

Drawing Alphabets: 2024 BMCC Faculty Exhibition (Checklist)  
Shirley Fiterman Art Center, BMCC, CUNY



**Lisa Nicchi**

*kissed*, 2023, 26" x 27.5" oil, oil stick, and acrylic on canvas

**Carol Pereria-Olson**



"As people live in proximity to each other, tragic conflicts occur. I am developing drawings that represents memoriam to people who died by violence. Previous drawings of a cityscape represent growth and resiliency. As narratives shift, life and death intertwine. Birth and death run parallel. These drawings represent a promise extinguished underlying great loss."



*Memorial*, 2023, 38 x 50 inches, drawing materials on paper

*Aftermath*, 2023, 38 x 50 inches, drawing materials on paper



**Patrick Mohundro**

"I make work that is pathetic—not in the common sense but in an archaic way: "affecting emotion." For Aristotle it was a rhetorical technique in opposition to logic and ethics. For me, it is a way to learn to feel again while engaging with otherwise highly abstract concerns (technology, capitalism, identity politics, etc).

I call this approach Pathetic Abstraction. It is my antidote to the cynicism. As a hopeless thinker, this way of working is an attempt to feel something in a world where we, collectively, are de-sensitized to how violence is represented on the media or how I, as a man, have been conditioned to resist emoting. It is the intersection of what is felt and what is thought. It is meant to promote that we still have authentic feelings in spite of infinite knowledge, branded content, and this obscurely constructed 21st reality."

*votive and glass cabinet*, 2023, 7" x 9" x 17", Speed Stick® Deodorant, Glycerin, Gelatin, and Cotton Candle Wick in Stained Glass Artist Box

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**Sarah Haviland**

“In my recent small sculptures, real birds combine with mythical stories. These form an ongoing project called “Becoming a Bird,” which encourages awareness of birds around us and their crucial importance in our lives and imaginations. My artworks reflect historical human-bird connections in cultures around the world, as well as contemporary societal and environmental issues such as rising seas, storms, and loss of habitat. I use simple hardware-store materials like wire and mesh plus upcycled scraps of paper and plastic to call attention to endangered species, migration of birds and humans, and our own psychic condition.”



*She Who Weeps (Misericordia III)*

86” x 64” x 60” installation

Carved poplar, pine, gilding, wire mesh, asphalt, paper, silk, natural objects  
2001-2024

*Feather Cloak Shrine, 2022, 20" x 16", Ink on vellum monoprint*



**Simon Carr**

*Working Drawings 1-12, 2023, 18” x 24” each, graphite and watercolor on Strathmore 400 paper*



**Tess Bilhartz**

*What Replies, 2022, 16 x 12 inches, colored pencil on paper*



**Owen Roberts**

*Untitled, 2023, 24” x 24”, Acrylic on panel*



**Siobhan McBride**

“The paintings present views of a place that is intimate and familiar, yet strange. It is airless, with sound tamped out. Shapes lock together, tectonically tense, creating a sense of anxiety, only to slip past one another like playing cards. I want the scenes to feel full of potential energy, as if the space is prickly with static, charged with the anticipation of an encounter, or blushing in its aftermath. The paintings are descriptions of weird and quotidian experiences, things caught in the corner of my eye, and an attempt to conjure slippery memories. I hope the work is uneasy and suspenseful like the excitement of exploring a new place, and the thrill of knowing you are drifting back into a frightening dream.”

*A Doll is Delicious, 2023, Acrylic gouache, paint marker and colored pencil on paper on panel, 20” x 16”*

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**Ryan Seslow**

"My paintings revolve around the thematic exploration of communication, particularly tensions between its nuances and limitations. I'm Deaf. My work is an examination of the intricate interplay between order and chaos, with the use of color serving as a medium for both locations and emotive expression. My compositions are dedicated to scenarios wherein communication undergoes disruption, fragmentation, and dislocation, often drawing inspiration from seeing conversations that I never overheard. I meticulously use this energy for the manipulation of form, shape color and structure."

*Communication Landscape #19, 213, 2023, 18"X24", Acrylic on Canvas*



**Bez Vise**

" Identity Lost In Media " This is a recurring theme that I work on with artists. Together with Amaia Marzabal we are presenting a mixed media installation that address the issues many artist face today. It is the act of getting lost in the deep abyss, drowning in a global pool of constant changing information. It is about the artist facing a reality of increasingly globalized media. With today's social media as a fragmented reality, it is easy for the artist to loose their compass and their identity. The act for the artist to be returning to their identity is the theme that has been central to this work."

Bez Vise & Amaia Marzabal

*Identity Lost In Media, 2023, Canvas Aprox 55" x 55", Flat Panel LED*

**Erik den Breejen**



*Seaweed Water Ripples, 2022, 40 x 30 inches, acrylic on linen*



*Heroes V, 2020, 28 x 22 inches, acrylic on linen*



*How Soon Is Now?, 2021, 14 x 12 inches, acrylic on canvas*

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**Madeline Weibel**



*Out to sea*, 2020, 16" x 20", Oil on linen

*Freedom from want*, 2020, 18" x 24", Oil on linen



**Thea Lanzisero**

"This is a mediation on Water. This is a mediation on Life. This is a mediation on our collective consciousness for Wellbeing, Health and Happiness.

Inspired by Rumi's poems 'You are not a drop in the ocean, You are the entire ocean in a drop', as well as mediations on the health of our air, water and food for our survival on this planet we call home, and the meme on social media asking what if god was water, as well as the teachings of gurus and ancestors about love and respect for our Mother Earth.

This large scale knitted waterfall flows out into the space spitting into smaller meandering rivers and streams, to remind us of the power, majesty and LIFE giving force, this sacred water -as we should consider it -which keeps us alive."

*Blue River Overflows*, variable dimensions approx 10'x 10' meandering onto floor into space



**Anna Pinkas**

"Can you spot the shy squiggle? This piece is a playful exploration of the liminal space between digital and paper."

*Hide & Seek*, 2023, Framed Looping 2D animation. Signed edition of 10, 8.4 x 5.8 inches



**Thaddeus Radell**

*Untitled (12 Drawings)*, 18x23 each

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**Jessica Ramirez**

“Jessica introduces themes of cultural identity and the intricacies of assimilation in these tapestries. After relocating from Texas to New York City, she explores, through her work, the potential loss of identity that can ensue during such significant transitions. Utilizing self-portraiture and symbolism, she seeks to capture the struggles and challenges inherent in assimilation and the inherent longing for a connection to one’s roots.”

*Textile Narratives Series #3*, 64in x 43in, wool and acrylic yarn, 2023



**Cathy Diamond**

“These works are inspired, in part, by my feelings about the natural world. They are abstract compositions related to the calligraphic, linear movements of trees and plant-life, as well as the buzzing aliveness of the air circulating through and between them.”



*Inside Out*, 2023, 24 x 26 inches, Pigment Dispersion and Acrylic on Panel

*Fantasia*, 2023, 12 x 18 inches, Mixed Media on paper on panel



**ACTowery**

“Experiencing the world as a visual artist is the way I operate in the world. Noticing and recording moments are an instinctively response in my everyday life. My practice as an artist, includes committing to a visual idea and working on it until I am fully satisfied.

The former Dean of the School of Art at Cooper Union, stated in the New York Times, “One thing is an object, two things are a pair. Three make a collection, and 100 things become art.”

“Typographic” image have been made in photography as scientific research, criminal science, and art since the medium’s origin. This is the 7th project I have created noticing and documenting 100 images on one subject. See my Instagram feed @ac\_towery for all 7 projects.

In this series I photograph places where chance and human activity show layers of media and mediums, creating new images defined by my camera.”

*This Is What It Is!*

20 x 24 in each, digital c-print 2017-2024

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**Louis Esposito**

“My art stems from my love for traveling, capturing the essence of places that have deeply touched me. Rooted in my desire to explore design, each work of art explores my memories, experiences, and observations — translating the distinct energy of a new place onto paper or canvas. This ongoing series serves as my thank you to the places that have spoken to me spiritually.



The Sonoran desert is one of those places. Its mystique, glowing under the most intense light, has been a healing place for both my spirit and art. I still get chills when I hear the wind roll through the land and make the Saguaros creak as I draw beneath them.”



*Incoming*, 2023, 16 inches x 16 inches, oil on canvas

*Sonoran Nights I*, 2023, 8 inches x 8 inches, oil on canvas

*Sunset at Apache Wash*, 2023, 8 inches x 8 inches, oil on canvas



**Pat Genova**

“This work is from the “Chair Series”, representing a maturity of theme and development in this artist’s oeuvre. A major focus are design elements and solution to difficult aesthetic problems. Yet even in its formal nature, a certain psychological drama evoking a human element not visible but having lived within, now suggests a turning away, leaving, and movement towards exit.”



*Chair #1*, 2023, 19Wx26H inches, acrylic on canvas

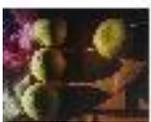
*Chair #2*, 2023, 19Wx26H inches, acrylic on canvas

*Chair #33*, 2023, 22Hx25W inches, acrylic on canvas



**Terttu Uibopuu**

*Tahini & Honey*, digital inkjet print, 20 x 30 inches



*Pomelos*, digital inkjet print, 20 x 30 inches



**Xico Greenwald**

*Still Life Drawing*, 2023, pencil on paper

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**Janet Esquirol**

“Multimedia creations that reflect a creative interest in memory, precious collections, and the way we connect with the environment.”

Collection mapping 1, 2023, 6 inches x 6 inches, mixed media

Collection mapping 2, 2023, 6 inches x 6 inches, mixed media

Collection mapping 3, 2023, 6 inches x 6 inches, mixed media

Collection mapping 4, 2023, 6 inches x 6 inches, mixed media

Collection mapping 5, 2023, 6 inches x 6 inches, mixed media



**Jayne Holsinger**

“The painting theme "National Parks," concerns our relationship to the natural environment, and all works from the series are based on photos from my personal archive. After 2020, the paintings took on an even more explicit urgency while sheltering during the pandemic.



In early 2020, the Australian bushfires burned more than 46 million acres of land and countless wildlife perished. Included in the burn was the Blue Mountain National Park where I had visited 5 weeks while on artist residency, in 2017. The residency's main buildings were spared thanks to a crew of dedicated fire fighters. I painted "Cyclist and Elk" as the fires continued to burn.

"Bison IV," was a return to work on an earlier painting. Working into the painted surface, the gouache medium is stretched to a near breaking point; the image is distressed. With regards to our history with the American buffalo, one might look at this as: the dissolution of a photographic image, the archeological layers of paint over time, looking through an imperfect (water-drenched) window, or the near erasure of a species.”

*The Cyclist and the Elk*, 2020, 36" x 36", gouache on paper

*Bison IV*, 2010 - 2021, 36" x 36", gouache on paper

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**Bernardo J Campoy**

"These are paintings of my kids' toys and other joys in their lives. I hope as they move into adulthood they cherish these paintings."



*Dumptruck and Strawberry*, 2023, 9" x 12", Acrylic on Panel



*Helicopter and Trains*, 2023, 14" x 11", Acrylic on Panel



*1969 Mustang and Dinosaur*, 2023, 9" x 12", Acrylic on Panel



**Heather Dunn**

"In Heather E. Dunn's work, she often focuses on activism, addressing how biopolitics and technological agency are rapidly evolving, which encompasses changing perceptions of identity and individual freedom, individual and global health, and global warming. This is based on the writings of Edmund Husserl, Michel Foucault, Günther Anders, Giorgio Agamben, and other philosophical writers."



*Coat Hanger Uterus*, 2022, framed W 21" x H 25", Coat Hanger



*50 States of America*, 2023, installation, Wire

*Black Cohosh Root (Cimicifuga Racemosa)*, 2023, Framed W 15" x H 19", Watercolor



**Julie A Applebaum**

*Untitled*, 2023, 3.5 in x 6 in, stoneware,

*Untitled*, 2022, 4 in x 9 in, stoneware

*Untitled*, 2022, 4 in x 8.5 in, stoneware

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**Evelyn Twitchell**

“In my abstract paintings, I am taking note—of both the natural landscape and my own interior landscape. I want my work to speak to the qualities of experience in nature—the experience of pattern or light or mood. Or memory. I am painting what resonates, not what I see.”



*Vault*, 2022, 12"x24", oil on canvas



*June*, 2023, 14"x11", oil on canvas

*Threshold*, 2022, 20"x24", oil on canvas



**Ana Garces-Kiley**

“The mother octopus dies after she lays her eggs. I wanted to create this morphing figure who is at once human and becoming octopus and/or octopus becoming human and yet alien to itself.

Here, her nurturing spills out of her and onto the space of the viewer.

This figure is part of a series of soft sculptures which all employ similar translucent materials to explore sensuality from a feminine perspective and to unveil the complexity of our ephemeral nature.”

*Mother Tongue*, wall to floor installation, 2022, Ink, thread, organza, and lutrador, 72” x 20”



**Xiaorui Huang**

“By focusing on equal treatment for children, especially disabled children. I have a fondness for children and believe that every child is born pure, like a blank canvas. They all deserve equal treatment, and the emotional challenges faced by disabled children are often beyond the understanding of the adult world.”

*PURE HAPPINESS*, 2023, mixed media collage, oil pastel and acrylic on canvas, 72 x 42 inches



**Andrew Shea**

*John Street, January 29, noon*, Oil on canvas, 2024, 7.75 x 8.75 inches



*Masolino's Florentine*, Oil on canvas, 2024, 14 x 12 inches