confluence.
CONFLUENCE

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2012 MASTER OF ART EXHIBITION
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Library Annex Gallery
California State University, Sacramento
INTRODUCTION

Confluence: Where Art and a Graduate Education Merge

Six talented graduate students with vastly different art practices have come together in this MA show to offer the best of their work. The exhibition and its title, Confluence, represent the culmination of the artist’s Sacramento State graduate school experience. It is a moment in time, a marker, where their work, flowing through different channels, comes together. Yet there is no permanence to it, as they will all move on in different directions to pursue individual careers.

Undaunted by four semesters of arduous projects and bristling critiques, long hours with occasionally disappointing results, these emerging artists have proven their stamina and abilities with stunning results. Revealed here is a visual display of talent and courage that clearly expresses a sense of self. The works range from geometric minimalist shapes and organic forms to art that relies on dramatic scale, surprising composition, and inventive colors.

This exhibition exposes much more than line, color and form. Confluence engages the viewer in a rich narrative of thought, emotion, and creativity, executed through a wide range of styles, mediums and expressions. Erik Castellanos paints with oil in a small format while exploring two and three-dimensional planes in an abstract approach to portraits and assemblages. Digital photographer and filmmaker Laura DeAngelis focuses on relationships, restraint and freedom, while interacting as a figure in space. Jillian Haas’s quixotic abstract sculptures use atoms as building blocks via a unique mix of copper, pvc piping, resin, epoxy and woods. Jeremy Jordan, a mixed media artist, sculpts primarily in steam-bent wood with refinement and elegance, manipulating the wood into large-scale organic forms. Mehran Mesbah’s large-scale oil paintings on birch panels, adroitly examine cultural ideologies through strategic disjunctions. Leslie Philpott’s poetically expressive style is applied to reinterpreted landscapes painted with acrylics in a large format.

Key to this exhibition’s success is the artist’s sense of camaraderie forged through the shared journey of graduate school. Motivated by a desire for a path to self-discovery, the students were constantly challenged by the art faculty to explore their limits. The end result is articulated in this extraordinary group show of professional works of art. The confluence of their art and graduate education is celebrated in this remarkable exhibition.

- Lesley Stein
Recovered from Minoa, 2012
mixed media on panel, 24" x 24"
Vermeer and Rembrandt thrill me with their boundless ability to paint. They wield a power and grace that influences me deeply. Along my journey I look to their work for guidance. I did not intend for the work to be sculptural; but when I first experimented with the idea it quickly awakened a new persona which resulted in me becoming part painter and part mad scientist.
E.S., 2012,
mixed media on panel, 17" x 17"
The Nereids, 2012,
mixed media on panel, 19” x 17”
Laura DeAngelis

Alone with my thoughts,
I fight myself.
I know nothing.
I remain lost,
drifting through this muffled fog of existence.

Opposite
Parting Against the World, Four (still), 2012,
video with sound, 05:00 min.

Next page left
Parting Against the World, One (still), 2012,
video with sound, 05:00 min.

Next page right
Parting Against the World, Three (still), 2012,
video with sound, 05:00 min.
As I walk into my studio, at the doorstep, I leave behind all the added opinions brought from the outside. I cannot look at my work with a set opinion or a set view, as I will not be able to see my sculptures appropriately in that very moment, I must live in the pause. Preconceived ideas lead to static creations that cease change, in turn ceasing growth. I must see the work with a fresh perspective or I will never be able to view the work in its purest moment, in its current state. When the sculpture being created seems ambiguous is when I, the artist, allow for creativity to take control. I begin to have an internal dialog with my work. These sculptures are products of this internal dialog I have as I think about the energy we all share with the universe. This energy is unseen but its presence is continuously felt. It is the shiver that runs up one’s spine, the unexplainable knowledge one feels when listening to their intuition. This energy is always connected, transferred but never lost.
Gray, 2012
mixed media, 95” x 43” x 16”
Jeremy Jordan

The limitations on the path of life that confine the most are seen the least. When they are overcome, the path changes and becomes truly unique. Once this path is followed, life genuinely becomes your own.
Mehran Mesbah

A distinct characteristic of Islamic aesthetics derives from a deeply held intuition of cosmic equilibrium. One visual manifestation of this attribute is the symmetry of geometric tessellations. These patterns, more than a mere decorative motif, encourage reflection on the divine by avoiding relativity when considering the absolute. My work animates Islamic design features with a phenomenological event, disrupting its unity, yet preserving its numinous quality, while simultaneously providing an antinomy for contemplation.

Opposite
Veiled Symmetry I, 2012,
oil on panel, 47” x 44”
Veiled Symmetry II, 2012
oil on panel, 47” x 44”
Veiled Symmetry III, 2012
oil on panel, 47” x 44”
Leslie Philpott

I think about transience, supports and structures, things that trap or hold or allow something to pass through - a way of seeing, a seeing through, the past and the present. In the right place I find motivation.

Opposite

Untitled, 2012, acrylic on panel, 60” x 80”
WSRW, 2012,
acrylic on panel, 30" x80"
Moonshadow, 2012,
acrylic on panel, 30" x 80"
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