

Spring 2014
Vol. 2



MarARTer

A Saint Peter's Prep Arts Publication

From the Editors:

The MaARTer is the Fine Arts magazine of Saint Peter's Prep, highlighting this year's various achievements in the arts. The MarARTer, with a new sleek lay-out, progressed into it's second issue by expanding its coverage to include not only the visual arts but also the theatrical accomplishments of the school. Art criticism and creative writing are also new additions. This year Prep hosted two productions. For the winter play they put on *12 Angry Men*, a court room drama, written by Reginald Rose. In the Spring, Prep produced the 1967 play, *Hair: The American Tribal Rock Musical*. Campus Ministry also infused the arts into its annual Arrupe Lecture Series, this year focusing on *Urban Violence*. As part of the series, Prep commissioned a temporary mural to be displayed on the Warren Street exterior wall. Included in the magazine are commentaries on modern art pieces created by Mariana Abramović and Damien Hirst.

The MaARTer Staff would like to thank Fr. Boller, Mr. DeAngelo and Mr. Locricchio for their continued support; Mr. Smith for his student art; Dr. Hartling and Mr. Jiran for their expertise.

MarARTer

The Fine Arts Publication
of St. Peter's Prep

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STREET ART

at PREP by Ciaran Freeman '15

Each year the Office of Campus Ministry hosts a summit exploring a justice issue through the lens of Catholic Social Teaching. This year the Arrupe committee decided to focus on the underlying causes and effects of urban violence. Prep's Director of Campus Ministry, Ms. Maura Toomb, said: "Our Catholic, Jesuit faith challenges us to reflect on matters of injustice in our world and the response required from us as Catholics. The goal of the Arrupe Series is to bring a specific issue of injustice to the forefront and encourage our community to engage it and to act." This year as part of the series Prep invited speakers from all walks of life to share their various experiences with and knowledge of urban violence. Understanding the importance of the arts in our world, and its importance to the creation and sustainability of peace, the committee made a distinct decision to embrace creative outlets for students to understand this issue. Speakers were brought in to help analyze this issue from an artistic perspective. Prep hosted poets, Nichelle Broner and DK Wright, who examined the expression of poetry to discuss the causes, effects, and possible solutions to urban violence. Prep Vox presented songs as a reflection on the roots, effects and misconceptions about urban violence. Our very own, Ms. Jane Bleasdale used a dramatic play reading to analyze issues regarding violence against women. Akintola Hanif, the filmmaker, photojournalist, and founder of HYCIDE magazine, presented on issues of race, class, and a culture of violence, from the perspective of someone in a creative field.

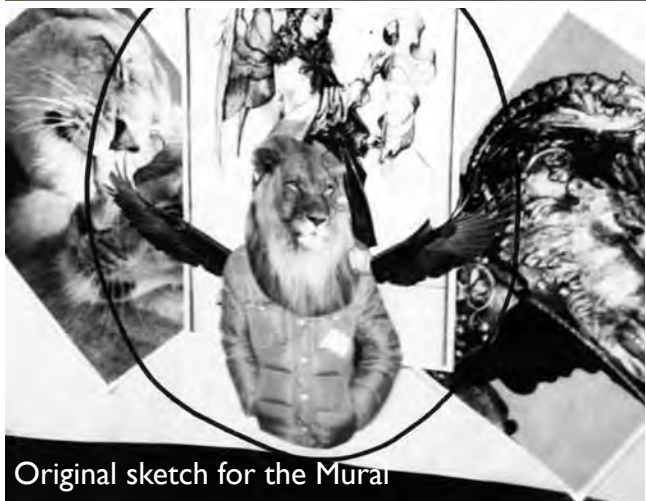
Prep also invited Lunar New Year to create a mural in honor of the week. LNY used a sketch from the Young New Yorkers program that he works with to design a mural for display. Young New Yorkers is a restorative justice arts program for 16 and 17 year olds with open criminal cases, encouraging its participants to view themselves as worthy, creative contributors in their communities through the process of making art.

Lunar New Year is an artist from Newark who has created large-scale murals all over the world, from South Korea to Jersey City. His goal as an artist is to use the transformative power of art to positively influence and change public social space.

"I paint murals and alter walls to create an environment of change that will allow us to imagine possible, better and brighter futures"
– Lunar New Year



Mural at PREP by LNY



Original sketch for the Mural



LNY views his work



"The Golden Hour" - LNY (2013)

Legal Grounds

For the second year, Prep student art has graced the walls of Legal Grounds, a local café residing only a block from Grand and Warren. This is a special place to Saint Peter's Prep students; especially to those who can be seen enjoying their favorite sandwiches for lunch or walking quickly to Prep while sipping on a well-needed morning coffee. Legal Grounds has also been a great place for students to experience a public exhibition of their work while also making some art sales. Thank you to the staff and owner Chris for supporting young artists.





Clock wise from top left Seniors: Gabriel Luzzi; Owen Lynskey; Jesus Ferrer; Matt Brown; Miguel Vidal; Ciaran Freeman

Green Teen

Music and Arts Festival

On April 11, 2014, Saint Peter's Prep exhibited many of its talented artists' work in the fourth annual Green Teen Music and Arts Festival. Most of the art that had been donated, or given to auction was from Prep. Other schools such as High Tech and County Prep exhibited some work as well.

Prep's students have participated in this fun event since its inception. It is a great place for talented teens to gather while viewing some interesting art and listening to local bands.

All proceeds go towards the planting of trees in Liberty State Park.

Below, Juniors Andrew Petrick and John Filak stand with some of their own work.





Photography by Cameron Clarke '17



Photography by Zachary Hatiras '17



Photography by Jack Egan '14

How many ways can you interpret a bike?



“There are those who look at things the way they are, and ask ‘why’... I dream of things that never were, and ask ‘why not’”
- Robert F. Kennedy



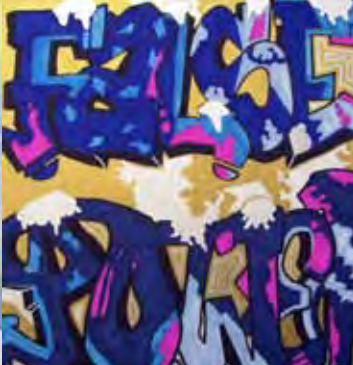
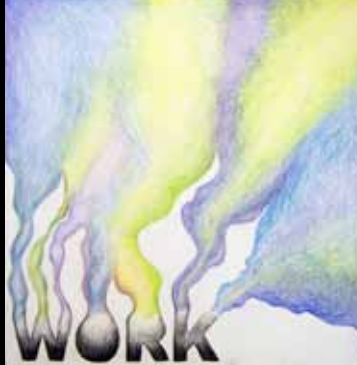
Above: Portfolio class interprets a bike. Clockwise from top left, Seniors: Owen Lynskey; Miguel Vidal; Ciaran Freeman; Gabe Luzzi

Right Page: Clockwise from top left: Kristian Real '14; Christian Near '16; Owen Lynskey '14; James Tanella '16; Druhv Duggal '16; Nicholas Moreno '16.





Clockwise from top left, Juniors: Andrew Petrick; Clark Burnett; Keillor Beckwith; Gerard Gomilla



Top row: Clark Burnett '15, James Clark '15, Ian Gill '15
Second row: Owen Lynskey '14, Eamonn Dwyer '14, Ian Gill '15
Third row: Gerard Gomilla '15, John Filak '15, Gerard Gomilla '15
Bottom Row: Andrew Petrick '15, Eamonn Dwyer '14, Patrick O'Leary '15



“Untitled”
Soap Stone and Balsa Wood
Andrew Napolitano ‘15



“Broken Record”
Found Objects
Luke Leonard ‘15



Above: Beatles Drawings by Paul Policastro '17

Below: Night Sky by Robert Quintas '17





In between projects and during free periods (usually while experiencing creative block) artists spend their time designing, and painting stools. The colorful, creative and intrinsic quality of the stools brings the art studio to a more vibrant and creative atmosphere. With the painting of stools, students in the art room learn a life lesson in working in a studio: always make sure the paint is dry before you sit on it!

“There are no problems - only opportunities to be creative.”

- Dorye Roettger



No Choice...

By Andrew Petrick '15

Do you think you could handle deciding whether or not a person should live? Don't answer soon: because you do not have a choice, especially if you are one of the *12 Angry Men*.

When you first found out that you were chosen to be on the jury, you knew that you no longer had a choice. By legal obligation you have to be there. You cannot leave.

You are in a cramped room on a humid day: you'd like to leave, but you can't. You are trying to convince yourself that you will make it to the first pitch of the baseball game you have tickets to, but the tension in the room opens the door to hours of pointless bantering.

You have a decision to make, and it's not to decide whether you think a person should die, rather, you have to decide if you're going to continue being the uncomfortable, shy and unspoken character who most people know you as, or will you decide to be different? Will you decide to take a stand—share your opinion: be heard?

No: you'll continue to be yourself; your absentminded, young, adolescent self who "goes with the flow".

Check your watch. Drink some water. Check your watch, again. Well, you missed it—first pitch. By now, it's probably the bottom of the fifth: two men on, one out, two balls, no strikes. You close your eyes for a minute or two, trying to displace yourself from what is happening in front of you.

Yet again, you successfully take yourself out of the conversation, push away your opinion that you have. It doesn't matter anyway. The hothead's have the floor, and with every second that moves away from you, you move closer and closer to the ball game. You move closer to your mother who probably is wondering why you haven't called. Did you turn the coffee pot off? You think you did, but the image of your precious, fifty-dollar a month apartment burning in flames is now engulfed in your mind.



Now you are turned on to the notion—a sense of irony is hidden beneath it: while you were trying to astutely convince yourself of whether or not you want the blood of some poor boy on your hands, you magnificently managed to burn your apartment to the ground. This is probably something you could write about one day. A short story of how a brave, middle aged man, managed to kill a young man, and burn down his home in just one week.

Screaming in your mind, a hidden heat wave pulses through your body, as more perspiration moistens your fore-

head. You feel like it is your obligation, your “abiding duty” to take part in the conversation that is unfolding in front of you, but you choose not to. It is too much to think about. Plus, knowing that you are extremely absent minded, and the youngest one here, there is probably nothing that you could add to the dialogue that is worth listening to. You’re too “out-of-the-loop” to disagree with whatever they are saying.

Perhaps just listen. Just for a second. Just to see what it’s like to here a stupid debate amongst elders, from whom you may be able to learn something. So you listen for a minute or two, but only one thing sticks with you.

“You know who they are. You can never trust them...”

Did he really just say that?

The one second you decide to listen to the conversation, you hear something that offends you. Amazing. It doesn’t matter now though, you hate him. He has no idea who “they” are.

Suddenly, moments from your childhood reappear in you mind. Your mother trying to feed all four of you while she eats nothing. How you wish you could just forget how your father acted, especially when he decided to drink his problems away.

You can picture that god-awful house that you remember all to well. In the winter, having to huddle in front of the slow burning fire to try to keep you from seeing your breath. You remember to well what it felt like to get into a bed with four other children. To wake up to the sound

of your mother and father screaming at each other.

A steady stream of preparation for the next day. Not being able to afford or worry about what was going to happen next week, next year, or when you are older. Just about tomorrow, and whether or not your mother will finally decide to close the door on our father, who continued to be unreliable. But of course. No one could ever trust you.

Your mind is suddenly racing. You can feel your temper start to rise. This person has no idea what you’ve been



through. Them? As if we were some disease: some epidemic, which must be annihilated before top much of itself exposes itself.

If you say something, you expose yourself and “them”. By defending them I am protecting where I come from. If I don’t, then we are just doing exactly what he think we’ll do, and crawl back into our decrepit houses.

No: I am not going to just sit here anymore. I was chosen. It is not only their duty, but my duty as well to speak: especially when what they say is irrational.

You take a deep breath, try to put on a brave face, and decide to say what you’re thinking.

You have no choice.

Hair

by Andrew Petrick '15

This year, Prep Dramatics stretched the boundaries by putting on the critically acclaimed musical production of *Hair: The American Tribal Love-Rock Musical*. Talented actors and actresses coming from Saint Dominic's Academy, Bayonne High School and High Tech High School showed their ability to step outside their boundaries, and beyond their comfort zones.

The show centers around a 1960's politically active hippie tribe: protesting against the draft for the Vietnam War and changes in American systems, such as industrialism, and the influx of corruption in the government.

Claude, yearning for greatness, is conflicted with his ability to protest the Vietnam Draft, and must choose what type of lifestyle he wants the most: the bohemian lifestyle of living in New York City with Berger, his best friend, and Sheila his roommate, or undergoing the "paper-fantasy" dreams which are cut from the paper-flags of patriotism.

The musical is filled with color, and is the definition of psychedelic. Behaviors in the play accurately mirror similar events that occurred during the 1960's which kindled the flames for the civil rights movement and the emergence of a counter culture. Putting on *Hair* for the second time in Prep history, the spirit and influence that the show had in its time, was seen through modern eyes.

"It really came into perspective for me at the end, when the show was finished and opened...it made me realize how effective it was at the time," said Mr. Bouley, co-director of *Hair*.



Andrew Holowienka '14;
performing as Claude





James Clark '14; performing as Berger



John Castaldo '14; performing as Woof, another one of Claude's friends



Will Oser '15; Lauren Healy '14 (SDA)



Shannon Kelly '14; performing as Sheila '14 (SDA)

Memory Project

Each student was given a portrait of an orphan in Nicaragua to interpret. These young children are eagerly awaiting the results! The concept according to program director Ben Schumaker is for children having no real home or personal possessions, receiving a piece of art, created just for them will certainly be an important keepsake. The Prep students in return, will receive a photo of the child being presented with their personal art as well as the feeling of pride that comes from making someone's world a little better.



Bottom: Eamonn Dwyer '14



Top: James Clark '15

Bottom: Clark Burnett '15



Top: Ian Gill '15
Bottom: Anthony Colegrove '14

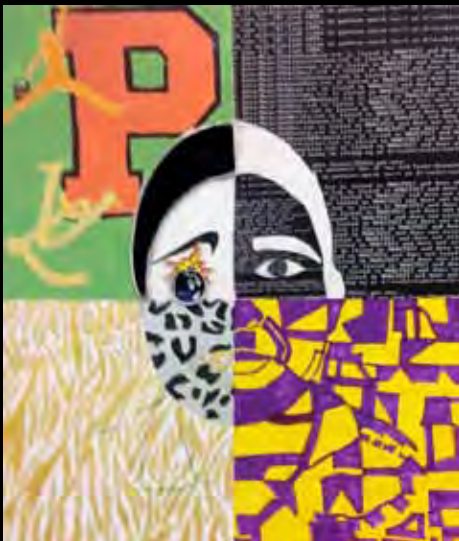
Top: Patrick O'Leary '15
Bottom: Gerard Gomilla '15

Sophomores Create



Above: clockwise from top left, Sophomores: Druhv Duggal; Michael Altrui; Kai Gray; Sam Gardner; Richie Aldarondo; Mike Tanella

Right: clockwise from top left, Sophomores: Luka Heinrich; Sam Gardner; Michael Altrui; Druhv Duggal; Christian Near; Sean Regan



Adventures

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December 13, 2007
Issue No. 075B

DADA

ON
OFF

THE FUTURE

WHAT AWAITS US?

How often will we be able to?

Old object discovered by and analyzed.

Project to be done and left open in the next 10 years.

Samsung Galaxy hoop

Apple's new iPhone

ARE WE MACHINES INSIDE

Machines creating ideas?

Which?

D A

is

which?

D A



Clock wise from top left; William Curtis '17; Matt Russo '17; Paul Zirpoli '17; Chirayu Shah '17

“Color-Blind”

By Christopher Appello

There on the palette, lie an abundance of colors. Each with their own story to tell, a story passed down from different roots, heritages, customs, and beliefs. Not one touches the other, for it is forbidden to blend the colors of the palette. If mixed, a new color is born, a color that carries the shame, disgrace, and abandonment of those around it. For this reason, the red, the blue, the yellow, and the entire lineage of color are only allowed to associate with themselves.

The artist eagerly approaches the palette of colors with a fine brush, composed entirely of thread-like hairs that affiliate themselves with the diversity below. The artist chooses his choice of color, and strokes it against the canvas in an earnest fashion. He continues painting a story with the colors of the palette, all from different roots, not one alike.

But on the gaudy canvas, all colors of the palette touch and blend. They tell their stories together, they work together, and they feel their purpose together.



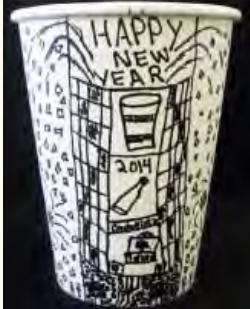
Matt Krasowski '17



The colors no longer exclude each other from their stories, because the canvas would no longer portray the artist's intentions. Some may have called this artist “color-blind” before he stroked upon the canvas. But once he took up his palette, the colors unraveled the secrets they were waiting to share all along.

Left: “Bird” by Charlie Smith '14

Right Page: First Row: Jimmy Rivera; Gerard Gomilla; Mateuz Geldowski; Flynn Monroe. Second Row: Patrick O'Leary; John Filak; Ian Gill; Gerard Gomilla. Third Row: Patrick O'Leary; Mateuz Geldowski; Andrew D'Avella; Clark Burnett. Fourth Row: Ian Gill; Jack LaBruno; Clark Burnett; Jack LaBruno. Fifth Row: Gerard Gomilla (entire row)



Is it Art?

By Matt Discala '14



“In a way, you understand more about living people by dealing with dead people.”

- Damien Hirst

What comes to mind when you think of art? Do you imagine Van Gogh’s *Starry Night*? Andy Warhol’s soup cans? How about a mother cow and her calf sliced in half and put in formaldehyde? This year, the MarARTer takes a look at Damien Hirst’s piece: *Mother and Child (Divided)*, which takes a mother cow and her child and cuts them in half. To make this piece, Hirst used glass boxes to hold each half of the two cows, and kept the bodies preserved by filling the cases with the preservative formaldehyde. While Hirst and his work

have traveled to various art exhibits across the world, it is still scrutinized for being gratuitous violence, not art. The MarARTer asked what students at Saint Peter’s thought, some said that it was art, some said it was not, one student even thought it could be a statement of American consumerism; but now the question falls to you: is it art?

Your Responses:

Hunter Keene: “No, I don’t think they were thinking when they made this.”

Anthony Reyes: “Yes, the artist was trying to show the different and contrasting attitudes that he and his own mother may have. He chose a cow because they have a good contrast of black and white.”

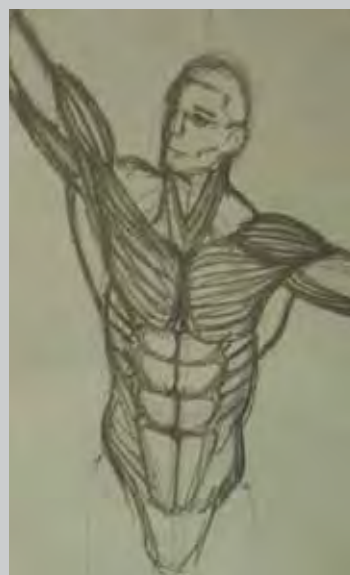
Marc Stacey: “Yes, In my opinion, this can relate to humans. A mother and their child get separated physically, when the child grows up and leaves the house. Also the child is divided internally in that they have a life outside of their family, with their friends, and a life with their family. This explains the division within the separation.”



Above and right: figure drawings by Liam O'Donnell '16, Metro Arts 2013

Top Right: Sam Gardner '16

Below: figure study by Duran Gonzalez '16



critiquing the work of Marina Abramović

the artist is present

By Andrew Petrick '15

When a person visits a museum, what does one expect to find? A painting, a contrast of colors on a canvas, the way shapes of different objects conform together to produce an image?

In Marina Abramović's mind, a work of art is more than a combination of colors, methodic tones, or dialogue. It is and in some cases, more than an experience. As art becomes more modernized, the general public is more willing to find truth in the outlandish, and controversial art ethic. When first viewing the performance: *The Artist is Present*, it reminded me of the



Photo by Andrew H. Walker

childhood game that first graders play during recess. The two children look at each other with a straight face until one of them cannot hold it anymore. I am not suggesting that the exhibit is a game, but I believe Abramović had a similar idea in mind.

By creating this experience, Abramović is attempting to produce something out of a limitless medium. What is she trying to do? To make a statement? Maybe. In the 2001 drama, *A Beautiful Mind*, John

Nash (Russell Crowe) a mathematician genius, was portrayed spending hours sitting alone "staring" at objects. The movie, however, did not make it seem as though he was staring at anything, however; he was doing much more than just sitting. Solving equations in his mind, answering self-induced questions. Thinking. And although that would not be considered "art" in a museum, it is certainly creative. When people view *The Artist is Present*, or participate in it even, they are going to ask: "why?" Or better: "what is this?" My guess, if Abramović had to answer would reply: "the outside of the box". The human mind is limitless. There is no limit as to what is too much, or passing the line. By creating an exhibit in which this inner-creativity can publish itself is creative.

There is one aspect of the exhibit that is more complex, and arguably detrimental to the structure.

Several times in the *Artist is Present*, participants break their straight faces. They laugh, smile, or smirk, either attempting to break Abramović's face or to get up and leave for a reason other than getting restless. There is one peculiar participant that takes part and sits in front of Abramović, Ulay

Ulay (Frank Uwe Laysiepen), another performance artist, was in a relationship with Abramović which solemnly ended years before the exhibit showcased, chose to part take in *The Artist is Present*. Ulay performed and collaborated with Abramović on a number of exhibits in-

cluding one that symbolically ended their relationship in 1988 on the Great Wall of China where they bade each other farewell (not seeing each other since then). Abramović and Ulay had a controversial and elaborate rendezvous, where he decided to sit across from the similar artist at the MoMA.

The structure of the 2010 exhibit, in my opinion, collapsed when the two former lovers saw each other. The decision for a person of such background to participate in an elaborate exhibit like this, is one sided and at the discretion of the participant. Although the two artists may have a past that is difficult to overcome, the exhibit, the work of art that Abramović was trying to create was damaged.

Overcome with their emotion, the two looked at each other, adhering to the atmosphere of the exhibition, but within minutes, the two of them embraced each other by reaching over the unused table to join their long-parted hands.

With the contribution of externally shown human emotion, the atmosphere and integrity of *The Artist is Present* is diminished. What was once a piece that portrayed an eloquent presence of visible inactivity and deep internalized thought is changed by bringing in the un-relatable perception of one's past; a perception that is clearly not shown in the present.

Marina Abramović continues to be an outlier who produces work that always extends the boundary a little more each time she exhibits a piece. It is seen that through all of her artwork, the idea of performance art in conformed to her visions and her work never conforms to any notion of structural boundaries within her profession.

george goncalves '14 offers his opinion...

Ulay's entrance, in my opinion, is absolutely integral to the structure of the exhibit. The exhibition is ostensibly meant to be an evocative one; staring into a stranger's eyes is both an eerie and empathetic experience, thus eliciting a wide array of emotional reactions. The simplicity of the set contrasted with Abramovic's radiant red gown is a perfect descriptor of what the piece aims to achieve, a combination of both normalcy and captivation. Ulay's arrival provides the missing element of catharsis and loss of control that adds a sense of unpredictability to the entire piece. The carefully curated emotional neutrality is destroyed in one fell swoop, and the emotions that emerge are as robust as Abramovic's lustrous red dress.

I feel that Abramović is aiming to convey an intimate and timeless message through her exhibit. The idea of staring into the eyes of a complete stranger for one minute, although awkward and obscure, is beautiful and ethereal. Human beings, through just a stare, are able to share such complex emotions and thoughts. Although the one-minute session applies a physical constraint on the experience, Abramovic tries to eviscerate that with the emotion created through her stare. Similarly, although loving is ephemeral as a result of our humanity, the emotional heights a person that is in love reaches can be extra-temporal and indeed infinite. She tries to mimic such an experience through her deep stare, almost as if she is staring right through the eyes of the lover she lost so long ago.

The Wacky World of Matt Brown





Clockwise from top left: Patrick Lum '15; Alex Sabatell '15; Patrick Carney '15; Kristian Real '14; Tony Noiplai '15

Independent Study:
Ciaran Freeman

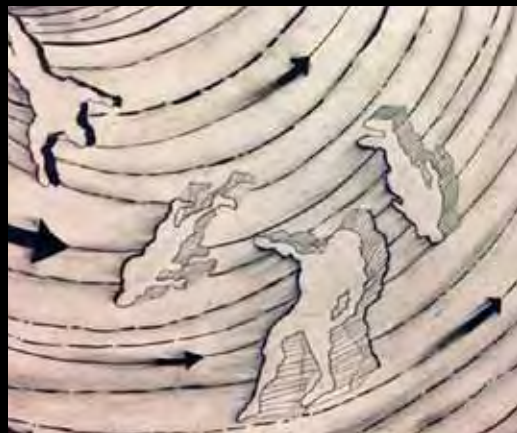


"Organizing Nature"



"The Border"





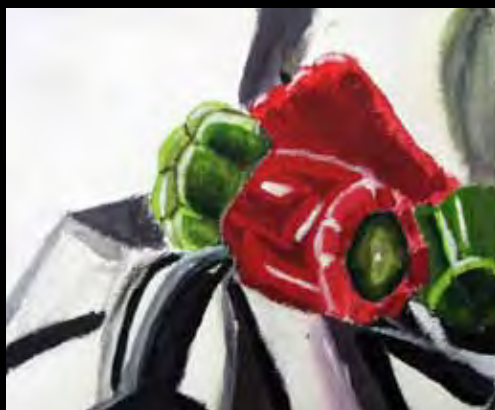
Clockwise from top left: Ian Gill; Dan Sullivan; Pat O'Leary;
Clark Burnett; Gerard Gomilla; Andrew D'Avella

Miguel Vidal



An independent study on the modernization of transportation.

Right Page: Clockwise from top left: Gabe Luzzi '14; Shamir Bearfield '14; Matt Skircak '15; Ciaran Freeman '14; Fred Turco '14; Paul Scully '14; Matt Brown '14; Armond Cox '14



THE FIGURE DRAWINGS OF

OWEN LYNDSKEY



MarARTer Highlight

Sophomore: Sam Gardner



M

“Art enables us to find ourselves and
lose ourselves at the same time.”
-Thomas Merton