Boston College
Devlin Hall Studios, 4th Floor
May 12 - 18
A message about the Majors Project:

The works in this exhibition and catalogue were done by Boston College studio majors during their senior year. The Senior Project is much more than a requirement that must be fulfilled in order to graduate. It represents a significant step in the difficult transition from student to young artist. The twelve artists in this class of 2015 struggled long and hard with their ideas, emotions, work habits, technical issues and budgets to bring into focus and give visual life to their very different visions of what art and the world look like. The exhibited work is a representative selection made from the huge number of works produced by these former students during the past year.

The Senior Project is much like a guided independent study. Students are expected to produce a body of work that investigates, in depth, an idea or set of concerns that are meaningful to them. They consult with many of the studio and art history faculty, from whom they receive periodic critiques of their work, and meet regularly with a member of the studio faculty who serves as the coordinator.

As the faculty member fortunate enough to work with these young artists, I have had the pleasure to see not only the development of their work, but their growth as people. There is nothing quite like the bond that forms between a person and their work when it gives rise to a new identity. I never tire of bearing witness to that quiet miracle. I wish to thank you for the opportunity and applaud your achievements.

-Andrew Tavarelli

Assistant Chair, Fine Arts Department
Professor of the Practice
Director of Senior Project
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When creating art, I strive to express the emotional vibe given from a particular scene rather than obsessing over creating realistic representations. For example, when painting a sunset I will exaggerate the hues to represent the vibrancy of the moment. My medium of choice varies from very fluid neon acrylics on canvas, to large spray paint murals, to various digital arts.

I am fascinated by the concept of applying visual art to advertising, such as the recent “Wall to Wall” art initiative launched by Converse Inc. in collaboration with Juxtapoz Magazine. I want to create a new advanced way of advertising that incorporates fine art in order to enrich communities. My current artistic quest is to find a way to incorporate my constant love of fine art with my recent love of career driven graphic and web designing. I hope to create a functioning combination of painting, which tends to be messier and more work intensive, with the sleeker yet business applicable art of graphic design. I feel I have begun to do so with my new project, which combines photography, painting, film making, and digital editing.
Vibrant City, 2014
Mixed media
36in x 72in

Tye Dyed Skies, 2014
Mixed media
36in x 72in
All of my paintings are made using oil on canvas. I have worked in many mediums, but oil is my favorite. I love all the different colors there are and all the new ones that can be made and how vibrant and bright they can be. I also love the way the paint mixes and how it can be blended. Most of my work has a multitude of vibrant and varying colors blended in unique ways in order to fit the specific painting.

As to the subject matter of my work, all of it is based on creative, psychedelic, dreamlike imagery. Some of my works use preexisting characters or themes that I recreate in my own way, while others are completely imagined. Each of my paintings has an individual aura and reflects on a different aspect of myself. I can relate to each one in my own way - each touches upon a different part of who I am. Some of the disturbing imagery in the paintings refers to the endemic violence I have experienced in our contemporary world. My work illuminates aspects of the world that we often prefer not to shine a light on. The formal qualities of the paintings are often at odds with the imagery that they speak to.
Above the Clouds, 2015 Oil on canvas 68in x 68in

Untitled, 2015 Oil on canvas 54in x 36in
The relationship between obsession and meditation is a theme that I frequently explore in my drawings. I draw a space where my mind is at ease, a place where all the chaos of the world halts and translates as beauty. In these drawings I find a peaceful, intrinsic serenity.

These drawings use repetition and gathering of line as a means of connecting to both the passage of time and the processes of memory formation. The organic structures that emerge connect with the merging of time into singular moments or memories. My work connects to themes of transience, movement, and time.

I begin my drawings with a single energetic line; each subsequent line is drawn in response to the most recently drawn line. There is no thought or planning behind the compositions, the creations are completely improvisational. I sometimes combine these drawings on paper with acetate layovers to map not only psychological and emotional spaces, but also physical locations. With the layovers I use the mental space of a map to create a systematic structure for perception, improvisation and chance. Mapping serves as a metaphor for searching and a vision of how we see where we have been.

Traveling, navigating routes, mapping our experiences, and making choices are common symbols that connect the experience of life with the idea of a journey. I often think about how the retelling of our stories, the reconstruction of our journeys, helps us make sense of the present moment, and how the retelling is a journey unto itself.

Judith Akufo

Untitled, 2015  Graphic pen on paper  18in x 24in
My works can be thought of as visual representations of the process that forms culture. According to my understanding of the world, this process is called syncretism. Syncretism describes the phenomenon of the merging of varying or opposing philosophies and religions, and is often used in reference to many Afro-Caribbean religions.

The materials I use and marks I make are products of the cultural syncretism that I have experienced. What’s happening in my work is a visual and physical deconstruction of culture i.e. meaning, because meaning is culturally constructed, using fragments of the various motifs, textiles, topography and rhythms in order to create new meaning. The ways in which all the marks, forms, shadows, and folds coalesce enable each person to construct their own visual narrative from their experience of the work. The idea of “visual narrative” is related to stone reliefs, cut textiles and patterned carpets and serves to situate the viewer within some kind of action. The ultimate aim is to decontextualize things that have had meaning or convention attached to them and to repurpose those objects, markings and ideas to demonstrate that meaning is often something we, as culture-bearers, have dominion over.

Hammerhead Odalisque, 2014  Oil on clothing  40in x 30in
Girl from Guantanamo, 2014  Oil on clothing  40in x 30in

Cuban Hips and Black Magic, 2015  Oil on clothing  36in x 24in
Alexia Blackhurst

This group of unconventional portraits examines how otherworldliness, inaccessibility, and our status as contemporary members of society intertwine. Instead of using the extended color palette and thick application of paint common in my earlier paintings, I painted subjects in black and white, with few visible brushstrokes. The subjects are presented more as glassy vessels, in some way depleted of their physiological energy. These are the people that you probably feel you couldn't have a conversation with.

This inaccessibility typifies how many people live today. I wanted my subjects, whose disengagement is conveyed with an empty but telling gaze, to exist in these busy worlds in order to accentuate their isolation. Most of the paintings incorporate a detailed background or a trinket of consumerism, like a gaudy necklace or designer glasses. These details reaffirm the subjects’ loneliness because of their impressive disinterest in their surroundings, and place them firmly within our culture of constant innovation and overabundance.

In order to build upon a felt distance between the viewer and the subject, I wanted to emphasize otherworldliness in a way still relevant to our “today”. I work by looking at photographs, so this task was easily achievable. I placed colored filters over each subject’s photograph, and then used the filtered images as a source for my paintings. This digital haze (that is eventually reproduced as a painting) suggests something magical about the person and his or her background. This effect also reminds the viewer that the magic of today is a visually exciting construction, feeding off surrounding objects as it competes for a moment of your attention.
Untitled, 2014
Oil on canvas
36in x 36in

Untitled, 2015
Oil on canvas
36in x 48in
My work explores the painted portrait’s ability to capture the unique beauty and inner thoughts of a sitter. Drawing inspiration from artists like John Singer Sargent, I began with traditional staged portraits against a flat background. I used my roommates as subjects in this early work. Familiarity with my subjects allowed me to perform a more informed examination of their facial features, expressions, and skin tones. Wishing to give prominence to each sitter’s gaze and countenance, I painted the background a solid color. My roommates contributed to the process by deciding which color they believed best suited their character. Incorporating the sitter’s visual preferences allowed each portrait to present an intimate and personal representation of that person by reflecting, at least in part, how she views herself.

My recent work places my sitters in the context of a specific environment and dramatic lighting. These settings and intensity of light help reveal the non-visible thoughts, prayers, and passions affecting each person’s expression and appearance. Experimenting with how the presence of light can evoke emotion or spirituality, I capture my sitters in moments of contemplation, even portraying some of them as religious figures to whom they feel a connection. I work from candid instead of posed photos, often finding my sitters in mid-thought, during a natural and uninhibited moment. With this approach to portraiture, I hope to achieve a greater understanding of the identity of my peers and inspire my viewers to contemplate the subtle beauty of the faces and thoughts of those around them.
Katie, 2014 Oil on canvas 20in x 16in

Sara, 2014 Oil on canvas 20in x 16in
Choice in our attire, especially sneaker choice, influences the way we are perceived. Sneakers are a marker of one’s identity. I come from an urban environment in Boston where street artists express themselves on walls through graffiti. Every time I ride the train I am reminded of how important it is for the individuals living in my community to express themselves in a way that others around them can experience as well. I want to capture that idea through what I do on sneakers. My sneakers give the opportunity to share expressive, uncensored, organized-chaos with the public.

I began to dive deeper into the idea of how to manipulate my canvas in a way that is both expressive and a representation of myself. The sneakers portray some of my favorite childhood cartoons. The way I perceive them today has drastically changed from the way I viewed them when I was a child. I once took them for what they were, nothing more. As a child I missed a lot of adult jokes which were subliminally placed within the cartoon by the creators. As an adult reviewing these cartoons, I now see that they aren’t as innocent as they seemed. Each sneaker in a pair evokes a personality which creates a conversation between both with them and with the viewer.

The sneakers are painted with acrylic leather paint and when done are glazed with a gloss. The sneaker either be worn or put away for display. The beauty behind wearing the sneakers is that it gives them more of a personal meaning. The wear and tear on the material gives the sneaker a history. My art is influenced by the Hip-Hop community, especially the notion of self-empowerment and a desire to be heard. A typical painting on canvas can only be seen by a limited audience. Working on sneakers connects me to a broader audience. It allows me to bring the art to the people rather than have the people come to the art.
A product of my environment #3, 2015 Acrylic on leather
It’s a simple equation you see. In schools, they teach children that exhibiting a human state of mind is a disease and the most irrefutable crime one could commit. When they are adults, colleges hold reform programs to straighten out any trace of past heritage and knowledge in them. Slowly but surely, human beings forget how to be human. The product? A new world run by beasts.” –Kay Dee (The Fox)

I have grown up playing the role of a fly on the wall. I would go to parties and gatherings and observe how the adults talk and how the children play. I would relate the games my friends played to the courting rituals of ravens and grown-up cackling to the raucous laughter of hyenas in the savanna. It is comical how humans get offended when you relate them to animals when we are part of kingdom Animalia naturally. In this kingdom, we share the similarity of life’s ups and downs, life’s patterns. Now that I am older and have the opportunity to translate what I’ve observed into art, I feel the need to interconnect all species of this planet in a discourse of “the struggle.” This is my responsibility as Kay Dee (The Fox).

I am 100% for meaningful work that gets people to take a closer look at society and what’s happening in the world. As a matter of fact, my newest copyrighted idea in the works, Animal Arithmetic, is a graphic novel about kids who grow up and witness the government take away the basic rights of the people to exist as themselves. In this story, the characters undergo a difficult fight with the government for the right to truthfully exist. The message Kay Dee and her counterparts bring to the table is this: if people don’t start waking up and taking closer looks at the moves authoritative figures pull to screw up society, we will be heading down a route to dystopia. This message is much like those that novels such as The Hunger games, Fahrenheit 451 and 1984 prophesize about. However, I decide to teach this using the allegory of “the postmodern animal.”
Lauren Fields

My work is focused on the idea of facial expression. I strongly believe that I am drawn to people who are naturally more expressive in their everyday manner. Discovering this quality, I then wanted to translate this into my work by using the people with whom I spend the most amount of my time as my subjects.

For this project I chose a few individuals from this group of friends. With little instruction, they began to make the weirdest faces they could think of. Allowing them the freedom to make the poses as strange or comedic as they wanted, they revealed different aspects of their personalities. From the many photographs I took I chose those that seemed most interesting to draw and showed characteristics that are very much “them”. I worked from these photographs in black and white with charcoal or ink; this strong contrast of values dramatized the images and their personalities. These portraits are meant to be a reflection of my friends and what makes them unique to my friend group. They are a reflection of myself. I believe each person carries a little bit of my own personality, and I a bit of theirs. I intend the drawings to offer the viewer an insight into these people they have never met.

Untitled, 2014  Charcoal on paper  41in x 29in
Cassidy, 2015 Charcoal on paper 21in x 28in

Taylor, 2015 Charcoal on paper 30in x 24in
Michael Galardi

In various psychological, scientific, and sociological experiments there has been a documented phenomenon that is known as the observer effect. For example, in a test to determine factory workers’ productivity under different light conditions, it was determined that it was not the amount of light that made the men work harder, but the presence of outsiders monitoring them. In other words, our own desire to perceive the world around us modifies the behavior of that which we intend to observe.

The artistic process essentially works on the same principle. At its core, art is the act of observation and translation expressed through sensory media. Photography forms a special bond with the physical world as, more often than not, it is intimately dependent on what we can see through a lens. Taking a photograph constitutes an act of observation, attempting to capture a certain quality about a person or thing and preserve it in an image.

With people as the subject this task becomes particularly difficult. The camera has become so portable and omnipresent in our lives that we are constantly on our guard for the moment our picture will be taken. The presence of a camera results in a patterned response on the part of the subject to this act of observation, creating a striking difference between the unaffected persona and the one we present under the scrutiny of documentation.

My work explores this observation effect that results from the mere presence a camera. Without giving any instruction to my subjects, I begin by simply taking their picture, establishing the tension between observer and subject. I then attempt to get past the façade that is erected before a lens – the calculated grin, the uncomfortable shyness, the inevitable transformation that takes place when a subject realizes that they are being documented.
This series of work is a reflection on the relationship between nature and mankind. It is difficult to find anywhere in nature today that isn’t affected by human action, leading to my concern for where lies the boundary between what is a product of nature and what is “synthetic”. Along with the role in nature of society as a whole, I’m interested in my own personal relationship with nature: one that is appreciative but equally affected by the pervasiveness of technology.

Thinking about this boundary, I have used various approaches that included both natural components and ones considered manmade. Some of the methods I’ve used include making replicating organic forms out of old electronics, collaging them with natural objects to make abstract forms, or using one kind of natural object to imitate another. I’ve also become interested in arrangements that imitate natural forms but alter them to become ambiguous and unrecognizable. I’m particularly interested in making compositions and patterns that are vaguely natural but can be perceived as microscopic or nebulous, biological or geographical.

Most of these pieces use found objects including metal tools, outdated electronics, and common natural specimens like sticks, pinecones and shells. Using the metal and electronics has been an opportunity to not only bring awareness to how quickly technology becomes obsolete, but to give these obsolete objects a new form and purpose. Likewise, the collection of natural material has been an opportunity not only for a close and mindful observation of my natural surroundings but for a repurposing these materials, taking them across the boundaries that separate the natural from the manmade world.
Moon, 2015
Mixed media
48in x 48in
Tashrika Sharma

There is a deep complexity to our visual perception of the world that we categorize as “obvious.” For instance, if you set a cup on a table and observe it from different angles, why can you see all those two-dimensional images and mentally construct a fully realized three-dimensional cup? What allows you to identify a three-dimensional object as you change your spatial relationship to it?

In mathematical knot theory, I studied the projections of knots in space onto a plane. These projections are classified as either regular or singular. A regular projection allows us to immediately comprehend the knot in space while a singular projection doesn’t. I focused on studying singular projections by constructing a model in which there is a fixed rigid knot in a clear sphere. My results were explained in my thesis Reidemeister’s Theorem and the Perception of Space.

After studying singularities in mathematical knots, I started thinking about singular projections in our daily lives and depicted them in the installation of wooden panels. Using piece-wise linear forms, the installation was built iteratively with panels. Living in the architecturally built world, we tend to project physical structures on these piece-wise linear objects. In each panel, I aim to disgruntle the viewer in trying to make sense of the total space. For the installation as a whole, I think of the moment when “some thing” is coming together, and try to capture the moment when all objects that are moving toward composing “some thing” collectively appear as a singular projection.
When one tugs at a single thing in nature she finds it attached to the rest of the world, 2015  Mixed media  53in x 80in
A message about the Minors Project:

The works in this selection demonstrate the creative range and scope of students minoring in Studio Art at Boston College. This program utilizes artistic practice as a language for students to integrate and expand upon other academic pursuits and personal inquiries. It focuses on individual development, building technical skills, creative problem solving, and the ability of studio art to lay a groundwork for interdisciplinary thinking.

This year’s exhibition represents a body of knowledge and experience mined from disciplines such as sociology, psychology, biology, art history, and communications. The variety of material approaches, each speak to the methodologies and interests that informed them, while demonstrating the development of an internal dialog and personal voice.

Over the course of this semester, it has been my honor and pleasure to guide these students through the countless challenges of navigating a creative process. The 2015 Art Minors Exhibition demonstrates hours of work, successive revisions, material experimentation, and intensive conversations and questions. I sincerely thank the students for trusting me to be their mentor and in turn for giving me the opportunity to learn from them.

-Candice Ivy
Visiting Lecturer, Fine Arts Department
Director of Minors Program
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Our perception of visual information can vary significantly from person to person or situation to situation based on the range of factors that influence it. I am interested specifically in exploring the ways in which we visually translate our perceptions of the people that surround us. My subjects are all people that I know closely or interact with on a daily basis—in my portraits I’ve been working to evoke an intimate sense of their personality and my relationship to them. By working with color, texture, and mark-making in a way that might be considered unconventional, I strive not only to examine the workings of my own perception, but also to allow the viewer to perceive the human face in a way that might be foreign or strange to her. In these portraits, I attempt not only to capture the unique spirit and character of my subjects, but also to invite the audience to reflect upon the different lenses through which they view the people around them.

Christine Boss

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In my work I explore the duality between fragmentation and mirroring in an attempt to piece together aspects of my own identity. Through the use of discarded elements, I try to salvage and restore scrap materials to shape and combine patterns that mirror my own psychological state. The means through which I process my thoughts and even make art is a constant tug of war. My creative approach engages with the desire to connect and mend fragments into a whole form.

I am intrigued by the possibility of transforming both the identity and functionality of used, worn, and unwanted materials. The building blocks and fragments that make up this final work serve as a metaphor of my personal growth as I learn to embody all the seemingly separate aspects of myself into a whole interconnected form.
Flowers are a symbol of natural beauty with each type having its own exquisiteness. Recognizing beauty is triggered by more than just our senses, we know beauty through how we embody it. Through these works, I engage with the unique elements of various flowers, their colors, forms, textures, scents and patterns, to illustrate my personal perception of their beauty. This work also invites the viewer to consider how each of our perceptions of beauty may differ.

Through this work, I hope to incite more people to explore and recognize beauty through the process of personal interpretation.

Mina Choi

Camellia, 2015
Mixed media
18in x 24in

Sunflower, 2015
Mixed media
18in x 24in
In my work I explore how the fragmentation and manipulation of the human form can alter its perceived function. When considered as a cohesive structure, the human body maintains its integrity to serve its traditional purpose as a functional system. However, when components of the body are stripped of their connection to the whole and manipulated, our notions behind the potential roles of the human form can expand and transform.

My series of sculptural studies of the human figure investigate the concept of the body as a vessel. From this point of view, the body exists entirely as a measure of its ability to separate the external environment from its contents. Using both liquid and solid material as media, I explore the potential of the skin to act as a boundary, and through this, how the solidity of the exterior ultimately dictates the form of the interior. What the body is able to hold, what escapes beyond its boundaries, and the significance of the distinction between these two groups are all questions I consider in this series of work.
The consumption of celebrity in today’s culture has created a divide between two distinct classes of people, those who are on view and those who view them. The gap between the two groups has led us to treat celebrities as objects that are consumed and objectified. My work is a visual representation of this divide by depicting the moments in which the groups clash. The images I use are sourced from the Internet, society’s greatest means of consumption. I then destroy the source code of the images to corrupt the file, creating the glitched image. The altered images create a barrier between the viewer and the subject that restores privacy for those on view.

In our consumer society the paparazzi are the intermediary between celebrities and the viewers. By gathering the images from the paparazzi I am participating in the culture of consumption and become caught in the contradiction of my own work. The work is built around revealing the tension of this contradiction between both examining and participating in the consumption.

Dan Fitzgerald

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My work is often anatomically focused, stemming from my passion for medicine and biology. There is elegant precision to the functions of the human body and I am drawn to this intricacy, as well as to its similarity in both form and function to other organisms. In my work, these parallels are translated through metamorphic shapes and interwoven patterns that allude to both subject matters. With ink and cut paper, I utilize the lyrical and expressive quality of line to describe emotion and movement, while working linearly provides an opportunity to interweave forms and patterns. At their most fundamental level, all life is comprised of the same molecules, and although those molecules combine to form vastly different organisms, there is something humbling and comforting about that degree of connectivity.

Katelynn Getchell

Skin Deep, 2015  Ink and charcoal on paper  15in x 15in
Kayla Hammergren

“Human nature is like water. It takes the shape of its container.” - Wallace Stevens

But what happens when one disrupts this shape? Through being an individual and breaking out of societal molds, one can unsettle what has become a norm; just as water can be disturbed to create new forms beyond the shape of its container. For this series, I chose to take high-speed, digital photographs of the effects different objects have on a body of water. Working with an unpredictable substance, I must calculate, adjust, and recalculate in order to time my photographs to suspend a single moment in time. Due to the arbitrary nature of water, I have a playful process where I never know what shape the water makes until the photo has been captured. Water is highly responsive to external factors, drawing in different colors and emphasizing different aspects of the figures it creates. Its reflective properties only serve to further accentuate the contours of its sculptural forms.
The Japanese aesthetic of wabi-sabi emphasizes the acceptance of imperfection. While valuing flawed beauty, wabi-sabi is not limited to physical traits. It exists as a consciousness that transcends appearance. My work explores physical aspects of flawed beauty in an embrace of imperfection, impermanence, and resilience. My exploration goes beyond the two-dimensional canvas by associating narratives within each visual representation.

As an International Studies major, I spend a lot of time studying peace and war, human rights, and economic inequality. Despite the pessimism attached to ongoing global challenges, each issue offers a fragment of hope and often demonstrates resilience. My work demonstrates similar themes on a more personal scale through narratives that are both autobiographical and related to those close to me. The visual and narrative components blend the reality of physical imperfection with the principles of wabi-sabi and the prospect of human resilience. Even the process of art-making itself will involve overcoming obstacles as producing art will inevitably reveal flaws that can also be a source of strength.

Alison S. Johnston

Bend, 2015  Mixed media  18in x 24in
In my work, I am drawn to stories that reflect a childlike sense of wonder, yet underlie within its narrative a complexity of humanistic values, such as love, friendship, spirituality, honesty, and inner beauty. The importance of these essentials can be found in ubiquitously lingering stories, such as, the Little Prince. My work traces the characters’ challenging journey through other worlds manifest within pattern, form and color.

In these stories, the most essential factors I attempt to consider are the metaphorical lessons, unobvious to the literal eye. In this work, I translate and morph these perceived lessons into patterns that represent/resonate the invisible values gained through the character’s journey.
As a Biology major, I am fascinated by the different anatomical and cellular components that I learn about every day. This project has allowed me to integrate my disciplines in order to explore how biological make-up plays a role in shaping the psychological and social existence of human beings. I am interested in how characteristics such as individual cells, DNA, and chemical composition are related to more complex traits like personality, social status, mental capacity, and even the artwork that one produces.

In this series of text statements, I use language as a means to explore the dual, complex nature of human beings. I believe that text can be a powerful creative instrument when incorporated to bring additional layers of meaning to a work of art. Each piece in the series is defined by an “I AM” statement that delves into the complicated and often parallel relationship between the physical and intangible aspects of humanity.

Karissa LeClair

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The intricate detail and the vibrant colors of cultural emblems are visually attractive, but what do these symbols of celebration and ritual tell us about the culture in which they represent? Does meshing these symbols with one another dilute their meaning or enhance the power they project? My work engages with these questions as a means to understand the multifaceted ways in which we respond to these forms outside of their cultural context. The motif of ritualistic cultural symbolism in my work was first sparked by my interest in both the meditative process and spiritual relationship of mandalas. Their vibrant colors and intricate patterns act as a catalyst for my own imagination and creativity. The process of paper cutting allows me to use the elaborate details and patterns of cultural symbols in my own way. By borrowing from the symbols of various cultures, I am able to combine and reinvent them. The tedious process of paper cutting is like the meditative process of making mandalas, while the physical process allows me to participate in a kind of personal ritual.

Anya McCarthy

Celebration #2, 2015 Mixed media 24in x 36in

Celebration #1, 2015 Mixed media 46in x 32in
My work explores the breakdown and reconstruction of the visual elements of landscape. It plays with the tension between simplifying the landscape and also appreciating its complexity. The first step in my process is to deconstruct the landscape and find patterns in the negative space. I explore individual visuals elements in each image to understand one aspect of the landscape. My initial drawings inspire other shapes and forms, and the image changes from reality to imagined space through the process of repetition and abstraction. Once I have series of images, the next step is to rebuild them into a grid. I chose to work with the structure of the grid because it is a way to organize information. The purpose of compiling the images is to recognize the complexity of the nature. I am interested in the idea that one can look at the same space or image and perceive it in many different ways.

Julianne Meehan

The Woods, 2015 Acrylic on wood blocks 36in x 36in
I’m interested in the way people produce experience the world internally, both consciously and subconsciously. Photographing passing strangers, I’ve noticed many variations of how each person carries out their day. One’s outward projection of attitude and expression is based largely on their surroundings. We are constantly changing our outward selves in conjunction with how we want to be perceived. Often times this is by creating a personal social barrier or opening up to a possible connection.

In this work, I connect the mental state of passing strangers with their physical cues. In my altered photographs, understanding someone else will most likely differ from who that person really is, though it may align with the way they want to be perceived.

We are always in flux; changing expressions subconsciously as we smile at a familiar face, divert our eyes from others, or hurriedly react to new circumstances. These overlooked moments explain a great deal of the daily struggle to seem in a state of equilibrium.

Christian Petro
I’m fascinated by “black boxes”—systems, products, or institutions whose inner workings are unknown to the general public. My work seeks to engage in a dialogue with the narratives within these boxes by leveraging available data to create visualizations that communicate the stories that would otherwise go unheard. I view prisons as one of the “black box” as it is an institution into which we are given little access. This semester I worked with mixed media to communicate the story of my pen pal on death row. I seek to capture the nuances and complexities of death row that I believe we too often paint with a broad brushstroke. I use data from my pen pal’s letter as a means to being the carrier of his story. As a general theme to my work, I’m interested in examining unconventional perspectives and communicating micro/individual stories as they are situated in the macro/structural context.

Caroline Suttlehan

*Letters From Death Row*(detail), 2015  Mixed media  Dimensions variable
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