

BOSTON COLLEGE
Devlin Hall Studios, 4th Floor
May 17-23, 2011

selections from the

SENIOR
PROJECT
2011

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 fifteen artists in this class of 2011 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 also 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

Majors

BOBBY ANSPACH. BAILEY BUDD.
ALIZEE DE PIN. NGOC DOAN.
LESLI DUBOSE. CLARE GARVEY.
CAROLYN GRILLO. KRISTEN KEHLENBECK.
DAN MURPHY. MOIRA NOTARSTEFANO.
SOFIE PLATER. ELLEN REGAN.
NATALIE THORNTON. ROB VENTURA.
SPENCER WARD BOWEN.

BOBBY ANSPACH

sculpture

I began making the mini atomic explosions from a place of fear. I was on a mission to save the world. I want to express two feelings: first, that our being alive, our ability to perceive, is the most precious and wonderful gift that could ever come about, and second, that we are about to destroy it all.

There is a place I go when I make these works. Through the obsessive manipulation of clay, I watch the universe create itself. It is not a constant thing, but when it happens, everything is okay. In my attempt to make a mark, to create change I am lead to a place where the whole world is transformed from within me.





Untitled, 2009-2011, Ceramic, Varied sizes



Untitled, 2010, Ceramic, 14"x10"x8"

BAILEY BUDD

photography & mixed media

Unfilled, 2010, Digital Print, 16"x20" each



My work is engaged in a dialogue between painting and photography; it is an extension of my earlier work in photography, where I experimented by painting on photographs and tie-dyeing photographic imagery.

My mixed media pieces are made using chalk, film negatives, and various paints in addition to other materials. They are abstractly conceived and have a strong physical presence. These pieces are arrived from a process rather than a pre-conceived idea. This process allows me to create and emphasize unnoticed details from the entire image. I then photograph these works and manipulate the photograph digitally; this allows me to be playful and physical, culminating in a final image that emphasizes detail and texture.

Photography and digital processes have found their way into much of contemporary art making. I feel that my work is a direct exploration of this connection.



Untitled, 2010, Digital Print, 18"x24" each

ALIZEE DE PIN

drawing & sculpture

188 Boylston Street is a three dimensional comic. The structure looks like a building. Each room is a frame in a conventional comic page. It tells a story of an ordinary day of life in a house, my house in Jamaica Plain. The story represents the activities of five characters at three different moments in the day: morning, noon and night. The “reader” must walk around the building to follow the narrative. Each individual diorama can be read separately and stand alone, but is part of the bigger structure.

The featured work consists of two “pages” extracted from an autobiographical comic book. The work follows the conventional page layout for comics as described by Will Eisner in *Art Sequential* and Scott MacCloud in *Understanding Comics*. The tableaus representing daily life and local custom found in Mexican folk art figure importantly in my work.

The foundation of my inspiration is my surrounding area, however the story told is fantasy. The local landscape serves as the theater of imaginary tales that are secret and unexpected fragments of my sub-conscious and my memory.

Comic Boxes
2011
Cardboard, porcelain, fabric, & wood
10"x4"x4"



NGOC DOAN

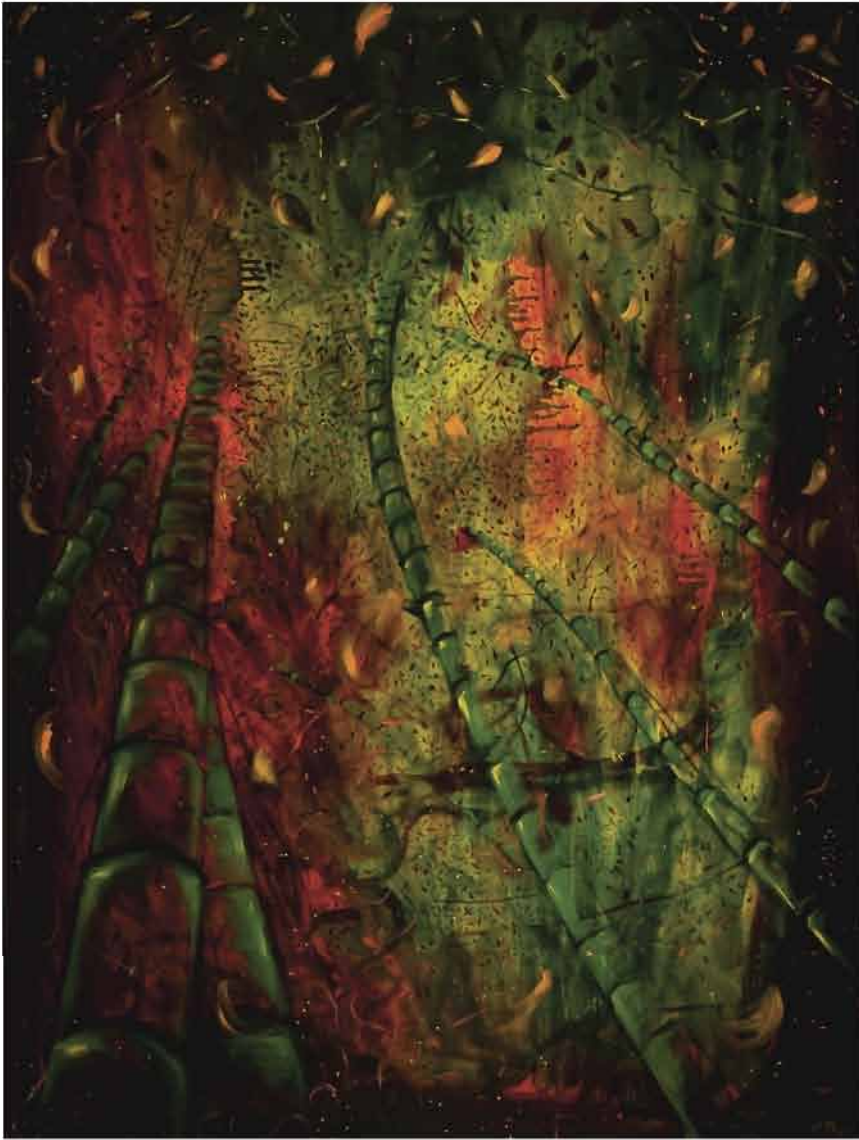
painting

I am interested in the short stories, fables and proverbs of Vietnamese Literature that are passed down by elders through story telling. These are often used to teach children moral lessons. This reflection on childhood and Vietnamese culture and history is vital to my own identity search as a Vietnamese American.

Nature plays an important role in these fables and stories as it does in my art. My paintings incorporate both Asian and Western approaches and styles. Asian calligraphy, the floating floral forms of Art Nouveau, the dark mystery of Ross Bleckner's earlier paintings, and the environmentally conscious work of Alexis Rockman all figure as sources for my own work. The process of glazing creates transparent surfaces in order to suggest levels of memories and feelings that are kept in layers of paint.

“Trong đầm gì đẹp bằng sen...”

“What is more beautiful than a lotus in a muddy pond...”



A Hundred-Knot Bamboo, 2011, Oil on canvas, 36"x48"



Starfruit and Bird, 2011, Oil on canvas, 36"x48"



Stork: Story of a Stork, 2011, Oil on canvas, 20"x16" each

LESLI DUBOSE

painting



So Hot, 2011, Oil & acrylic on canvas, 18"x36"

I work more from my heart than from my head. I paint women because they are beautiful and fascinating. When I paint women, they morph into creatures that are never physically complete; nevertheless they are whole. They tend to be a combination of contradictions; terrifying and beautiful; cracked and divine; shifting yet unwavering.

I do not know these women, and yet I know them completely. I feel the small sadness', the weight, the burden, the afflictions, the eyes on them, the flesh and muscle that molds over every bone and joint. I see them from the inside out. I try to paint them an escape; a place to hide in or leave through so that the body that often encompasses and constrains is not a prison or a husk. I paint to worship the body and also release the soul from within it. I try to let both exist in the same moment. I respond to the body's incarnation of the soul, and the conflicts that arise from that.

Without the body, the very essence of all that I know to be good and miraculous would be unfelt. Without the soul, there would be nothing to feel. I am entrenched in these paradoxical feelings of complete awe and horror.



So Pretty, 2011, Oil & acrylic on canvas, 18"x36"

Untitled, 2011, Oil & acrylic on canvas, 36"x48"



CLARE GARVEY

painting & mixed media

“ I would feel more optimistic about a bright future for man if he spent less time proving that he can outwit Nature and more time tasting her sweetness and respecting her seniority.”

E.B. White

Cows, creatures that are curious and gentle, revered in some cultures, have become just a commodity, a product to be raised and slaughtered. I've developed a real love for the animal over the past few years. There is something in the way they gaze and wonder that I very much connect with. I was moved to devote my senior project to the cow by my experience of growing up in a rural setting, working on a farm this past summer, and learning about the problems with our modern agricultural system.

I wanted to work with paint, a medium I love and continually come back to. But I also wanted to work with some materials that seem to evoke cows more directly. So I also experimented with cornhusks, leather, and the paper from McDonalds bags. Paint has always been my preference but I really enjoyed putting my hand to use with materials I might not otherwise have had reason to.

It is my wish that the viewer may begin to question why we have moved so completely away from natural processes that have worked for centuries, and begun instead thinking we can improve on and dominate them. I want the viewer to walk away curious, like the creatures themselves. I want her confront her own opinions, misconceptions, and levels of appreciation for the cow. I also hope she has taken some time simply to marvel at the beauty of these massive creatures, and in doing so gain back some of the respect we have lost.



Judy, Carl, Hector, Jamie, Lib & Margot, 2011, Oil on canvas, 5'x6'

CAROLYN GRILLO

painting

This body of work explores social expectations of gender by pairing stereotypically masculine aspects of our world with feminine counterparts. Color, size of the object and composition were all manipulated to either reinforce the stereotype or begin to challenge it. The small scale of each painting references the scale of a magazine, part of the mass media, which strongly defines and reinforces gender stereotypes. This body of work invites a discussion about the ways in which gender is constructed and realized in our world.

Are the normative demands of society oppressing more masculine females and more feminine males from expressing themselves? Who makes the decisions about ideal female and male roles in society? And what are the assumptions we make about gender expression and the link with sexual identity?

Psychologist Carl Jung believes in a shared collective unconscious including two anthropomorphic archetypes, the animus and the anima. The animus is the idea that women inherently possess masculine characteristics while the anima is female characteristics in males. This unconscious transcends individual consciousness. The idea that we are neither totally female nor completely male influences this work.

Untitled, 2011, Oil & acrylic, 9"x12" each



KRISTEN KEHLENBECK

mixed media & drawing

The driving forces behind my work are precision, attention to detail, and perhaps a bit of obsession. My attraction to the hard, sharp qualities of graphite as well as measured, clear-cut lines has driven me to primarily create architectural drawings; however, I have recently become very interested in creating three-dimensional works and understanding how they interact together in space.

Making objects has led me to rely more on process and improvisation rather than the intended design. This interest in manipulating materials has led me to repeat and rework my objects with the same attention to detail used in my drawings. I am brought back into my works time and time again, wrapping more wire on top of wire, breaking apart mirrors to fit in a more precise manner, or building a surface from layered newspaper, then ripping back into it. This newfound love of working and re-working, of process rather than planning, has allowed me to discover meanings within these works that became evident through the activity of making.

I enjoy working with materials with metallic, reflective qualities, whether they are solid and rigid, such as mirror, or malleable and translucent, like wire mesh. I am very interested in the relationships that have unveiled themselves in my work, such as the juxtaposition of organic shapes and subject matter with sharp, manufactured metal.



City 1
2011
Graphite & glitter
17"x20"



Flowers
2011
Wire mesh, hot glue, & fishing line,
Varied dimensions



Tree, 2011, Mixed media, 13"x13"x16"

