, and portals. With these artworks, my objective is to evoke a profound sense of otherworldliness, crafting spaces that embrace elemental aesthetics while also suggesting a hint of kitsch.

My time at Lehman College has most definitely shaped my trajectory as an artist in an influential and meaningful manner. With the encouragement and support of the faculty, specifically Flavia Bacarella, Melissa Brown, Janet Skolnik, and Dannielle Tegeder, I investigated the intersectionality of ceramics with other media and disciplines. For me, this is a compelling area of inquiry that continues to drive my work today.



## **Elizabeth Sayles**

MFA, 2020

### **IN MEMORIAM**

*Untitled (Baby with Sheets)*, 2018-2019  
Acrylic on wood, 36 x 24 inches

*Untitled (Man Underwater)*, 2018-2019  
Acrylic on wood, 16 x 20 inches


*Untitled (Falling Bird and Person)*, 2017-2018  
Acrylic on canvas, 28 x 22 inches

Courtesy of Elizabeth Sayles' family

Elizabeth Sayles illustrated more than 25 books for children, including "Malala: A Hero for All" (Random House), "Moon Child" (Random House), and "The Very Little Princess", by Marion Dane Bauer (Random House). "The Goldfish Yawned" (Henry Holt) is the first book that she wrote as well as illustrated. It was a winner of the Bank Street College Best Children's Book, 2005. She also illustrated "I Already Know I Love You" written by Billy Crystal, which was a NY Times #1 best-selling picture book.

Her work also appeared frequently on book jackets, as well as in other projects including for Delta Airlines, Lands' End, Lord & Taylor, Peaceable Kingdom Press, Sony/BMG Music and TRowe Price.

Her artwork has been on display at the Society of Illustrators in NYC, The New York Public Library, The Columbus Museum of Art in Ohio, Every Picture Tells a Story gallery in Los Angeles and Chemers Gallery in Orange County, CA and the Museum of Comic and Cartoon Art in New

	<p>York.</p> <p>Elizabeth was a valued adjunct professor in the Lehman College Art Department for many years, in addition to teaching as an adjunct professor of Illustration at the School of Visual Arts in NYC and Queens College/CUNY.</p>
	<p><b>Sima Schloss</b> MFA, 2017</p> <p><i>Every side is meant to be seen, 2022</i> Mixed media on paper, 18 x 24 inches</p> <p>Courtesy of the artist</p> <p>My works are all about capturing the essence of the internal human experience, reflecting emotions, experiences, and moments that resonate with others. I allow my creativity to flow freely without constraints or predefined outcomes by blending abstraction and figuration.</p> <p>My process is a result of my MFA program at Lehman College. My professors and classmates were integral in shaping me as the artist I am today. I was exposed to so many different artists and different thoughts and ideas, which challenged and changed me as an artist completely. I learned that trying new things and being uncomfortable while doing so is crucial in order to grow not only as an artist but as a person.</p>



**Jeremy Sie**  
MFA, 2016

*Nights on Earth*, 2023

Video: 8 minutes, 20 seconds

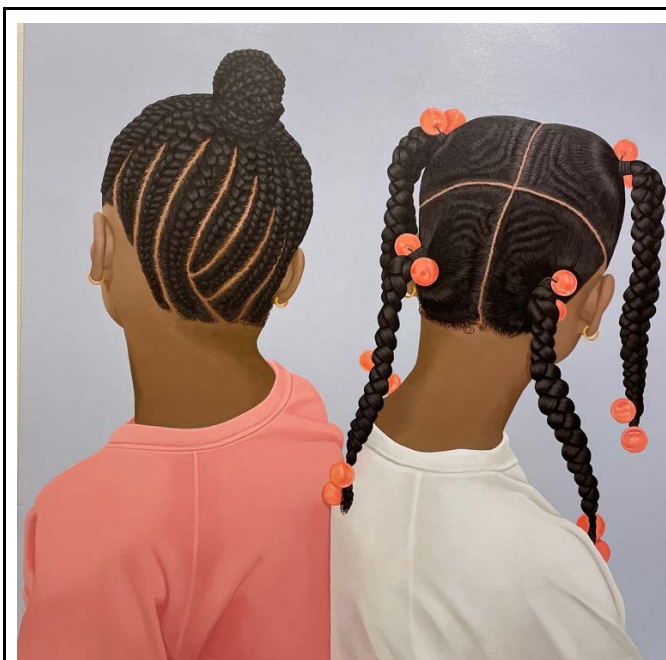
Courtesy of the artist

‘Nights on Earth’ is a collection of nightly five-second sky recordings. The project aims to draw a contrast between a world in flux amidst an unaffected universe, evoking a sense of the universal, the particular, and the peripheral within the everyday.

‘Nights on Earth’ is a year-long project (March 2023 - March 2024). Ongoing recordings can be viewed at [nightson.earth](https://nightson.earth).

My time at Lehman (2013-16) provided an opportunity to study under an inspiring group of professors including Michael Ferraro, Sharon Jordan, and Dannielle Tegeder.

Their devotion to their fields of study and curriculum was evident and contagious. They were generous with their time and willingly engaged in dialogue and discussion. My interactions with them expanded and developed my understanding of art making and art history. Their individual approaches pushed me to explore diverse areas of creative practice, which continue to influence my thinking to this day.



**Jessica Spence**

MA, 2018

*Sisters*, 2023

Acrylic on canvas, 40 x 40 inches

Courtesy of the artist

*It's a Process*, a series of acrylic on canvas paintings examines societal standards of beauty related to black women. I was inspired to create my current body of work on Black hair in response to the discrimination and chastising experience of many black women and girls in spaces such as the workplace or schools. The women in my life and from my community inspired many of the paintings within this series. While some of the works draw from my personal experiences which correlate to the subjects in my paintings. The paintings show the beauty and versatility of these hairstyles and highlight the significance of hair in Black culture, while also highlighting these intimate experiences and routines of daily life.

While creating these paintings, I took my time to develop the intricacies of the hairstyles to savor and translate the intricacies and beauty of black hair. I nurtured each brushstroke like I would a strand of hair, a two-strand twist, or a braid. While working, I reflected upon the many relationships and memories surrounding the moments captured in my work.





**Rachel Sydlowski**

MFA, 2015

*Vivarium*, 2023

Site-specific multimedia installation

Courtesy of the artist

The most unique facet of the MFA program at Lehman is the flexibility it offers artists who are committed to their careers that support day-to-day living. I was able to maintain a full-time position as a secondary school educator and department chair, take courses at Lehman and dedicate time towards developing a studio practice. The research and experimentation I engaged with during graduate school still sustains my approach in artmaking to this day. The harsh reality is that most artists will have to balance some type of work outside of making art with their art practice. Through attending Lehman that discipline was already present and the shift from being in a supportive program to just being in the world was less abrupt, the tools for continuation were already sharp and in use.



**Deborah Yasinsky**

MFA, 2020

*Protector Birds*, 2023

Digital print on canvas, 30 x 30 inches

*Black Bird Hamsa*, 2023

Glazed ceramic, 12 x 9 inches

🙌🌻🌸🐦 *Vessel*, 2023

Glazed ceramic, 16 x 4 inches

*Lunar Moth Vessel*, 2023

Glazed ceramic, 8 ¾ x 9 inches

*Unicorn's Garden*, 2023

Glazed ceramic, 12 ½ x 3 ¾ inches

*Monarch Boy Vessel*, 2023

Glazed ceramic, 13 x 9 inches

*Baby Butterfly Flight*, 2023

Glazed ceramic, 17 ¾ x 5 inches

Courtesy of the artist

My work explores memory, childhood, parenting, mourning, and redemption. I investigate experience and imagination to create surreal, escapist environments in multiple media, which approach past trauma through symbolic intermediaries that illuminate despair as well as hope. Figures emerge from flora and fauna remembered from my childhood that I spent along the Hudson River, the Palisades, and Inwood Hill Park. Repeating motifs of birds, butterflies, unicorns, forest imagery, flattened perspective figures, and jeweled objects are juxtaposed with abstractions of memory that celebrate joyful moments and memorialize painful episodes.





Recollections of the Cloisters inspire references to medieval ornamentation and symbolism of ritual objects in Jewish and Catholic traditions. My ceramic works are narratives in relief, often coated in painterly underglazes and glazes. Paintings are encrusted in layers of beads, rhinestones, jewelry, glitter, and patterning, reminiscent of exploring my mother's jewelry box as a child, investigating the complex and timeless experiences that women share in relationships in their adult parenting and those of their youth.