

# MAR **ART** ER

**SAINT PETER'S PREP**

FINE ARTS PUBLICATION



**SPRING 2016**  
**VOL. 4**

# MAR ART ER

# SAINT PETER'S PREP

FINE ARTS PUBLICATION

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Department

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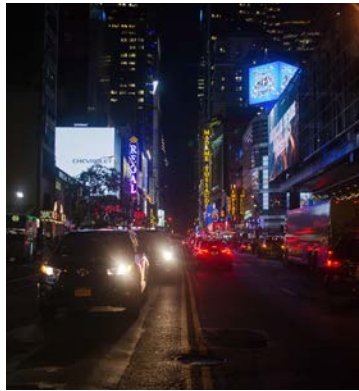
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# MAR ART TER



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- DAN DUGGAN** MIXEDMEDIA 10
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# **HIGHLIGHTED** ART STUDENTS

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# **STUDENT PROJECTS**

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**DRAWING AND COMPOSITION** 15-16

**ARCHITECTURE** 19-20

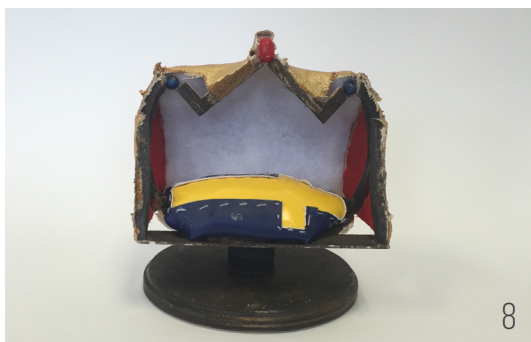
**FRESHMAN ART** 23-24

**SOPHOMORE ART** 27-28

# SCULPTURE

The sculpture class moulded artwork, and made busts which were adorned with a headdress and neckwear to describe a character of their creation.





## STUDENT ARTISTS

Joseph Milroy 1  
Sean Borkowski 2  
Maximillian McGinley 3  
Aaron Coleman 4  
Andrew Marrero 5

Chirayu Shah 6  
Trevor Towindo 7  
Trevor Towindo 8

# QUINN CANDELARIA DRAWING

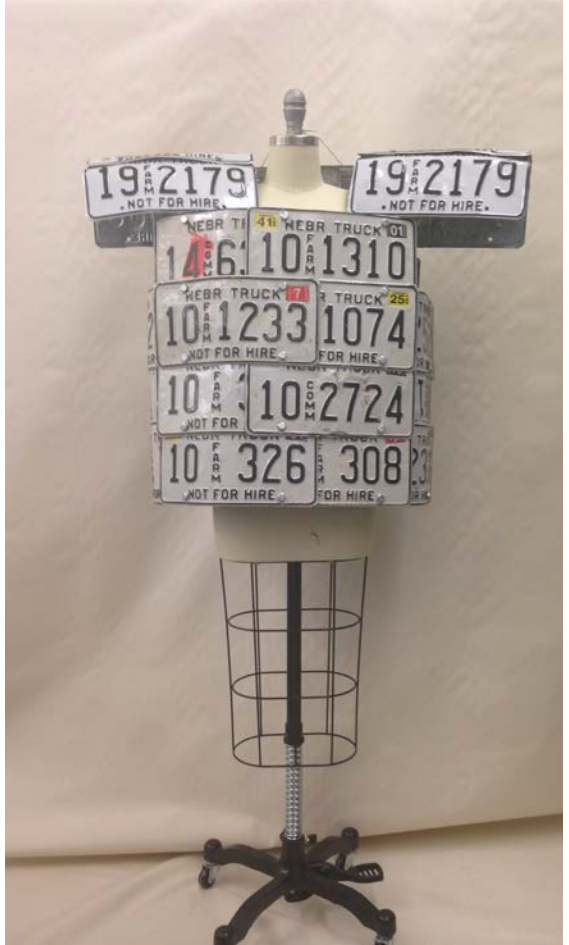


This is a 6 foot drawing of an Afro comprised of words and phrases I've heard and experience in my life due to my race, skin color, nationality, etc. I hope to create a dialogue on the way we speak to each other and how others perceive things differently. I used pencil, charcoal, and black marker to transcribe the different words and fonts.



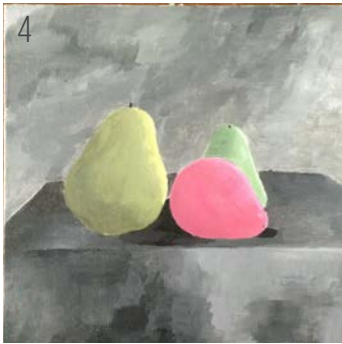
# DAN DUGGAN MIXEDMEDIA

My work has focused on license plate armor this year. I became inspired one night to make this banner. I had to light it on fire to give my banner that war torn look.



# PAINTING

The painting classes drew still lifes of pear's to develop their skills in observational work, along with an understanding of perspective and tone.



## STUDENT ARTISTS

Luca McLaughlin 1  
Sean Mikovits 2  
Cameron Clarke 3  
Ethan Kuhl 4  
Paul Zirpoli 5

Johnnie Ioakimidis 6  
Lyandro Zuniga 7  
Cameron Vasfallo 8  
Brandon Parrado 9



## STUDENT ARTISTS

Paul Zirpoli 1

Ethan Kuhl 2

Cameron Clarke 3

Sean Mikovits 4

Luca McLaughlin 5

Johnnie Ioakimidis 6





# SAM GARDNER PAINTING



I have grown as an artist from little doodles and creatures, in the many corners of my loose leaf paper, to canvas with massive landscapes and portraits. I still enjoy keeping my playful kind of art style but I also enjoy doing realism and life work when I can.



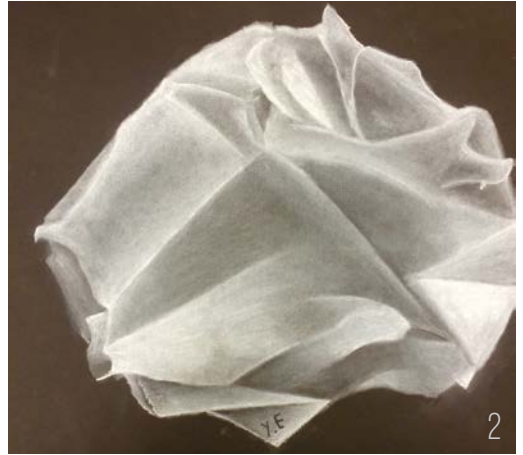
# ERIC HARTL MULTIMEDIA

My Senior Portfolio consists of projects which cover a variety of mediums. From Styrofoam heads to a standard portrait painting, each piece is conceptual in nature and shares themes of depression and alienation; the inclusion of a black morph suit is also ubiquitous in each piece. The project which has consumed the most time and creative energy is a performance art piece entitled "Justice Over God", for which I constructed both the music and costumes for. This pseudo stage play presents a dystopian America in which secularism and individualism have corrupted the nation to a point where a newly elected President is able to pass an amendment which declares it justifiable for a United States citizen to murder a single human being without repercussion. Four monologues are given, accompanied by an electronic score, by individuals who have had their lives affected by this amendment, whether it be for better or worse.



# DRAWING

Using the paper bag as an example of making the mundane aesthetically pleasing, and a pre-made image in the form of a triangle on illustration board to “grow” art out of the center of the board.







7



8



9



10



11

## STUDENT ARTISTS

- Jihad Harrell 1
- Youseef Elshenawy 2
- Mauricio Cedillo 3
- Billy Fitzpatrick 4
- Paul Policastro 5
- Ravi Raithatha 6
- Jihad Harrell 7
- Frank Rinaldi 8
- Patrick DeLeon 9
- Paul Policastro 10
- Mauricio Cedillo 11

# DIEGO MARTINGALE



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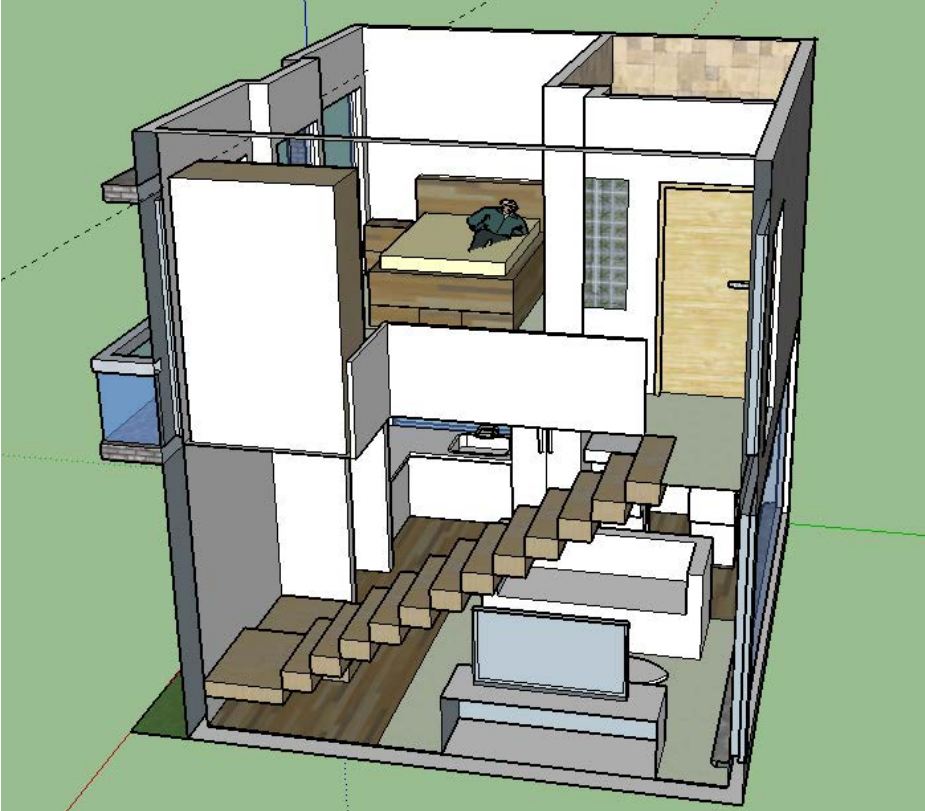
The most significant thing with painting is not what you see but the layers underneath that only the artist sees as it is in the process of being painted. I explored painting for the first time this year using only different shades of black white and gray. Most of my time spent on this piece was to repaint different sections of it. Since I was continually discovering different ways I could build on it, it was constantly changing and evolving making the final product a stark contrast from the original concept I had.



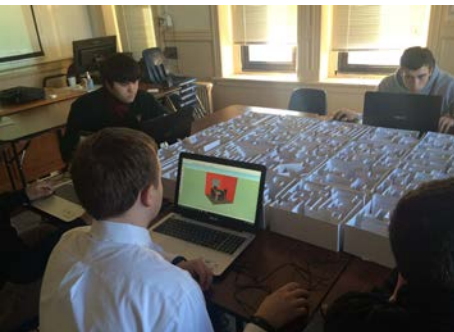
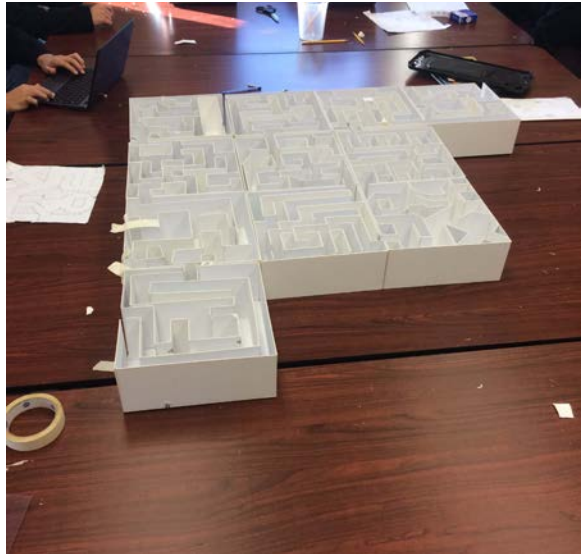
# PAUL LYSKAWINSKI FASHION



# ARCHITECTURE



BY PAWEŁ LYSKAWINSKI



## MISSION

Prep ventures into its first year of architecture with interesting and outstanding results, where the students created designs on sketchups of buildings and structures.



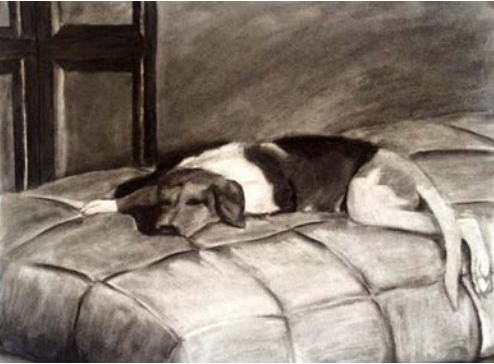
# LUCA MCLAUGHLIN ARCHITECTURE



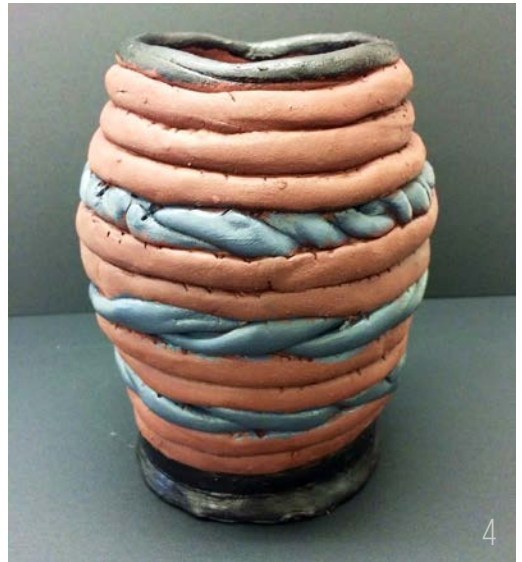


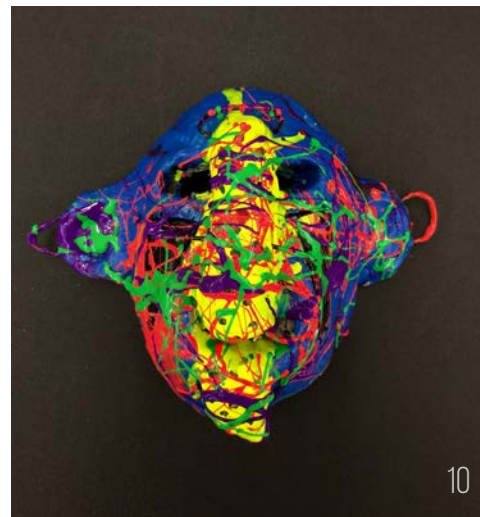
# LIAM O'DONNELL CHARCOAL

My goal was to establish a mood through lighting. My pieces are part of a domestic series showing some images from my house.



# FRESHMEN ART





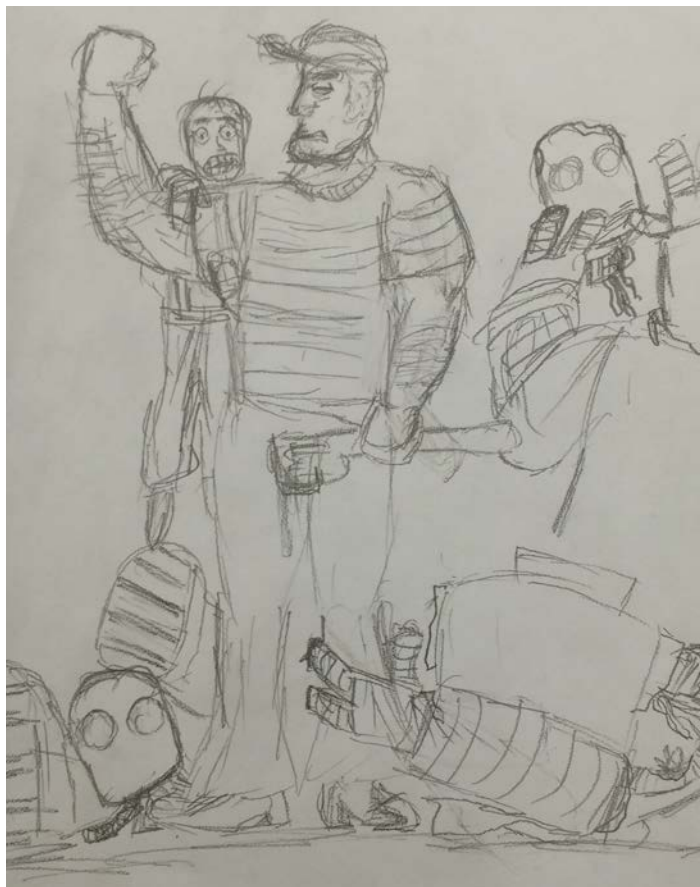
## STUDENT ARTISTS

John Snow 1  
Garrett Gualtieri 2  
Nicholas Galup 3  
Jordan Veverka 4  
John Snow 5

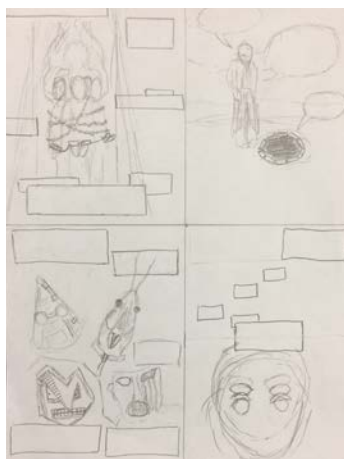
Joseph Yap 6  
Chris Stultz 7  
Michael Appello 8  
Jack Corry 9  
Liam Kagel 10



# LUIS POMALES-DIAZ GRAPHIC NOVEL



These sketches are part of a larger project which culminates in a graphic novel comprised four issues, each one an individual story. A good deal of the inspiration for the comics came from the people around me at Saint Peter's; the *Obscure Theories* comic is a retelling of the origins of an experimental band called the Residents, a group steeped in anonymity, and one of the first pioneers in the art of music videos. My classmate Eric Hartl introduced me to them and it ultimately led to us collaborating on the comic. *A Brief History of American Magic* was really inspired by a good deal of my religion and ethics classes as well as my history courses, and *Regrettable Choices & Same As The Other Food...* were thought up over the course of a lot of conversations with teachers and students at Prep.

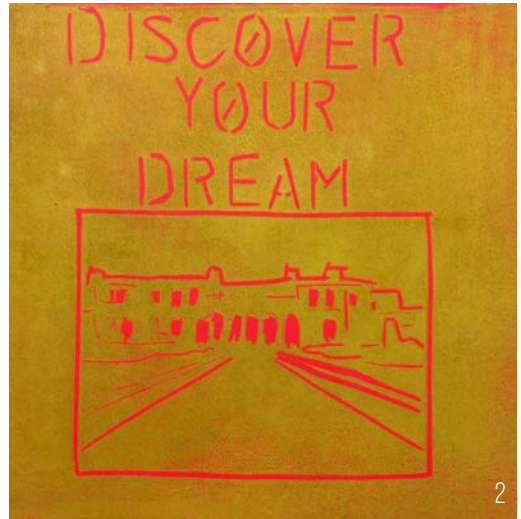


# SEAN REGAN MANDALA





# SOPHOMORE ART



## STUDENT ARTISTS

- Danny Nunez 1
- Malcolm Brunson 2
- John Tomei 3
- Brendan Ekwughalu 4
- Aidan McMahon 5





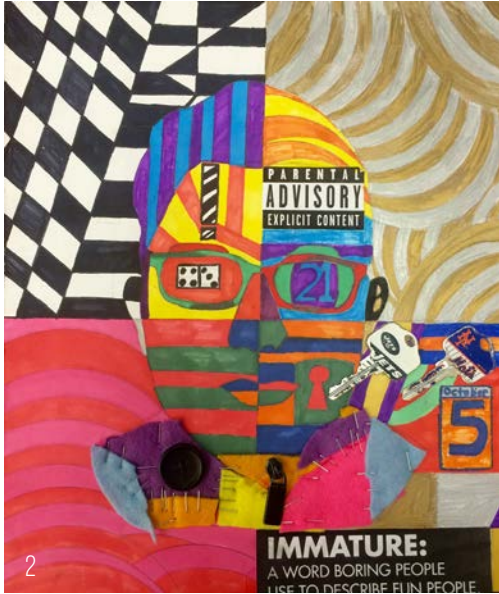
# STUDENT ARTISTS

Marc Cozzarelli 1

Joe Ruge 2

Jarred Rosso 3

John Tomei 4



## MISSION

The Sophomore class used new processes of design in printmaking and four panel self-portraits of themselves to learn about the role color and composition plays in art.

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**(CINDY SHERMAN)** 40

BY ROBERT ONOZ



# JOSHUA YANICAK MIXEDMEDIA

My pieces dove into topics. My first collection, "Death of a College Student" shows the mental effects of taking each drug through a physical medium. My painting shows the intrinsic illegal nature of graffiti, where the only safe place to tag is on your own property.



# 4X5 CHALLENGE

Students create 4x5in artwork that included all Jesuit schools.

Sam Gardner



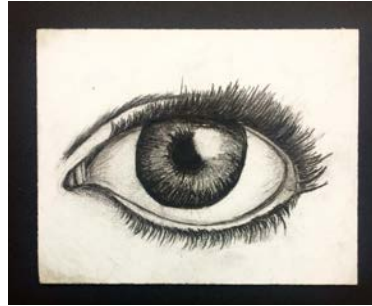
Paul Zirpoli



Sean Regan



Luca McLaughlin



Paul Zirpoli



Paul Zirpoli



Paul Zirpoli



Joshua Yanicak





# UGLY CHRISTMAS SWEATER





# FRESHMAN ARTS DAY



Freshman visit the brand new Whitney Art Museum. Other venues included: The MET, MOMA, The Brooklyn Museum, The Guggenheim, and two Broadway shows.

# GOOD ART?

## PRO MODERN ART



VS

## PRO TRADITIONAL ART

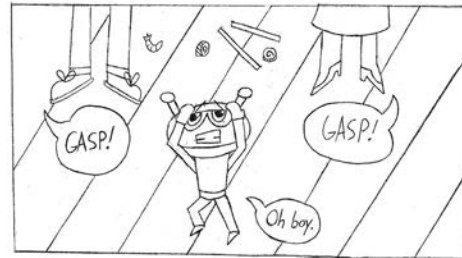
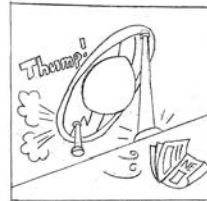
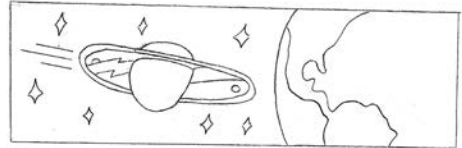
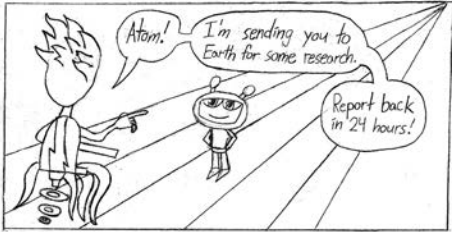


- Modern art is all about interpretation. Even if it does “convey a political meaning,” people can interpret the meaning differently. For example, Felix Gonzalez-Torres’s photo of clocks was deciphered as a demonstration on love. (Thomas Narramore)
- As long as there is a meaning behind an art piece, it does not matter how it looks. (David Garrellick)
- I believe that modern art is important because the people are expressing their feelings. Classical artists could be expressing feelings in their painting, so why isn’t modern art considered real art? (Kieran Scanlon)
- Art cannot be governed by a higher authority, as that is like “being a dictator over art”, while art is a way to show yourself through a medium. You cannot tell someone what they think is art, as that is showing YOU are judging someone else’s creation. (Shashwat Punjani)
- I believe that Modern art is just a person looking for people to buy their art which took no effort. Real Art takes skill and a passion towards creating something which somebody else could relate to. (Phillip DeCresce)
- Modern art is not real art because real art requires effort and skill. Modern art can be considered anything and does not require an idea behind it. (Sean Demo)
- Most modern art is ridiculous. Art has now come to not involving any skill at all. Art such as just a plain white canvas should not be payed millions of dollars for it. Our critics should focus and give credit to the artists who actually try to make art. I could take a empty room and cover the walls with trash and say it has a deeper meaning. (Harrison Sykes)

# COMICS

## INVASION PLAN

Created By:  
Robert Onoz





# PHOTOGRAPHY

Luca McLaughlin



Luca McLaughlin



Luca McLaughlin



Luca McLaughlin



Devon Lalin



Devon Lalin



Cameron Clarke



Cameron Clarke



# GRAPHIC NOVELS | BY LUIS POMALES-DIAZ

You would think at this point in time, Marvel and other comics companies would have realized the goldmine it has in working with pre-established writers, like their adaptations of Orson Scott Card's Ender's Game Series, Bill Willingham who has his own body of works related and unrelated to Fables such as Down the Mystery River, and the unparalleled works of the acclaimed Neil Gaiman who penned Coraline, American Gods and Stardust. However, Ta-Nehisi Coates brings a whole new dimension to this success. A lauded writer for The New York Times, The Washington Post, and Time Magazine itself, he's got one foot through the door of journalism, while the other is firmly planted in his home turf of writing books, most exemplified by the *Between The World and Me: Notes on the First 150 Years in America*, and his poignant memoir, *The Beautiful Struggle: A Father, Two Sons, and an Unlikely Road to Manhood*. Given his history of having a love and understanding of comics, and his history with the Black Classic Press' establishment and growth, I don't believe they could've gotten a better writer for a series like this, and I believe because of that, it really stands out as a contender for best comic of the year.

The story, *A Nation Under Our Feet* takes place post-Secret Wars, in which, to avoid spoilers, general cosmic nonsense occurred in which Black Panther played a massive role in saving the multiverse and restoring balance to the Marvel world as we know it. However, in the reformation of the universe, he faces the task of leading an interdimensional task force dubbed the Ultimates, along with having to maintain a crumbling Wakanda in the wake of his sister's disappearance and his father's death, as insurgents begin to disrupt his country's way of life and sow instability with mass hypnosis, mysterious assailants, and rebellious warriors who endeavor on their own crusade to liberate Wakanda from its scourge. A key feature of this story is rather than having the threat be some unbelievable super enemy like Klaw or White Wolf, not to say the stories with them previously have not been good or even great, a new sort of conflict is present that surpasses even them, his country itself being corrupted and ruined as a challenge is ingenious, and instills a sense of legitimate inevitability and a force rather than a central power going against him like AIM or HYDRA, and it really takes the whole arc to the next level, something readers can truly get invested in.

It's a bit strange seeing T'Challa with new powers that put him on Tony Stark levels of gadgets, an extreme upgrade in his super strength and agility, seismic powers, and a new shifting liquid costume (we'll get into that more later). However, this is refreshing and takes him out of the light of having to work covertly, and separates him from other characters like Daredevil and Moon Knight, whose generally most tenuous and suspenseful scenes have burned off their good will in repeating siege sequences involving hordes of enemies over and over. It puts him on a new tier of hero, and really buffs him as a threat to high level villains in way that readers have not seen before. The costume design itself was clearly taken with a lot of care and gone into depth by artist Brian Stelfreeze, as evidenced by the new tweaked and updated Panther Habit and suit, the Dora Milaje costumes, the Midnight Angels armor, and even the civilian clothing in the background of scenes, and each outfit feels iconic and fresh having taken influence and aspect from real African clothing from various regions in Northern, Southern, and Western Africa.

# THE RESIDENTS | BY ERIC HARTL

For the past forty years, a mysterious art collective known as “The Residents” has remained prominent within underground music and art communities throughout the United States and beyond. Known for their practice of anonymity, being recognizable only by their signature eyeball head and tuxedo outfits, the group has managed to go entirely nameless for the span of their multi-decade career. The Residents have also pioneered various forms of multi-media art such as music video, and have experimented with early CD-ROM technology. Their influence on mainstream musicians and artists can be seen in the likes of Primus’ Les Claypool and famed Simpson’s creator Matt Groening, who himself collaborated with The Residents in writing an early bioptic of their origins. On April 26, 2016, at the Gramercy Theater in New York City, I was able to see a performance of The Residents’ most recent tour, “Shadowland”, a highly conceptual concert which deals with themes of birth, reincarnation, and near death experiences. To accompany a setlist of songs which span their sixty plus album discography were short five minute films, displaying various characters delivering monologues which related to the themes and concept of the show. Accompanying this tour was a screening of a recently released documentary about The Residents entitled “The Theory of Obscurity”, by director Don Hardy. The film acted as an opening act, giving both old fans and newcomers insight into The Residents’ career and overall conceptual meaning. The performance itself was as bizarre and uncanny as to be expected by a group dedicated to alienating those unfamiliar with the Avant-Garde and experimental. Though I am myself a fan and have been desensitized to the offensive nature of their music and visual aesthetic, there were numerous moments throughout the performance where I was genuinely shocked and oddly humored by the antics of the lead singer, along with the disturbing nature of the monologues being projected on a glowing orb which acted as a centerpiece for the stage. The music itself, though it may be considered repugnant to most, was the most accessible I had ever heard come out of the collective. The electronic arrangements, which were played on a Macbook by the Keyboard player, were much more coherent and danceable than what I’ve heard from previous tours and studio recordings. Overall, the show managed to be an entertaining display of morbid testimonials, aggressive guitar riffs, and brooding lyrics, all supported by poppy and cheerful electronic drum arrangements. The Residents are by no means a group meant for everyone, however, for those inclined to step into a world riddled with giant eyeball heads and old men in muscle texture lycra suits, they are definitely worth a look.



# CINDY SHERMAN | BY ROBERT ONOZ

Through exploring the ideals of identities that are thrust upon us by society there are ways we can unpack the layers to find and become ourselves. Cindy Sherman has been an active contributor to the world by providing photo stills. She shows that art encompasses much more than the standard landscapes and sculptures, her exploration of art shows the journey to explore the shades, contours and nuance that exist in pop culture and human archetypes.

The artworks above were released in as a part of an unnamed collection that was released in the MOMA during the later end of 2012. In these photos Cindy implores the viewer to challenge their perspective through her use of hyperbole however, Sherman uses "gruesome" exaggeration. Sherman plays with the "gruesome" image that is associated with the aging of women in common culture. Although she tackles subject matter that is surrounded by conflict, she uses her unprecedented ability to juggle a humorous sense of camp while simultaneously having depth. Sherman takes on a semi-autobiographical point of view through finding her own agency and turning the camera on herself. Sherman uses herself as a vessel as a way to blur the line between the real and fake, to peel back the veneer that surrounds social issues. Through exploring various archetypes she disrupts, The Male Gaze. The Male Gaze is the idea that our mass consumption of media is dominated by a strictly masculine point of view. She does this by telling lies through the camera to show what the average artistic perception may never see like, the unperceived underbelly of American culture, the fading beauty queen. Also, she uses an obvious green screen to attract the human eye and have the viewer conceptualize the nuanced superficiality of the life of the upper echelon. Cindy Sherman allows herself to question the perspective of the Male Gaze, through her, until photos and commentary, with a meticulous technique in which not one smear of makeup is wasted, where there is no filler.

M

"Creativity is allowing your self to make mistakes.

Art is knowing which ones to keep"

-Scott Adams