Introduction

The University of Nevada, Las Vegas’ Bachelor’s of Fine Arts class of 2016 is a group of six artists: three painters, two photographers, and one sculptor. While each individual has their particular subject matter, their collective work reflects many conscious decisions and choices regarding ways individual people perceive their worlds: physically, mentally, or spiritually. Some try to challenge social perceptions of ‘normativity’; others may use the act of perceiving, and the assumptions made by doing so, a tool to redirect and manipulate the image—sometimes literally—to force a different aspect or message. Over the course of two semesters, the class of 2016 group has come together to offer their own perspectives regarding subjects such as of identity, mortality, and degradation.

The work featured in this catalog may not be an extensive collection of work, but instead features the main works of the artists as they try to accomplish their subjects of study. For more information, please contact the artists via the email addresses provided in their respective sections.
My sculptural work can be apportioned into two focal points: forming objects therapeutically to purge memories, and the whimsy that keeps me balanced. I channel life-altering events into inspiration and create based on my familiarity with death, devastation and war zone living.

Currently I am generating a series entitled “Anatomical Abstractions.” It combines aspects of human anatomy and a fascination with curves and waveforms to produce three-dimensional objects. It simulates events nobody should have to live through, it tells stories and teaches lessons which the common viewer would never likely experience.

Visually I am trying to stir emotions and provoke the audience into learning. I want to draw them in with pleasant forms and hold their attention long enough to receive the message. In the end, people don’t always see what we want them to see, but if they gained a new perspective or were even remotely stirred emotionally through the piece, then I have achieved my goal.

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A 3D rendering of the gallery space where work was displayed.
I am a painter, working primarily on portraits. I am interested in how the black figure has been portrayed throughout history and recent works visually. I focus on representing black figures in a non-stereotypical way. My work stays away from depicting urban figures in a cliche scene or activity typically correlated with black culture. While creating a new persona for the black figure, I am also reviling society’s one dimensional perspective when looking at certain classes of people. With the help of subtle detail, my work is exploring repetitive occurrences in Western society and questioning its normalcy.

Each one of my figures is surrounded by subtle elements that could be over looked because they depict reality. Even so, my subtle components are not over looked because of the simple fact that it has been given importance because I took the time to translate it into a painting. These subtle elements also add mystery to my pieces and imply there is a narrative. My figures are typically engaging with the viewer, staring out from their setting. Each figure is aware they are on display and they rebel by staring back. As I processed with the themes of perspective and normalcy, I want to venture out beyond my ethnicity and correct the misrepresentation of other minorities. The purpose of my work is not solely race driven, but investigating the idea of individualism. Through my portraits, I hope I can contribute to making grouping and the generalizing of people a thing of the past.

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She Knows. Oil on canvas. 40”x43”. Nov 2015.

Well Aware. Oil on canvas. 35”x40”. Nov 2015.
Close-ups of works from the “No offense, but…” Series. 8” x 10”.

Untitled.
Oil on Canvas.
Approx. 28” x 40”.
Circa 2013-2014.

A 3D rendering of the gallery space where work was displayed.
DAVID RICH

My photos are about the coexistence of science and religion. I created photos of biblical imagery in the baroque style with the people as robots instead of humans. They are to immerse the viewer into this world as if these were historical works of art of this robotic race.

What is viewed as magic to them may be information that seems normal to us. Jesus reconnecting the arm of a robot might just be a simple task for a repairman, but it is magic to the robot.

Adam and Eve curse themselves by using a floppy disc with 1.44 megabytes of knowledge. A user at a computer with its hands spread across the screen, judging the size of a digital world they just created.

These photos are about potential. What the brain says the image is, and what the image actually is. The blackness and shadows completely remove recognizable content, but thanks to how the brain works it fills in the missing spaces despite them not existing at all. Each viewer might see something completely different, because each person may have a different experience in life that dictates how they see much like a rorschach test.

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Rorschach IV Digital photograph, Mar 2016.
And there appeared in the cherubims the form of a man’s hand under their wings.
And when I looked, behold the four wheels by the cherubims, one wheel by one cherub, and another wheel by another cherub: and the appearance of the wheels was as the colour of a beryl stone.
And as for their appearances, they four had one likeness, as if a wheel had been in the midst of a wheel.
When they went, they went upon their four sides; they turned not as they went; but to the place whither the head looked they followed it; they turned not as they went.
And their whole body, and their backs, and their hands, and their wings, and the wheels, were full of eyes round about, even the wheels that they four had.
As for the wheels, it was cried unto them in my hearing, O wheel. And every one had four faces: the first face was the face of a cherub, and the second face was the face of a man, and the third the face of a lion, and the fourth the face of an eagle.
And the cherubims were lifted up. This is the living creature that I saw by the river of Chebar.
And when the cherubims went, the wheels went by them: and when the cherubims lifted up their wings to mount up from the earth, the same wheels also turned not from beside them. When they stood, these stood: and when they were lifted up, these lifted up themselves also: for the spirit of the living creature was in them.
Then the glory of the LORD departed from off the threshold of the house, and stood over the cherubims.
And the cherubims lifted up their wings, and mounted up from the earth in my sight: when they went out, the wheels also were beside them, and every one stood at the door of the east gate of the LORD’s house: and the glory of the God of Israel was over them above.
This is the living creature that I saw under the God of Israel by the river of Chebar, and I knew that they were the cherubims.
Every one had four faces apiece, and every one four wings; and the likeness of the hands of a man was under their wings.
And the likeness of their faces was the same faces which I saw by the river of Chebar their appearances and themselves: they went every one straight forward.
Ezekiel 10:8-22
A 3D rendering of the gallery space where work was displayed.
DaBin Sur is a figurative painter who focuses on distortion, fragmentation, and obscurity of memory. She focuses on the idea of memento mori (Latin-based word for ‘remembrance of death,’ also known as vanitas). Her attention to the fragility of memory is visible in multiple perspectives throughout her work.

Her series of portraits are done in a semi-cubist manner where the face of an individual appears to be puzzled. Each fragment is different from each other in various ways: such as the direction of the lighting, ways I handle my paint, scale, tone, focus, and so on. She uses the raw canvas to symbolically represent how life is. The size of the canvas are unified, representing how people are equal in terms of how everyone will die one day just like the others. Her contrasting interest on permanence and mortality is depicted using her painting skills.
Kenny Lee. Oil on canvas, 18” x 24” Oct-Dec 2015.
Suchul Kim. Oil on canvas, 18” x 24” Oct-Dec 2015.
Auntie Jenny. Oil on canvas, 18” x 24” Oct-Dec 2015.
Untitled. Oil on canvas, 18” x 24” Feb 2016.
Seafoam.  
White acrylic on raw canvas  
Approx. 18” x 36”  
Dec 2015.
I am a photographer who works with film and digital photography. My work is about the strong connection people have to objects and the personal baggage they think about when viewing it, even when it is placed in an unfamiliar place. It began with an observation I had when watching a child play with a toy, and the fascination that their attention was completely taken by this object. All their fears, problems, and worries were gone while engaging in this object. I wanted to explore that feeling of bliss myself curious if it is a good method of resolving my own personal problems.

What I discovered is that we are not lucky enough to be as naive as children are. Personal history will always make some effect in what we view.

When making work, I do not think about my own personal problems. I try to make it as clear as I can only trying to think about the image as a pleasing visual form. I leave the work to be interpreted by the viewer. My work contain vague objects as the subject and are being shown in a minimalistic way.
A 3D rendering of the gallery space where work was displayed.

In order from left to right:
LEA LIGOT

My two current bodies of work, “Mourning After” and “Mourning Bliss,” are an interrelated series of figurative paintings that explore the ways that we as humans come to accept death as an essential part in the circle of life. Ideas of permanence and transience in the face of our own mortality are recurrent questions I had when making these series work.

One particular point of fascination is the idea of the tattoo as a mark of resistance to an apathetic submission to nihilism. I find it interesting the way modern culture associates tattoos so strongly with the idea of ‘forever’ in a similar way that ideas like love are linked with timelessness. While our physical bodies will wither and deteriorate, abstract concepts like love live on somehow in the hearts of those who survive us, extending our lives and memories with them. And increasingly more in our current cultural atmosphere, the most visible and personal way we can express this is by permanently marking our own bodies. We make conscious decisions to sacrifice our naked flesh to painfully inscribe a representational image of those we love—living or otherwise. The idea of them and our relationship with them are abstracted into a single image, word, or concept, and then we continue with these images as a part of our own living bodies.

As a painter, my work follows this nature of tattoo imagery being abstracted representational symbols of people, of moments, of concepts. While they are figurative and are often portrayals of women, they are set fantasticaly in emotional and somewhat cerebral planes of existence. For me painting and tattooing share more than just their visual principles of line, shape, and color; they can share a spiritual significance enabled by the viewer based on symbolic representation. They both bring the private into the public and enable modes of wordless communication between the artist and the viewer.

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What's On Your Mind?

Oil on wood panel. 18” x 24”. Aug 2015.
It's So Loud. Oil on wood panel. 18" x 24". Aug 2015.

Hannya. Oil on wood panel. 18" x 24". Aug 2015.

Mourning After. Oil on wood panel. 18" x 24". Aug 2015.


T.O.D. 8:00 PM. Oil on wood panel. 24" x 24". Nov 2015.
A 3D rendering of the gallery space where work was displayed.

Crane. Oil on wood panel. 18” x 24”, Dec 2015-Jan 2016.

Tortoise. Oil on wood panel. 18” x 24”, Dec 2015-Jan 2016.

I’m Here. Oil and acrylic on wood panel, 24” x 36”, Mar 2016.