



AESTHETICS & VALUES 2007

Aesthetics & Values

AN EXHIBITION ORGANIZED BY
THE HONORS COLLEGE AT FIU

MARCH 16 - APRIL 18

2007

dean's words

Dear Partner in Excellence:

"Painting is not done to decorate apartments. It is an instrument of war." If Pablo Picasso's words hold true, then Professor John Bailly's Third Year Honors seminar is waging an all-out assault in FIU's Green Library. Aesthetics & Values 2007 is the cumulative project of the third-year class, Aesthetics, Values, and Authority. This project represents the fruits of intellectual inquiry and creative expression of the eleven Miami artists and twenty-eight students who have been probing the multiple facets of "Art as Social Language."

The exhibition presents an interdisciplinary approach, with student curators from a variety of academic backgrounds who share the commitment to excellence characteristic of the Honors College at FIU. Although Professor Bailly is a Yale University-trained artist and printmaker, the seminar is not just about art. Indeed, only one of the student-curators is majoring in Art, while others are majoring in fields as diverse as Biology, Education, French, and International Business.

This project is designed not only to heighten students' appreciation for the arts but also to challenge their preconceptions. Honors College students are taught to question, interpret, and re-interpret intellectual and artistic orthodoxies, challenging the givens of aesthetics and values. Professor Bailly's course focuses on how art exists within society and emphasizes its connections to all aspects of life.

The exhibit project fosters initiative, leadership, and a fuller appreciation of the creative process. This year, the class secured the support of the Student Government Association as well as corporate sponsorship to help mount the exhibit. Under Professor Bailly's mentorship, student committees planned and implemented the fundraising, exhibition, and public relations components of the endeavor, overcoming many hurdles and frustrations. The students curated a diverse body of work to create a coherent exhibition of socially provocative aesthetics.

I personally congratulate the ambition and professionalism of these Honors students!

Lesley A. Northup
Interim Dean, The Honors College

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Course Description

This course will investigate the manifestations of social and cultural issues in the arts. Specifically, how have artists challenged, or enforced, authority by creating new aesthetics. How is art used to initiate, accelerate, or prevent social change. Further, how does art document these transformations, and by documenting them, do the arts in turn contribute to the definition of social issues.

Project Description

The class will complete research projects as part of a group exhibition. We will select local artists and analyze their work from a sociological perspective. Student Curators will visit the artists in their studios, interview them, and write about how their work relates to broader social issues. How has each artist addressed the values of an authoritative entity or tradition through aesthetics? We will then organize a group exhibition of these local artists, in which we will present their work and your research about them.

Methodology and Requirements

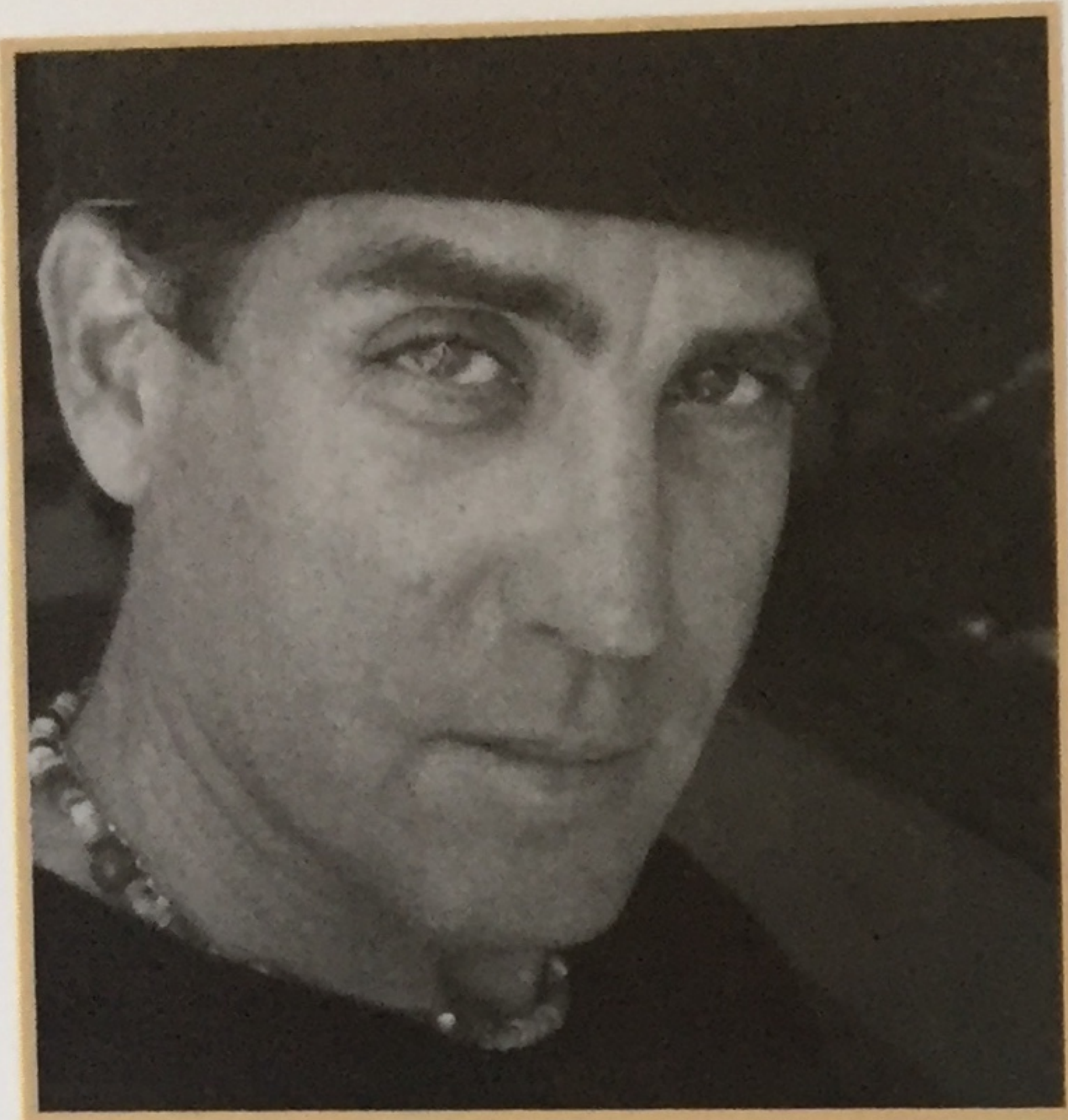
There will be 11 groups of two or three students, with each group selecting one local artist for the research project and exhibition. There will also be three student Committees of 8 to 10 students to coordinate the exhibition. The groups and committees will be responsible for the following:

1. Each member of the group must write a separate 10 page paper about the artist
2. Each group should interview the artist and generate photographic documentation of the artist, the artist's studio, and (if allowed) the artist's working methodology
3. Each group must coordinate the artist's participation in A&V 2007 by artwork selection and written support information
4. Form an Exhibition Committee for the installation of artwork and the related administrative tasks
5. Form a Public Relations Committee to promote exhibition within the community, media, and university
6. Form a Fundraising Committee to support the exhibition, including a reception, printing invitations and, if possible, a catalogue

I thank the artists, The Honors College, the Green Library, and congratulate the exceptional students. To the 28, I thank you for allowing me to participate in this time of your life.

John Bailly
Fellow, The Honors College

VERONICA BILBAO, JOSE BOUBOU, MARY-JOE CASTELLS,
SHIHAM COLEGIAL, ALEX DIAZ-FERGUSON, LEAH DUNLEAVY,
AMANDA FERNANDEZ, AYMARA FERNANDEZ, JAMES FINS,
LOURDES GARCIA, EMIL GOMEZ, MAY HO, ALEXANDRA MARZOUKA,
DIANA MEDINA, JESSICA MORA, JESSICA PEDRAZA,
JOAQUIN PEDROSO, ROCIO PEREZ, MAIRIM PEREZ-ALONSO,
MARLEN QUINTANA, ANNETTE RASCO, KATRINA RODRIGUEZ,
ROSEMARIE ROMERO, ARIANA RUANO, JESICA THAVARAJAH,
HUMBERTO VALDES, ELYS VIERA, APRYL WALL



Curators:
Shiham Colegial
Marlen Quintana
Humberto Valdes

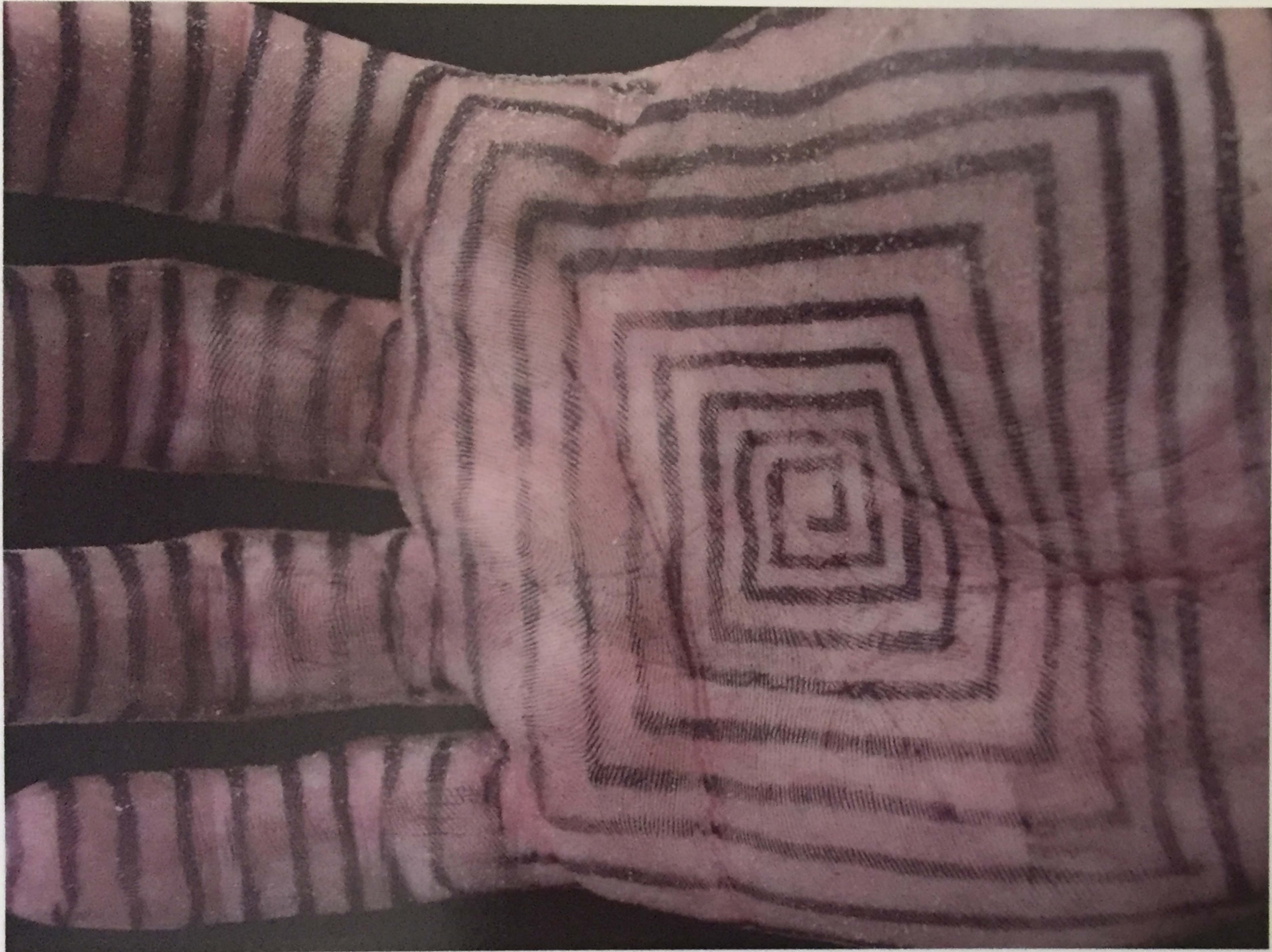
Carlos Betancourt's work explores the relationship between art, man, and nature, while recognizing that the three are inherent within each other. From Cuban parents, Carlos Betancourt was born in San Juan, Puerto Rico in 1968.

At the age of 16 Betancourt moved to Miami, where he proceeded to follow his initial aspiration to become an architect. He studied art, architecture, and industrial design at Miami Dade Community College and the Art Institute of Fort Lauderdale.

He is a visual artist interested in various types of creative media, and at times explores their juxtaposition. His greater body of work consists of—but is not limited to—installations and photography. Betancourt excels at creating striking imagery that engages the mind and challenges perceptions. His work is stratified and requires reflection to uncover its veiled story.

He obtains inspiration in nature, especially in the lushness of his tropical island homeland. He is attracted to archeology and finds insight in pre-colonial Taino cosmology. Contrastingly, he is infatuated by the modern-day bombarding of imagery from the world of advertisement.

Carlos Betancourt is open to exploring and reinventing paradigms about art in his work.



Flag
2004
Print on Fabric
Courtesy of Diana Lowenstein Fine Arts



Curators:
Lourdes Garcia
Jessica Pedraza
Apryl Wall

Clifton Childree was born in Brimingham, Alabama, to an ex-nun who played the clarinet. His mother influenced him tremendously at a very young age, always motivating Childree's imagination and extraordinary creativity.

Clifton showed an early dedication to the arts when, as early as the 6th grade, he mowed lawns to produce his first Super 8 film, "The Red Caped Killer." It was shot in the woods behind his house and was characterized by its bloody ending, which demonstrated Clifton's genuine interest in horror films.

"Shalonka Man," made at the age of 13, was so controversial that it was censored at the film's premier during his middle school production. This one was a satire featuring many inventive characters and a "Death Cereal" finale.

Showing his passion for filmmaking, Clifton opened Theatre 1225 in 1994, a venue that showcased art and horror films. Around the same time, he made two more Super 8 films, "The Automatic Lunch Box" and "How to Catch the Flew." In the latter film Clifton experimented with 16mm film and wrote a three-page run-on sentence, which became the "screenplay" for his 6-year project, "The Flew." It was so popular that it was named by Cashiers du Cinemart Magazine as one of the top 50 Midnight Movies made in the last 10 years (Issue # 14, 2004).

Clifton Childree's most recent projects include "She Sank on Shallow Bank," an action dance film, and "Something Awful," a humorous film co-commissioned by the Miami Performing Arts Center and the Miami Light Project for the 2006 Here and Now Festival.

Something Awful
2006
Film Still





Curators:
Diana Medina
Jessica Mora

Xavier Cortada was born in Albany, New York, in 1964 of Cuban parents. He grew up in Miami in the heart of the city's Cuban exile community.

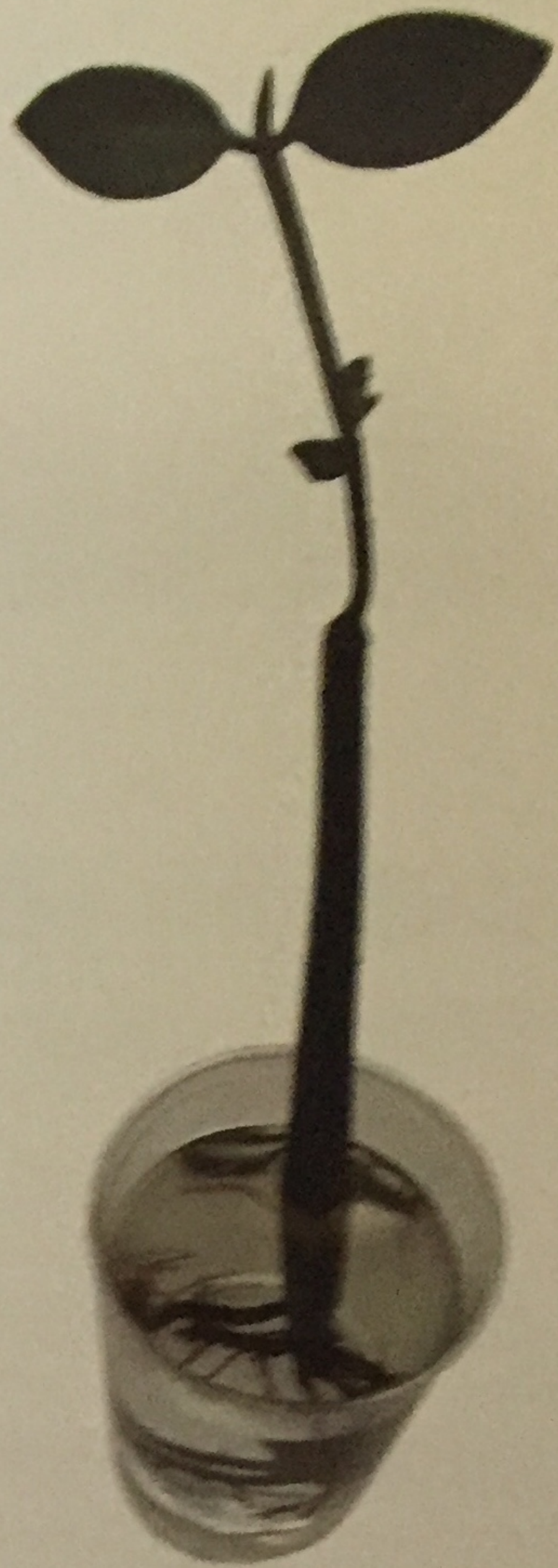
He holds three degrees from the University of Miami—a Bachelor of Arts, Master of Public Administration and Juris Doctor. He has won numerous awards for his volunteer work, such as the Millennium International Volunteer Award and the Florida International Volunteer Corps 1999 Outstanding Achievement Award.

His earlier work focused on diversity, multiculturalism and other social issues. His recent work focuses more on participant-driven art projects. Although he is not an eco-artist per se, nature is the main protagonist of this work. The Miami Mangrove Forest reflects Cortada's desire to involve the community in the creation of his art. In 2004, using 8 foot by 4 foot stencils designed by the artist, Hands on Miami Volunteers painted three mangrove seedlings on each column at expressway underpasses in three Miami neighborhoods. This project reconciles nature and art in perfect harmony.

A related work, The Reclamation Project, is an installation consisting of mangrove seedlings and clear water-filled cups. The project was presented on South Beach from October through December 2006. In this piece, the mangroves reclaim the land that humans have taken away from them. Cortada's work eliminates the boundaries between art, man and nature.



Reclamation Project
2006



xavier cortada



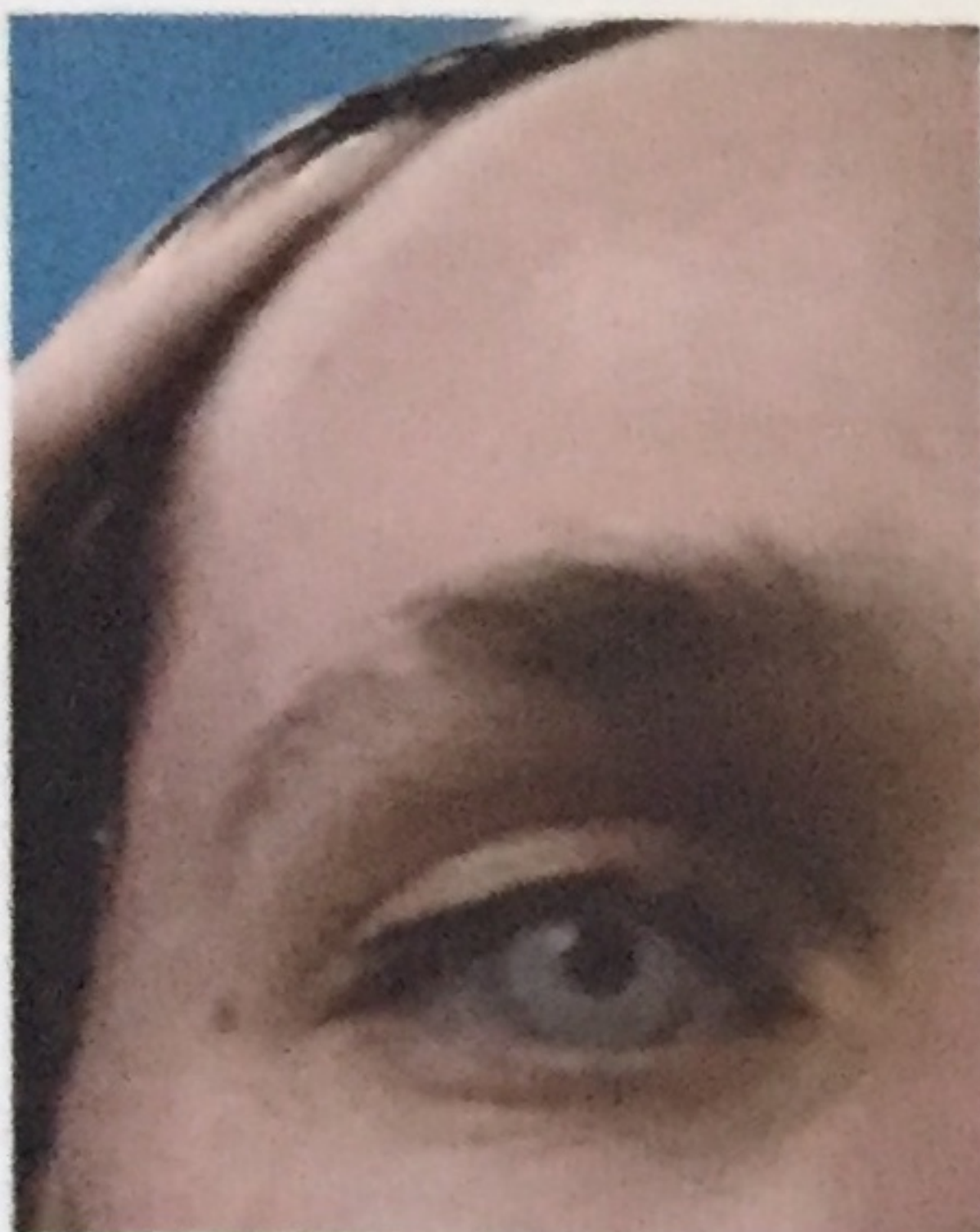
Curators:
Alex Diaz-Ferguson
Jesica Thavarajah

Julie Kahn's art focuses on the interactions that form a community. Her work identifies motives that make people come together and then stimulates this interaction through diverse media.

Julie Kahn earned her BA and MBA from Harvard and has used this business background as a vehicle for exploring human interactions. Much of her inspiration is drawn from her life experiences not only at Harvard but also as a DJ in Japan, a banker at Morgan Stanley and a music executive at Columbia Records.

Her nomadism through myriad geographic, cultural, and corporate landscapes stimulated her interest in exploring ideas about place, home and community. After many years in the Northeast and abroad, she returned to South Florida, her original home, to work as Executive Producer for Miami Light Project - a major catalyst in Miami's vibrant cultural community. Her work with Miami Light Project gave her the opportunity to connect more closely with the Miami art community as well as her own artist voice. After two years with Miami Light, she accepted a freelance position with Annie Leibovitz in order find time to begin focusing on her own work. Since then, she has completed several elaborate projects, making a name for herself through original and intellectually stimulating work.


Julie brings a fresh perspective to art by creating objects as a means for social interaction which ultimately becomes the artwork. Her latest work, OPEN SEASON havana, is a set of 88 trading cards about the Havana art community. The art is not only in the cards themselves, but also in the way they are traded. In exchange for a 5-pack of the cards, viewers must trade something personal - a drawing, a letter, a childhood story, a song, a dance or an object of some personal value. OPEN SEASON uses the American tradition of trading baseball cards to explore larger themes of community and social interaction and to create opportunities for intimacy and connection.



cooper



artist



COOPER aka COOPER
 Sign: COOPER
 Birth Order: onlyCOOPER
 Ancestry: COOPER
 High School: dropped out
 Day Job: COOPER
 Type of Art: COOPER
 Website: www.miami.com/cooper

OPEN SEASON *miami*

Prized Possession: COOPER
 Guilty Pleasure: DR. QUINN, MEDICINE WOMAN
 Smells Like: COOPER
 Tastes Like: COOPER
 Beld Recipe: COOPER
 Biggest Turn-on: COOPER
 Biggest Turn-off: sneezing children
 Spirituality: COOPER
 Instructions for Remains: CRYOGENIC SUSPENSION
 Talisman: COOPER

It is for mCOOPER

What has kept you in Miami? COOPER
 Contribution to Miami? COOPER
 Only in Miami: COOPER

COOPER

Did you know
 It's all about COOPER

What has kept you in Miami? COOPER
 Contribution to Miami? COOPER
 Only in Miami: COOPER

OPEN SEASON *miami*
 2002
 2.5x 3.5 inch Trading Cards

OPEN SEASON *havana*
 2002
 2.5x 3.5 inch Trading Cards



duvier del dago

artista

28 Duvier "el Duvi" del Dago

La posibilidad de encontrar
 vida inteligente en otro planeta es un sueño,
 pero en la tierra es la realidad

Tipo de Trabajo: Dibujos, instalaciones y video-instalaciones
 Type of Work: Drawings, installations and video installations

No Puedes Vivir Sin: Cuba
 Can't Live Without: Cuba

Vida Pasada: Futbolista
 Past Life: Soccer player


Un Deseo: Dibujarle en una famosa revista de cómic erótico
 One Wish: To work as a cartoonist for a famous erotic comic

Hueles A: Mar
 Smells Like: The ocean

Sabes A: Ron
 Tastes Like: Rum

Temas A: Miedo escénico
 Afraid Of: Stage fright

La Habana es un trampolín.



www.openseasonhavana.com

La Habana es un trampolín.

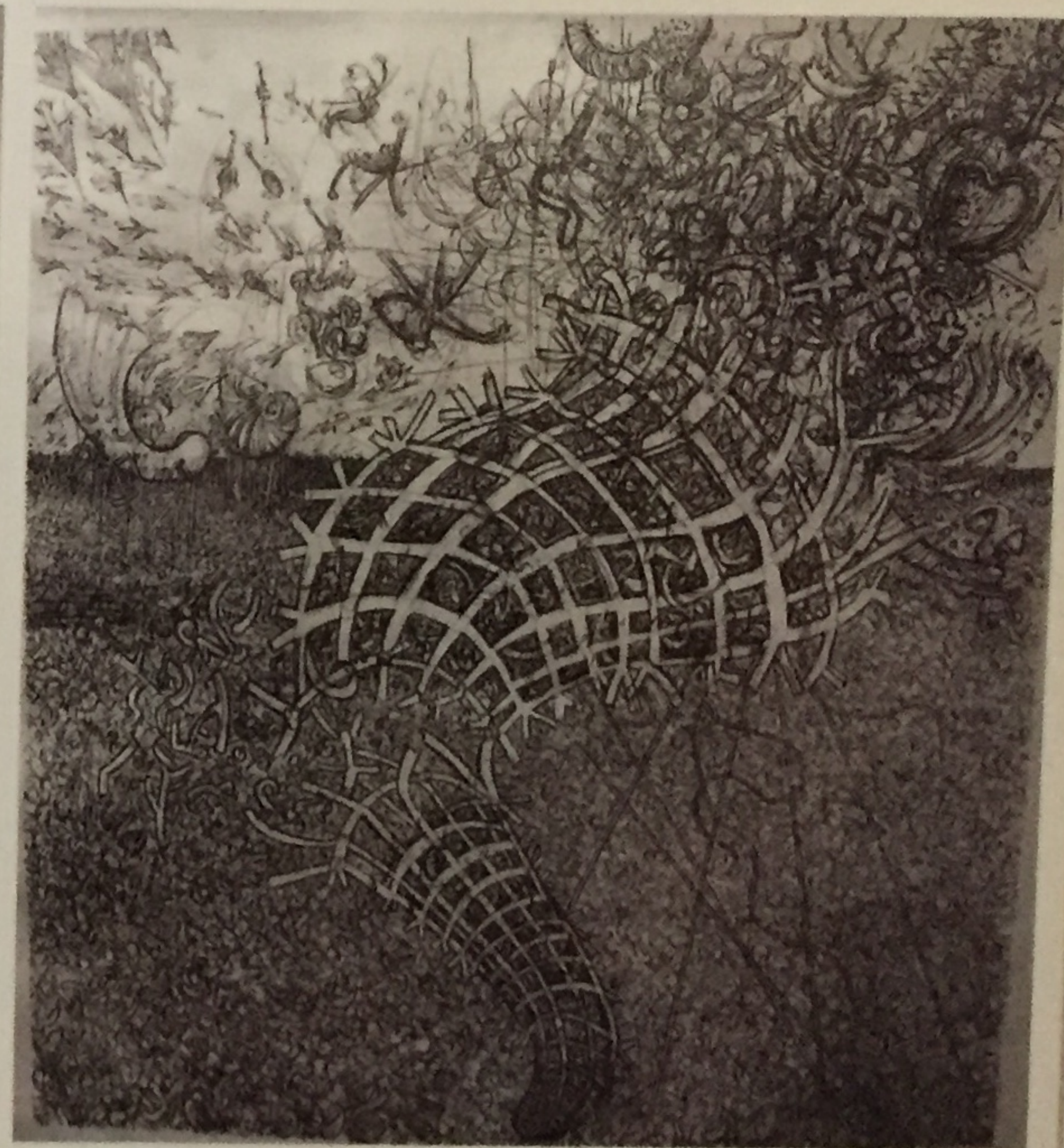


Curators:
Veronica Bilbao
Jose Boubou
Mairim Perez-Alonso

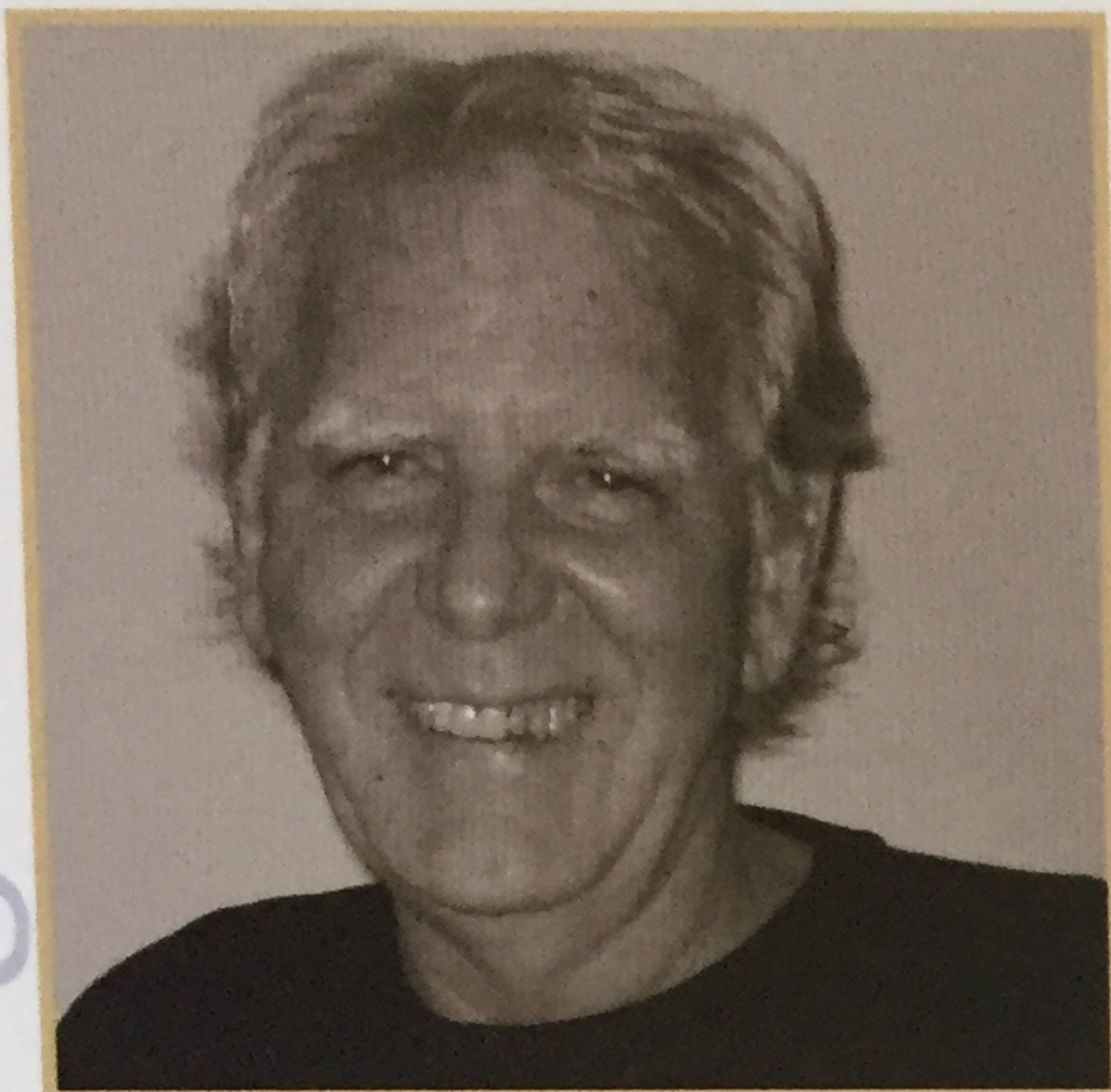
Clive King is a Professor of Drawing and Painting in the Visual Arts Department at Florida International University. He came to the United States from Great Britain in 1992 and served as the Chairman of the department for six years. He studied at the Goldsmiths College of Art, University of London and Exeter College of Art and taught in the Visual Arts Department of Oxford Brookes University, Oxford, England, before joining the faculty at FIU.

He has been Artist-in-Residence at the Kansas City Art Institute, Kansas City, and Yorkshire Art Association in England. He has exhibited extensively in the United States and Great Britain and has received numerous National and Regional awards and fellowships, including the Southern Arts Federation/National Endowment for the Arts award and a Fulbright Exchange Fellowship. Some of the exhibitions in which he participated were: Oxford Gallery, London; Camden Art Center, London; National Wales Exhibition, Wales UK; Milton Keynes Open, UK; "Four Artists" Lincoln Road Gallery, Miami; Barbara Gillman Gallery, Miami; "Off the Map" Design District, Miami; and Jan Weiner Gallery, Kansas City.

Clive King's dynamic process of drawing serves as means for elevating the standards of drawing; a medium sometimes regarded as auxiliary. Through his uncommonly large drawings, their depth and intensity, King strives to contribute positively to the status of drawing as a terminal medium. Using graphite on paper, images of chaos come together to form an illusion with a powerful statement. Using personal emotions, Clive King is able to produce high drama in an epic landscape.



Towers of Babel
2005
Triptyen Graphite on Paper



*Curators:
May Ho
Joaquin Pedroso*

Bill Maguire lives in and finalizes his artwork out of his ancestral home in Homestead, Florida. He studied art and earned a BA in English in 1966 as well as a MAT in English in 1967 from the University of Notre Dame in Indiana.

He taught high school English for a time but felt that it wasn't his passion. Instead, his love of photography grew while his interest in teaching English faded. He saw himself at a crossroads and eventually he decided to attend the Institute of Design in Chicago, graduating in 1972 with an MS in Photography.

Currently, he is a professor of photography at Florida International University. Bill Maguire is particularly fond of black and white photographs taken at night in and around his native Homestead.

Concentrating on night images in the American South and only using black and white gives his work a classic vintage feel while at the same time unmistakably grasping the changing environment that is the subject of his art. In 1982, he was awarded a John Simon Guggenheim Foundation Fellowship.



Homestead Extinction

1970

Photograph



Curators:
Mary-Joe Castells
Katrina Rodriguez
Ariana Ruano

Originally from Westfield, New Jersey, Samantha Salzinger currently resides in South Florida. She obtained her BFA in Visual Arts with a Minor in Art History at Florida International University. She continued her education in Yale University, graduating with a MFA in Photography. In the past, she has taught at both of her alma maters, as well as at Broward Community College. Salzinger was also employed as the Director of Exhibitions at the Art and Culture Center of Hollywood for five years. She is presently a professor of photography and art history at Palm Beach Community College.

Samantha's artwork explores the subject of beauty and the way in which women react to social pressures. In her series of plastic surgery photographs, Salzinger attempts to capture the emotional pain women undergo and brings it to a physical level. Salzinger does not condemn the measures taken by these women; rather, she understands that their actions are simply a consequence of these demands.

Samantha prefers to work with photography because she is capturing a reality that she can present to others. She began this project while residing in Connecticut, but found it easier to conduct it in South Florida because of the overwhelming obsession to achieve a physical state of perfection.



Endoscopic Brow Lift

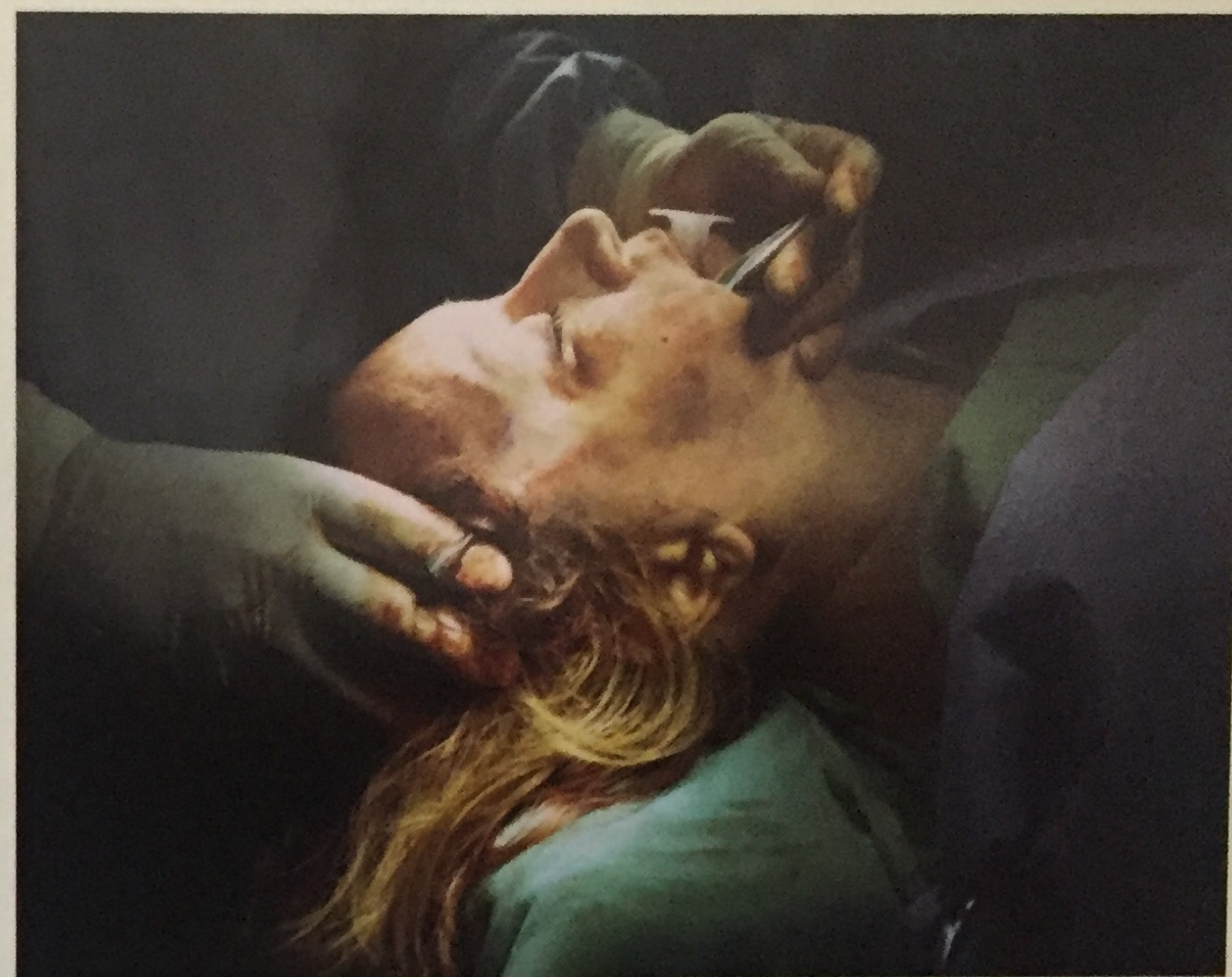
2002

C-print

Untitled

2006

Wood, Plastic,
Fluorescent Light, Transparency



Untitled

2006

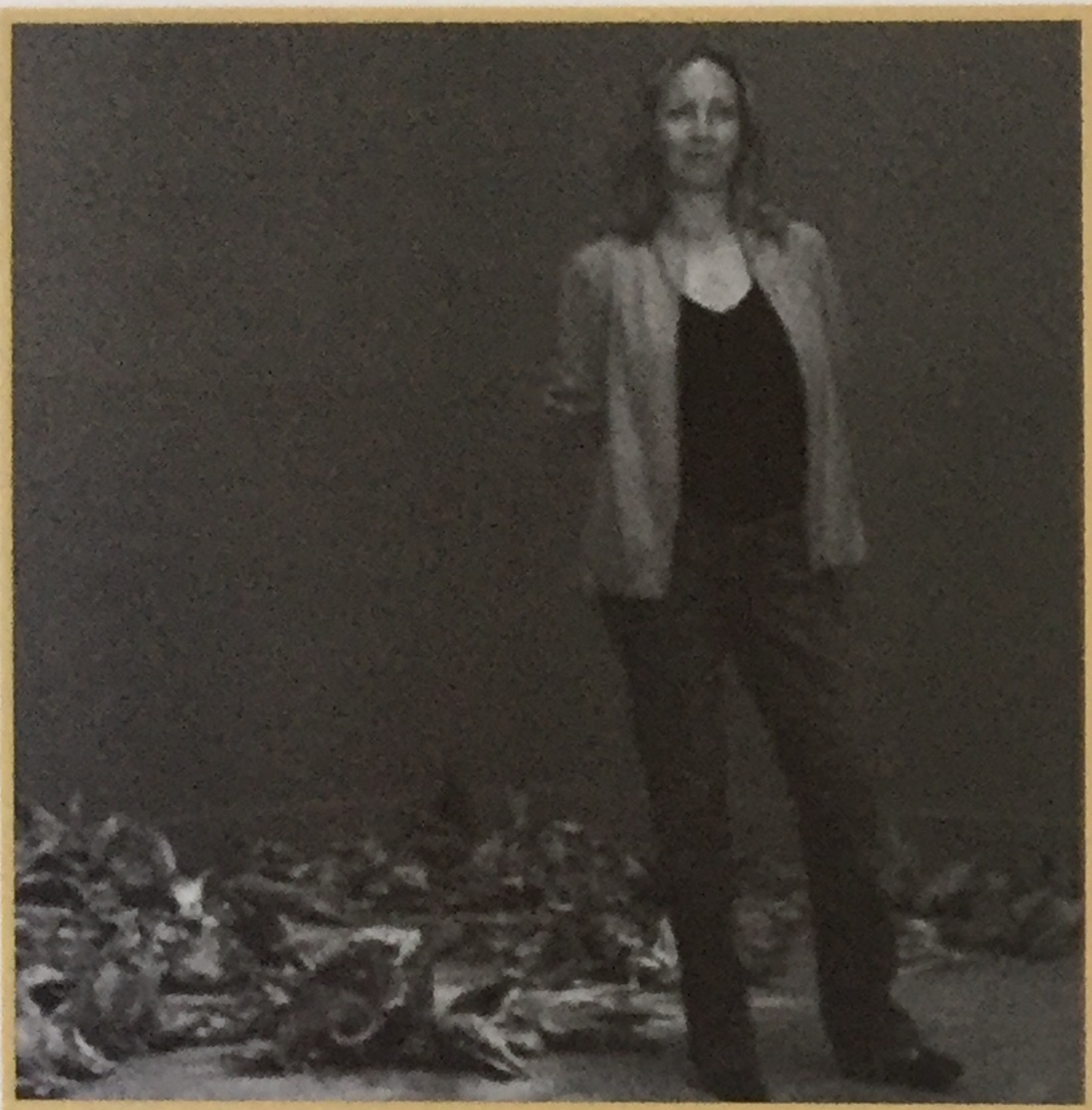
Wood, Plastic,
Fluorescent Light, Transparency

Thigh Lift

2002

C-print





Curators:
Alexandra Marzouka
Rosemarie Romero

Gretchen Scharnagl was born and raised in Connecticut, and currently resides with her family in Miami, Florida. She works in many mediums, primarily graphite, clay, photography, and mixed media.

Her artwork explores and comments on environmental issues and natural phenomena while also metaphorically referring to complex human behavior and relationships.

In her most recent body of work, called Phototaxis, which means the movement of an organism towards a light source, she creates spectacularly detailed sculptures, emotive collages, and striking photographs placed in light boxes of beautiful and macabre images of deceased and decaying birds which have struck lit windows during flight. Many of the photographed birds were taken outside the Green Library, Primera Casa building, and on rooftops at the Florida International University. The work gives the viewer an awareness of this lethal and heartbreaking crisis between man and nature, while also commenting symbolically on the human condition itself.

Gretchen Scharnagl received her B.F.A and M.F.A degrees and currently teaches multilevel drawing and 2D design art courses at Florida International University. Her work has been shown in various exhibitions, including museums and shows in the Miami Design District. She has won numerous prestigious grants, honors, and awards.



Window Kill Lights

2005

Durotrans, Light Fixtures in Box



Concrete Death

2005

Clay, Concrete & Wood



Clay Pigeons

2004-2006

350 Porcelain Passenger Pigeons



Ground Work

2003

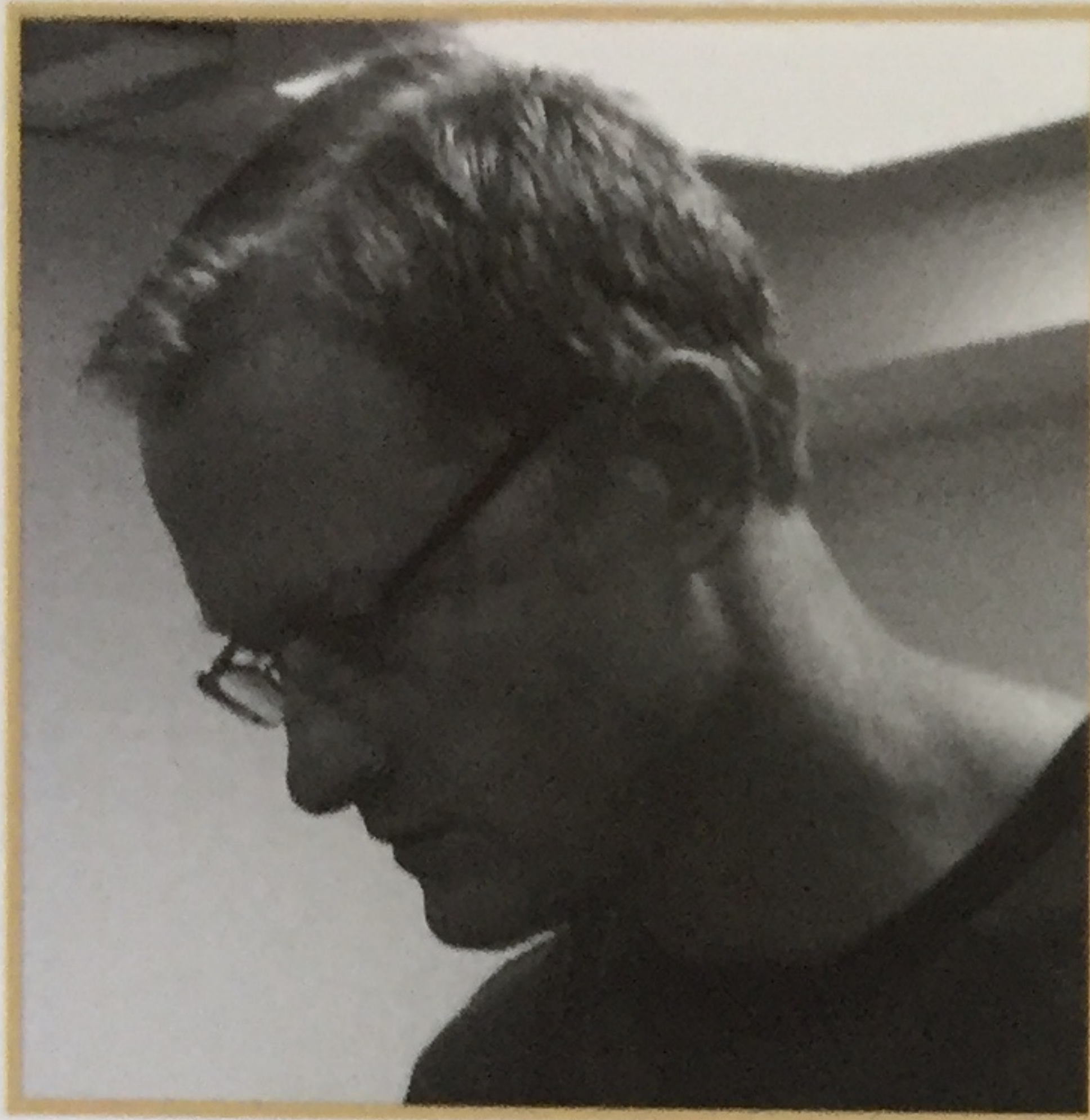
Graphite, Pencil on Paper

Concrete Death (detail)

2005

Clay, Concrete & Wood





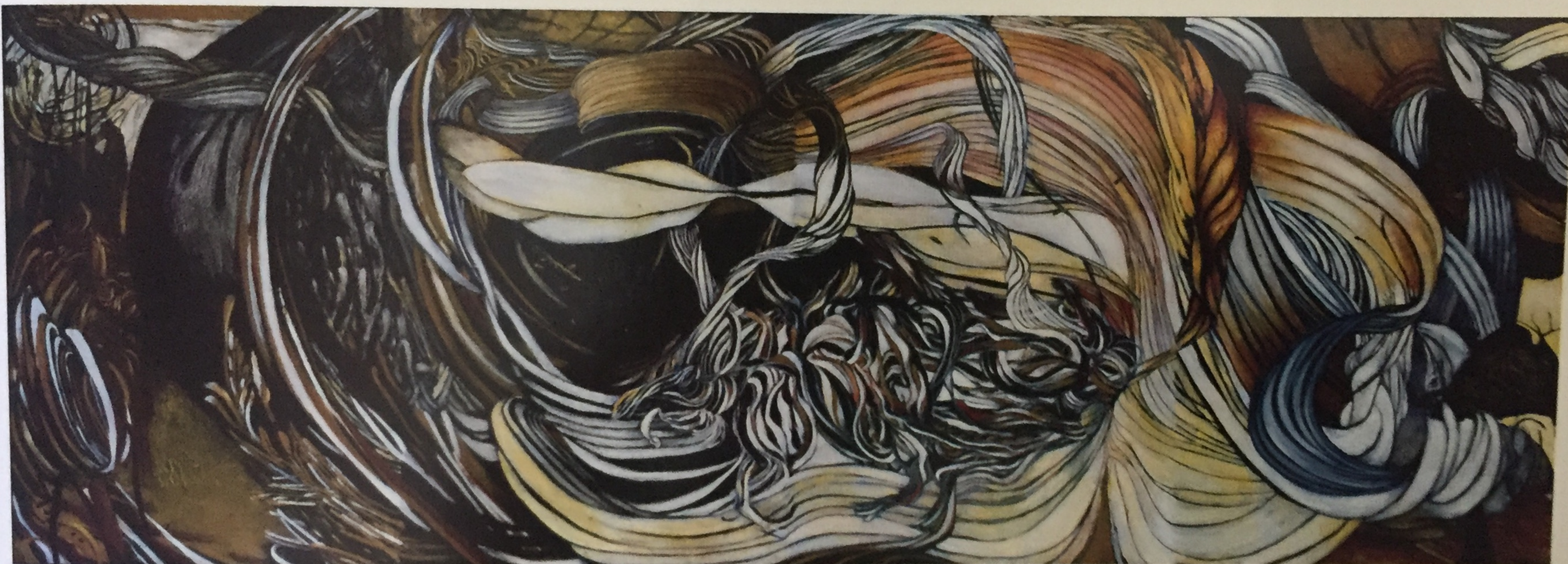
Curators:
Aymara Fernandez
Elys Viera

Barry Sparkman was born in Tennessee and has been creating his enigmatic artwork in Miami for the past thirteen years.

Art has been part of Sparkman's life since he was a child. As a toddler his mother would give him paper and pencil to keep him out of trouble. As a young man he thought of becoming a doctor and worked his way through college as a respiratory therapist. A short time later, though, he devoted his academic focus and life to art, exchanging the hospital for an art studio. In the third year of his art studies he was given a painting assignment, "to depict energy without using objects". Until this point, his work had been considered objective. From this point on, the liberty and intuitiveness of abstract expressionism became his style.

To this day he feels that, "in a sense," he is still trying to complete that assignment. In an effort to transmit the intangibility of energy, his works "like a stream of consciousness" illustrate the unknown.

His images inspire tranquility and meditation although the colorful nature of the canvases might indicate otherwise. Through diverse media, shapes, and colors, Sparkman impacts the viewer's senses by providing "an escape from the literal and a path toward introspection."



Reminisce
2004
Oil on Canvas



Curators:

Amanda Fernandez

James Fins

Annette Rasco

Carlos de Villasante was born in Mexico. His aunt, also an artist, exposed him to art throughout his childhood. As a teenager, he was in a severe car accident leaving him in a coma. It was not until he came out of the coma that he dedicated himself to art. Villasante currently lives in Miami, yet the influence of his Mexican upbringing is very prevalent throughout his artwork. Through the use of vibrant colors, Lucha Libre masks, and eclectic mediums, Carlos de Villasante has left his mark in the contemporary art world.

Villasante prefers to paint on three-dimensional objects such as car hoods and theater seats. These once utilitarian objects, when removed from their function, are free to reveal their characteristics. Villasante is also careful to retain the integrity of the original item, never repairing any dents or rust spots. Instead, he transforms the object, "the hood becomes a shield, the seat becomes a mask, the symbol becomes the represented."

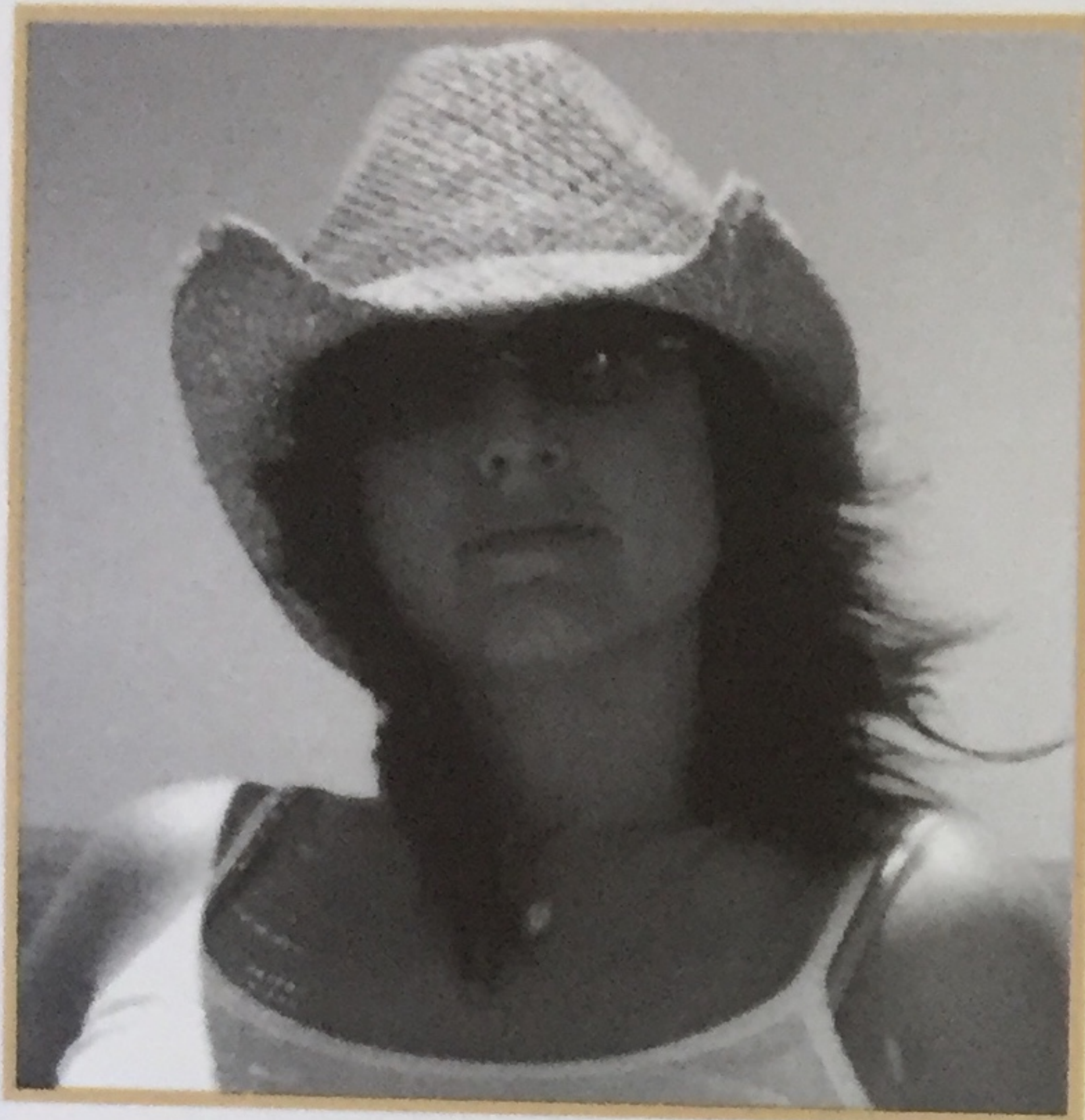
Villasante uses unique techniques such as graphic reduction and silk screening. This method bridges the gap between the handmade and photographic image, the mechanized and the manual. Villasante does this to explore the possibility of intimacy in a mass produced language. When he begins a piece, he completely loses himself in the work, forgetting about all other outside distractions. His choices of color and style are entirely intuitive. He compares his finished product with a Rubik's Cube, "you just know that you're getting close to the end."



Theatre
2005
Enamel & Stickers on Theatre Chairs

Study of the Trinity
2006
Enamel on Car Hood





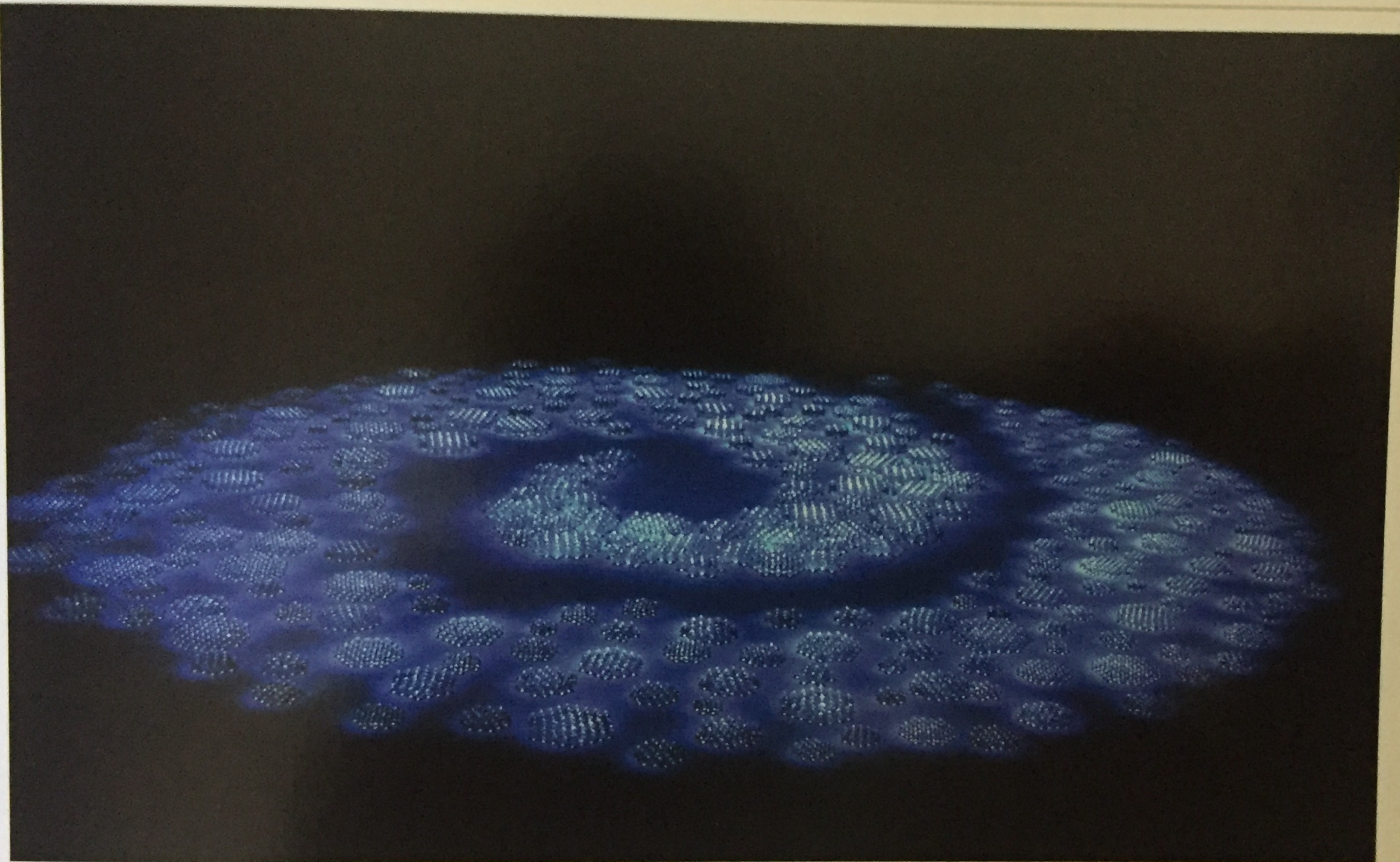
Curators:
Leah Dunleavy
Emil Gomez
Rocio Perez

Wendy Wischer was born in Wisconsin and now resides in Miami, Florida. In 1993, she received a BFA from University of Wisconsin, Madison, then an MFA from Florida State University in 1995.

Wischer creates conceptually based work in a variety of media ranging from photography to sculptural objects, to site-specific installations and public works. Much of the work is based on blurring the separation between the spirituality of working with nature and the cutting edge of "New Media."

With solo exhibitions in Florida, New York, California and Minnesota, and international group exhibitions in Spain, the Dominican Republic and Israel, Wendy Wischer has been recognized with many grants and awards. She has received the Pollock-Krasner grant, the Individual Artist Fellowship and the Artist Enhancement Grant from the State of Florida, the Alberta Prize for Visual Art from the Alberta-Dupont foundation in California, the New Forms Grant from the Miami Dade-Division of Cultural Affairs, and multiple Artist Access Grants from Tigertail Productions in Miami.

In 2002, Wendy exhibited in the Art Projects at Art Basel Miami Beach. Her work is part of the Miami Art Museum's permanent collection; she has represented Florida Women artists at the National Museum of Women in Washington DC, and has recently completed a residency at the Miami Museum of Science and Planetarium.



Feeling Blue
2004
Projected Light, Gobo Pattern,
Color Gel & Glass Marbles

The Benefits of The Honors College

The Honors College at Florida International University in Miami offers the best of two worlds. It is a small community of outstanding students, dedicated scholars, and committed teachers who work together in an atmosphere usually associated with small private colleges. Yet, it does this with all the resources of a major state university that is one of the nation's top doctoral / research extensive universities. Only 152 universities in the United States hold this superior rank.

The Honors College provides a broad foundation for dedicated students who want to get the most out of their undergraduate education. The undergraduate experience it provides is significantly enhanced by the broad interdisciplinary nature of the curriculum and opportunities to work closely with expert faculty and in the community. The opportunities for graduate or professional study and for employment are greatly expanded because of the range of unique activities and academic experiences made available to students in the College.

A student may pursue almost any major available in the University and at the same time complete the honors curriculum. The curriculum emphasizes critical, integrative, and creative thinking; group and independent research; oral presentation; close contact between students and faculty; and integration of class work with the broader community.

THE HONORS COLLEGE

FLORIDA INTERNATIONAL UNIVERSITY
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Dear Professor Bailly:

As Honors College Students with diverse backgrounds and areas of interest, we all walked into our Third Year Seminar, Aesthetics, Values & Authority, with unclear expectations. Although some of us may have some degree of knowledge for various forms of art, most of us cannot claim that art is our area of expertise. You introduced us to various forms of art, some of which we may have never considered to be art at all. You gave us the opportunity to evaluate and appreciate art while challenging the way we perceive and interpret it, opening the doors to new ways of thinking. Thank you for leading us through this journey that has formed a key foundation in our intellectual growth.

Last semester you were introduced to a class that was extremely reserved and reluctant to participate in discussions. Through your persistence and determination, we gradually became more confident in our expressions and opinions of art and how it relates to society. As our individual involvement grew, so did we - together as group. We began to get to know each other on personal levels, building class camaraderie and friendships.

Finally, through this exhibition, you have successfully brought this distinct group of students together to introduce truly unique artwork to the South Florida community. We have not only learned how to value and appreciate various forms of art, but through your inspiring leadership you gave us the tools required to organize and curate an exhibition of this magnitude. These are truly valuable lessons we will take with us regardless of what our career aspirations may be. Thank you for constantly inspiring us to strive for perfection and for your thought provoking discussions that have stimulated our intellect and our senses. We wholeheartedly thank you for everything you have taught us.

With esteem and appreciation,

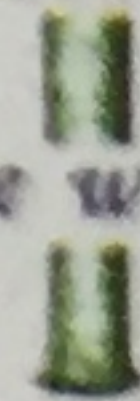
Honors College Students
from Aesthetics, Values & Authority, 2007

thank you



THE HONORS COLLEGE
FLORIDA INTERNATIONAL UNIVERSITY

Excellence with Honors



THE GALLERY AT GREEN LIBRARY

FLORIDA INTERNATIONAL UNIVERSITY

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Aesthetics & Values 2007



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