Selections from the Senior Project

2012

Boston College Studio Art Majors & Minors

Devlin 4th Floor

5.15.12 - 5.21.12
2012
STUDIO ART
MAJORS
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 2012 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 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
Director of Senior Project
Our lives are subject to the constant interaction between psyche and world, inner and outer. I use my journals as a means to deal with this permeable barrier that exists between inside and outside. My journals provide a space for me to play with the irrationality of reality. I constantly record my dreams, daydreams, and reactions to everyday occurrences. I use varied approaches in my drawings, which range from particularly observed studies to imaginative interpretations. While most of my paintings include observational representations of people I know, some figures are sourced from photographs taken by a friend during her experiences in Sierra Leone. In combining visual elements from my personal journals with these figures, the painting becomes a bridge between whimsy and tangible, ‘in here’ and ‘out there.’

The contexts of my paintings are non-specific and allow me to use the ambiguous spaces to mess with different realities. Just as a mash-up song combines familiar tracks in order to become something novel, new meaning is generated in paintings when images about each other. This is territory explored by artists such as Neo Rauch, Amy Cutler, and David Salle in their collage and interweaving of disparate imagery.
MAJORS: STUDIO ART & THEOLOGY

Left: *The Birds and the Bees*, 48” x 72”, Oil on Canvas, 2011
Right: *Name*, 24” x 20”, Oil on Canvas, 2012
This body of work explores the relationship between patterns and the human figure. Found patterned papers initially inspired the hidden figure design and were altered or added onto to incorporate a figure into each design. These hidden figure patterns were then shown to a group of third grade students. They were asked to follow my lead and create their own patterns with hidden figures. I then collaged their work and my own to create life-sized silhouettes. I photographed the students in a pose they thought most expressed their own personalities. I printed these images and then projected them to be life-size. Their silhouettes were positioned to create a scene that shows how I, as a teacher, may see the classroom.

This work is the product of classroom dynamics and serves as a visual metaphor for this process. Inspired by Cara Walker's silhouette style, I used collaged papers to create the scene of a classroom. This process allows me to unite the views of my students and my own perspectives of how we see and create patterns in an everyday setting.
MAJORS: STUDIO ART & EDUCATION

Left: Excerpt from *The View of a Teacher*, 4’ x 6’, collaged paper, 2012
Right: Excerpt from *The View of a Teacher*, 4’ x 1’, collaged paper, 2012
Sadé Garvey

Neuroplasticity is a non-specific neuroscience term that refers to the brain and nervous system’s ability to change structurally and functionally as a result of internal and external stimuli. I am interested in developing abstract, expressive paintings that are rich in visual incident, which serve as equivalents to the daily activity that takes place in the brain. This theory served as a blueprint for my pieces; rather than becoming meticulous and sticking to this pre-conceived idea, I often responded to process.

My abstracted images - derived from reality and fantasy - establish a playing field for the viewer to interpret the pieces as they wish. Essentially, my objective is to evoke an emotional response. I am increasingly interested in the process of allowing the paint to have a visceral presence, accidents to happen and the subconscious mind to take control.

The transition from oils on canvas to acrylic on paper, has allowed there to be a layering and translucency that the oils weren’t giving me. The traces left behind allow the viewer to travel through time with me – down, up, through and out of new and old pathways, leading to different perspectives and mature ways of thinking.

Conceptually, the pieces are an embodiment of transformation, identity and development.
Majors: Studio Art & Psychology

Left: Joyful Noise, each panel 18” x 24”, oil and acrylic, 2011
Right: Renew Boulevard, 36” x 36”, oil and acrylic, 2011
Every day, the average consumer receives an onslaught of visual messages from every direction. Just flip through a women’s magazine for example; every other page contains an advertisement depicting a flawless and glamorous woman. These models represent a picture of perfection that most women can only dream of emulating. Simply glancing at the idealized images in the media can have negative psychological consequences on a woman’s self esteem. The effects can be so dramatic as to lead to health problems such as eating disorders or depression. Though other countries use watch dog groups to monitor this kind of false or unrealistic advertising imagery, there is no such formal regulatory group in the United States. Consequently, many believe that the use of image manipulation technology like Photoshop to distort reality should be stopped, or at least that unsuspecting media consumers should be warned when images of “reality” have been retouched.

My project dissects the images in cosmetic and fashion advertisements and serves as an exposé and commentary on the techniques and impact of retouching. Using Photoshop techniques on images of regular people, I can apply digital make-up or remold body shapes to dramatically enhance the photos. I have compiled the edits in a striking sequence to illustrate the slow yet shocking transformation from “girl on the street” to “magazine model.” The changes are staggering, but they are all applied with a few clicks of the mouse.

Despite the major advances in photo editing software, people continue to believe photographs. Photos carry with them a reputation of honesty and truth, having always been used as proof in the past (“Photographs don’t lie”). Today, the term “photographic proof” actually holds very little substance, yet people remain susceptible to the images perpetrated by our culture because the believability of photos remains largely intact. While consumers consciously recognize the falsity of the images, our emotional system automatically makes a permanent association beyond their control.
MAJORS: STUDIO ART & COMMUNICATION

Left: *Amanda (Detail)*, 9.5” x 9.5”, Digital Photo Manipulation, 2011
Right: *Self Portrait*, 15” x 17”, Digital Photo Manipulation, 2011
I have long been interested in the human form as a subject for painting and particularly, how we perceive and conceive of “perfection”. It is human to search for perfection. The early Greeks developed the “Golden Mean” and established a set of ideal proportions. We constantly measure ourselves against others’ beauty. I have often picked out features of another that I longed to possess, viewing them as a vision of perfection. Although the cultural forces that shape our conception of the ideal body are formidable, subjective factors also count heavily in forming our view and consequently, what we possess and what we lack. This process refocuses our thought on our own identity.

I think of this group of paintings as a self-portrait. I studied my own figure, looking for the unique aspects that make me and form my identity: freckles, a birthmark on my knee, the curve of my lips, the slight depression near my hip, my belly button. I painted these parts as closely and accurately as I could, each on its own small canvas. When we break the figure up into these tiny planes of color and marks and shapes the form of the body is abstracted, the parts hardly recognizable. It becomes almost humorous to wonder why we are drawn to them in the first place.
MAJORS: STUDIO ART & EDUCATION

Selections from *Self Portrait*, each panel 6” x 6”, acrylic on canvas, 2012
My passion is architecture, and particularly its connection to an overlying theme, such as its relationship to the natural world. The subject of my current work is imaginary places or “What-if” architecture. I use architectural hand-drafting methods to create a dialogue between fictional or mythical ideas and my designs. I work with graphite, pen and ink on a vellum surface because I find that it gives me the crisp lines necessary for the detailed drawings I like to make.

Common threads in my work are the connections of the architectural designs with natural imagery, such as cellular structure or vegetal/floral forms. I have also explored designing tombs for myself. If I died at different stages of my life what would my concerns be at each stage? How would these concerns influence the designs? The designs for the different stages loosely follow the historic development of architecture. These designs play off the “What-if” idea.

I am interested in exploring new, imaginary worlds in my work. It is a form of escapism. I am inspired by J.R.R. Tolkien’s books, Julie Mehretu’s work, and Laszlo Moholy-Nagy’s work. My process is detail-oriented, meditative and therapeutic. I want the viewer of my work to get a sense of a magical world outside our own. My designs incorporate aspects of historical architecture which brings the magical world in contact with ours.
Far Left: False Gods, 9” x 12”, mechanical pencil on paper, 2012
Near Left: Olympus, 17” x 14”, mechanical pencil and ink on paper, 2011
Right: Poseidon, 12” x 9”, mechanical pencil on paper, 2012
The paintings in this series deal with identity and place, which in many respects are two sides of the same coin. Atlantic City is a big part of who I am, and as I’ve grown older I’ve realized that the Atlantic City I see is typically quite different from the scene that many think of.

There was a time when people flocked to Atlantic City by the tens of thousands. Long before the casinos that now stand, there were the sandcastles, sideshows, and vaudeville acts. Atlantic City has never been short of entertainment and indulgence, but growing up there, I always felt the lecherous phantom of the regal place it once was.

I really wanted to make paintings that would romanticize the Atlantic City of the 1920s and 30s, but I wanted to paint them with a gaudiness that announced their own absurdity. The paint is thick and overabundant; the colors are extravagant. Gold and neon in the under-paintings show through sparsely to both celebrate and parody the idea of Atlantic City’s ‘golden age’, a period in time that I myself never experienced first-hand. I set out to reconcile a place that is both alien and familiar by recreating the past with the aide of my own imagination.

The images I chose to paint have been generated from old pictures and illustrations made available to me through books, the Internet, and Atlantic City historian, Allen “Boo” Pergament. I used a number of sources to create the imagery for each painting, but often found a lack of descriptive information for places that no longer exist, or have changed over time. I embraced this lack of information as an opportunity to insert my own idealizations of what my city once was. I believe this was the best way to give the paintings identities unto themselves; they are pictures of both a someplace and a no-place; a tribute more to an idea of what Atlantic City might have been like, and what that idea still means to the people.
MAJORS: STUDIO ART & MARKETING

Left: Sandcastles, 48" x 36", oil and acrylic on canvas, 2011
Right: The Lighthouse, 36" x 55", oil and acrylic on canvas, 2011
Although my work is abstract, my paintings are an attempt to find the visual equivalent of everyday experiences. The process of layering and reworking results in imagery that even I may not have expected it would become. I work with both acrylic and oil paints on canvas to apply many coats and let the paint build and transform.

My work is formal and has a strong and enticing visual presence. The paintings allude to a feeling, place, or experience without literally painting them. My inspiration stems from the places where I grew up in; Brooklyn and Shelter Island, as well as the places from my travels. The beauty in nature also influences my work; sunrises, sunsets, and the beach in general. Common threads in my work are linear and geometric shapes, order, as well as a spirit of spontaneity.

I share the interests of abstract painters such as Piet Mondrian, Sean Scully, and Peter Halley. All artists at one point in their lives worked with a geometric language, that has inspired much of my work.
Major: Studio Art

Left: *Influx*, 18” x 18”, Acrylic on canvas, 2011

Right: *Transition*, 42” x 42”, Acrylic on canvas, 2011
Joseon (1392-1910) was the last dynasty of Korean history, and the longest ruling Confucian dynasty. During that time, Korean potters produced simple yet unique ceramics vessels. These objects represent important aspects of art history in Korea, Japan and China. Additionally, they also refer to the value systems of various civilizations at the time. Even in today’s globalized and often decentralized rhizomatic societies, many people still retain their cultural heritage and allow it to play a substantial role in their lives.

I am interested in transformations of perspective due to cultural difference and relocation diffusion. Likewise, I am interested in the visual language of certain objects that deliver historical and cultural content. In my current work, I attempt to converge the past and the present by using objects related to Joseon ceramics tradition and contemporary industrial materials.
Left: *Untitled*, 17.5” x 17.5” x 18”, Clay, glaze, epoxy, fiberglass resin, silver leaf, 2011

We are all united in the fact that we live and inevitably we die. My work is inspired by the loss of our fleeting existence and how specific cultures address our human need for answers of what comes after this world. I have chosen to focus on the rituals of the Buddhist religion, Haitian Voodoo, and the Mexican Day of the Dead celebration.

After researching the unique perspectives of each culture regarding death, I analyzed how to portray these distinct rituals with my own aesthetic twist. For my sculptures and installations I have utilized a number of natural as well as industrial materials. This juxtaposition of mixed media allows me to feel connected to each culture’s traditional art and to create my own abstracted interpretation of their beliefs, with a modern approach.

I begin the process for each of my pieces by reflecting on the information I have gathered, becoming encompassed in ideas that were once foreign to me, and finally challenging my abilities to create work that acknowledges the customs of the culture. In encountering my work I hope that viewers will experience a new understanding of beliefs that are at times misinterpreted and perhaps carry on further investigation of these cultures on their own. We may approach our existence in completely different ways, but we are all united by our inescapable fate. I focus my work not on the morbidity of these rituals, rather on the diversity of beliefs and our ultimate commonality in life and death.
Day of the Dead Altar, 3’ H x 2’ W x 1’ D (approx.), Mixed Media - clay skull with sugar, various papers, Resin on dried roses, clay roses in ballet shoes, glass bottles filled with different objects/media, 2012
This series of paintings focuses on creating a sublime light. They conjure a mood that invites contemplation and suggests transcendence. They are inspired by particular places that have offered me peace.

The minimalist approach that I favor, large expanses of sky and sea opens up a spiritual space without distraction. My paintings are a reminder that places for reflection free from the imposition of electronic devices and the interruptions of contemporary life are increasingly rare. They offer a brief moment of respite and chance to clear one’s mind.
Major: Studio Art

Left: Ode to That Place #1, 36" x 48", oil on canvas, 2012
Right: Ode to That Place #2, 36" x 48", oil on canvas, 2012
Childhood is often associated with playfulness and colors. However, as we grow up, this sense of childhood is lost and hidden deep within. The sense and image of our inner child becomes distorted and locked away so that we may “fit in” to society. The age at when it is socially unacceptable to be childish is becoming earlier and earlier. Children are beginning to mature earlier, allowing children to lock away their childish nature so that they appear mature.

In my art, I use my childhood stuffed animals as models and then distort and stylize them. Using markers and pencil, I create brightly colored patterns to further emphasize the youthful demeanor of my works.

My work has a strong influence from Romero Britto and Takashi Murakami’s work. The bright colors and cartoonish nature of both artists’ work is reflected in my own. I hope that when people look at my work, they will become more aware of the inner child. I want people to see the importance of the playful nature of childhood and incorporate more of it into their daily lives.
Finding Myself, 3’ x 6.5’, marker on board, 2012
2012
STUDIO ART MINORS
Welcome to the 2012 “Senior Selections” Exhibition!

The minor in Studio Art at Boston College provides students with the opportunity to integrate creative and artistic practice with other academic or research pursuits. The program, which focuses on the individual’s development of visual literacy, imaginative thinking, and technical skills, reflects the ability of studio art to be an important and integrating force in a liberal arts education.

Every year, our minors share their unique experiences and bodies of knowledge from other disciplines to bear in the studio and gallery. The work in this year’s exhibition is presented in many media, and clearly reflects interests and methodologies which have been informed by studies in psychology, economics, education, English, biology, theology, and art history. The sheer diversity of subject areas and material approaches speaks eloquently to Boston College’s commitment to educate the individual as a whole person.

It has been my great pleasure to direct the 2012 Art Minors Exhibition. The culmination of an intense course is this exhibition of work. This manifestation of countless hours of studio work, discourse, reflection, and revisions. I thank the students for allowing me to act as their mentor. Your commitment to a life of productive, reflective creativity is a continual source of reinspiration for your artist-teachers.

Sheila Gallagher
Associate Professor, Fine Arts Department
Director of Minors Program
In this series, I create “portraits” of friends on the bottom of skate and longboard decks. The color choices, compositions, subject matter, and style of each board is intended to reflect their personalities and worldviews. Working with spray paint, stencils, and paint pens allows me to capture the layered complexity of each individual.

I am influenced by street art, Andy Warhol’s line drawings, and graphic novels. Although I admire the mass-produced, aesthetic imagery of skateboard logos, stickers, and branding strategies, my process of creating an image celebrates the spontaneous, the handmade, and the unique.

*Firl, 8” x 31.5”, Spray Paint and Paint Pen on Natural Maple Wood, 2012*
My work addresses diseased organs and biological systems. By simplifying disease states into vibrant medical illustrations, I am referencing their underlying etiology while inserting an element of simplicity and animation. Each of my illustrations includes a symbolic cue—for instance, the use of arterial cross-sections to represent cardiovascular disease—nodding to my biological studies of form and function. Watercolor allows me to mirror the precision of early medical drawings while indicating a literal transparency of scientific systems. The images are engaged in a dialogue with aestheticism, human imperfection, and an appreciation for natural form. My work is informed by images in the annual Nikon Small World contests, examples of medical imaging and biological models in textbooks, and the watercolors of Paul Cezanne and Barthélémy Toguo, resulting in specific, structurally condensed representations that are focused around subject, color, and representation. I hope to incite a feeling of childish wonder and curiosity.
For this project, I focus on my home state of Maine and images traditionally associated with New England. Pages are taken from books about Maine, such as One Man's Meat by E.B. White, Maine Woods by Henry David Thoreau, and Lifelines by Philip Booth, and the photographs are printed on the same passages that inspired their inception. The important themes in this project are nostalgia for one's home and appreciation for forgotten technical processes. ‘Liquid light’, a light-sensitive emulsion painted onto the book pages, allows the images to be printed and developed in the darkroom. I combine experimental photographic methods and traditional darkroom techniques to create visual effects that evoke wet plate film processes from the early twentieth century without relying on digital aids; the hands on, experimental art making process that I find personally rewarding is apparent in the final prints.

First Lesson, 8.2” x 5.15”, Liquid Light on Paper, 2012
My work maps identity through the exploration of the feminine form.

The idea of a ‘motherland’ and the tradition of referring to countries as though they were feminine figure serves as a source of inspiration for my images. Inward journey and the concept of travel inform this series. Each photograph seeks to capture the idea of identity and place as embodied by the female form. To create the images, I first envisioned the female body as a canvas for artistic expression. Direct techniques, such as body paint, are used in conjunction with indirect techniques, such as projection, to achieve the base material for my work. Additional manipulation with Photoshop was used to edit the work and amplify certain effects. I believe that this multimedia approach was the most effective way to develop my subject matter. With every brush stroke, projection, and click of the camera, a journey unfolded which brought me closer to the discovery of the map of my own identity.

Humor is an indispensible element of life that is readily available to every child, but, sadly, in short supply for many adults. My work pays homage to the nostalgic morning cartoons that filled many of my happy childhood Saturdays. The short animation I have created relies on comedy to transport the viewer for a brief moment into the life of Clarence, a fictional character who at first glance has a fantastically interesting life, but is then revealed to be living inside his own head. The mediated imagery is created using Adobe CS5 programs—Photoshop, Illustrator and Flash Pro—and is a time consuming process which requires drawing and redrawing frames in order to make a short sequence. The process is repetitive, but also mesmerizing. Like Clarence I often find myself daydreaming, only to be snapped back to reality. My desire is to portray my constant struggles with real life in a funny way. Through my animation I hope to remind viewers of the powerful use of imagination and its importance in our lives.

Clarence the Fantastically Normal in "Quilty Pleasure"

Quilty Pleasure, Adobe Illustrator, Photoshop, and Flash Pro, 2012
As an environmentally conscious business student, I am intrigued by the way technology transforms our world. In this project, I explore my passion for ecologically innovative business solutions through the manipulation of discarded industrial products, such as telephone wiring and florescent lighting. I use these materials, found from dumpster diving, to cradle eggs. The objects I produce give new form to obsolete or dead materials. By creating tension through the marriage of abandoned technology and infant organic life, I aim to spark a conversation about our complicated relationship with trash: We are currently making transformational decisions about how we deal with our waste in a consumer society. These decisions will have a far-reaching impact on future generations. Today, industry has begun to discuss or adopt methods such as life-cycle analysis, cradle-to-cradle, design for the environment, and cleanweb. In this body of work, I give poetic materiality to some of these ideas of sustainability that will shape my life and that of future economies.
I enjoy the experience of being in the natural environment, awed by its magnitude and effortless beauty. In my landscape paintings I link images the media portrays about the environment with places that form an understanding of my own natural environment. The vibrant colors are very purposeful for me; they provide context to the strong and competing dialogue between politics and the natural world — it lacks any desire to conform to government. The way we commodify nature and speak of it in economic terms is something I would like to challenge. I want my viewers to be stunned by nature and recognize that these places are what politicians are arguing over; they are real locations outside of courtrooms and far from podiums.

To form my landscapes, layered on top of fragmented newspaper headlines, I use oil paints, giving life to a world of black and white text. Political jargon and debate should serve only as a clue to our relationship with nature. Together they result in tensions between humans and the natural world as seen through resource scarcity, urban development, and issues of environmental justice. It is this inevitable tension that I expose.
How do we give visual expression to issues of social injustice without falling into the traps of propaganda? How do we give a voice to a group that has been silenced?

Over the course of the last year, I have been studying the historic memory of Guatemala and had the opportunity to live as a guerilla farmer in the Western Highlands in January 2012. Using my journal from that time as a tool for inspiration and reflection, I have created a body of work which begins to give form to the things I struggled most with while in country.

As I attached each individual coffee bean to the wood, I was reminded of the tedious coffee picking process which requires individual coffee berries to be painstakingly removed by hand from coffee trees. I felt as though I was mimicking the process of hand picking coffee in my own right – showing an intense amount of care, dignity, and respect to the people behind the infamous “Cup of Joe”. I hope my work challenges you to see beyond the labels and products to the people and the ever present global human challenge.

Livelihood (detail), 2’ x 4’, Fair Trade coffee beans, 2012
My work is centered on the process of building a photo. Most photography aims to capture a moment, and printing that moment onto paper is treated as a means to an end. These pictures turn that notion on its head and give the printing process the center stage. I use photography to get to the essence of abstraction by painting shadows and reflections with light. The goal of my photos is to inspire and elicit emotions, moods, and thoughts about the self and extrapolate those feelings to the dips and valleys, shadows and highlights of life.
This body of work grew out of a series of small watercolors that I created during a month long painting trip to Bali, Indonesia. The flower motif, which is now depicted in blue and salmon, is based on a combination of observation and visualization. My process is repetitive and meditative, but not replicative. Each flower takes on its own nuances in shape, hue, and texture.

The continuity of the work onto the canvases three-dimensional edges aides in the illusion of a continuous pattern. The combination of the four canvases also contributes to a sense of uninterrupted arrangement with the ambiguously shaped blast of flora.

These works are created by hand with the intention of inconsistency, but the appearance of uniformity. The paintings explore negative space, color theory, and optical perception. I am interested in how a slight variation in shape or saturation can invite a different mental reaction. The works summon an expectation of predictability to what is actually optically unstable.
Boston College, like many large corporate institutions, assigns students numerical identifications. We all have Eagle numbers and are even referred to as “financial units”. By contrasting the black and white photo ids with the color portraits, I explore the tension between identity and individuality. In the black and white photographs, the subjects are portrayed in a way that is meaningless to who they are, but essential for differentiation within the institution. In contrast, the subjects have been given an active role in the creation of their own color photographs. This allows them to reclaim ownership over how their personality is portrayed; something that standardization discourages.
The VanHatem Project is a semester long compilation of work consisting of sketches, computer rendered representations, scale physical models, digital animations, and creative writing. The project revolves around seven imagined charactersclients, who have commissioned me as an architect to build their dream homes. As my study into the field of architecture progresses, I feel as though one’s home can most accurately portray the character and personal style of an individual. 20th Century architects like Antoni Gaudi & Frank Lloyd Wright redefined the way in which someone’s home can speak for him or her. They looked at the built environment as more than a structure, but a stage to frame the beauty within. In this series of elaborate commissions, I try to create spaces, that will best accentuate their inhabitants at this time in their lives.

When it comes to architectural design, I strongly believe Louis Sullivan’s iconic quotation; “Form follows function.” But when I interpret this mantra, I want people to see that the most important function is the reflection and expression of the colorful personas and programs within.
In this body of work I am exploring the act and ritual of dressing up. I see clothing and accessories as extensions of individuals where objects function as portraits. Every drawing includes a figure and an object. To create my work, I imagine compositions and then ask various models or friends to assume the poses. I prefer to use media which allow me to work spontaneously such as pencils, pastels, pen, and ink. Using an ambiguous mix of comic book style drawing and observational drawing, I seek to represent the moments that stimulate the viewers’ imaginations and carry the tension of what just happened and what is about to develop.

Grip, 10.5" x 10.5", ink and colored pencil, 2012
Mathematics and art have had a relationship for thousands of years. Order and predictability are two of the most prominent qualities of mathematical equations that are reflected in my imagery. This body of work relies on principles of balance and pattern to create compositions. While researching the relationship between mathematics and visual art, I stumbled across a well-known children’s stencil called the Spirograph. I became interested in the complicated forms and shapes that can be made by this tool.

The large scale of my work invites the viewer to address formal elements such as line and shape. Acrylic paint is a medium in which color is vibrant and loud. Mixing bright colors onto a linoleum film offers a window to each layer of the geometric form as it is integrated with the other patterns. I am influenced and inspired by a number of contemporary painters such as Charline von Heyl, who take risks with color and form. I also draw ideas from the work of graphic designers and digitally generated images from the world of mathematics. I invite viewers examining my work to investigate their own perceptions of mathematical order and artistic form.
The Stache Collective is an LLC I started and currently maintain an owner/partnership position within. A lifestyle consortium that focuses on art, clothing, and culture, Stache strives to establish a creative and profitable hybrid between fashion, design, and fine art. I am responsible for all creative endeavors including designs, shoots and advertisements.

The expressed goal of The Stache Collective is to utilize graphic images, an accompanying clothing line, music or video that are all heavily influenced by the aesthetics and advertising styles of a given decade, but are engaged with an ironic sensitivity towards the female figure. The objects are paired with an image that begs the audience to dive deeper into the piece, and engender the artist in everyone collectively. Join the softer side, s/he, and you, will definitely notice.
The major focus of my work is the female body. I explore the significance of the female form through both my material choices and process. I begin each piece with a black and white photograph of myself. I then translate the lines and shapes to color using slices of crayon on canvas. The repetitive nature of cutting and gluing each piece is highly satisfying and presents an opportunity for meditation.

However, translating, in any form, begets uncertainty and miscommunication; there is always something that doesn’t make it across the divide. This gap is fascinating and in many ways can create a sense of yearning – for the whole picture, for the meaning, and for the image itself. The ambiguous, abstract image cultivates a sense of uncertainty not only in the finished piece but in the very act of creating it.

I want my work to be a site for interpretation. Pairing the curves and sensual nature of the adult female body with a material traditionally used by children allows for multiple interpretations. I desire to capture the intrinsic meanings of the female form through the doubling of images which creates an extension of meaning. Like the layers of meaning present in the female body, only half of the picture is visible to the naked eye.
These paintings use the language of abstraction to explore the visual nature of transparent and translucent objects. I gravitate towards glass objects, which have the ability to morph between being recognizable in one moment and totally non-identifiable in the next. This duality creates an intriguing optical dynamism.

I don’t invest any metaphysical, philosophical, or political meanings into my work. I am motivated, instead, by my interest in formal elements, in particular color, shape, and space. I have chosen to work in a limited palette to explore the tonal variations possible in just one color.
New technologies necessitate new sensitivities. This collection of screensavers takes inspiration from but also critically modulates trends in contemporary photography that cast nude youths in Maine or some Kerouacian midland desert. I capture my hipsters at home, at school, on their phones – typing, touching, and grasping at the interspaces in which they live.

Laura Tanner argues that as the grounds of materiality shift in a culture of screenic and haptic technologies, the means by which we attempt to engender understanding must change in tandem.

I fix my subjects into the infinite loops of screensavers to create a new intermedium that meditates amongst the endless shifts and scrolls of youth and materiality. Screensaver downloads available for free at jordanmendoza.com.
My work explores an experiential relationship between the many different cities in America and Europe where I have lived or have some personal connection with. I take inspiration from the visual language of maps of urban districts, sectors, and boroughs, and from the public transportation systems that tie them all together. In this work, I parallel personal and iconic images of places with a display of an imagined subway system. I am playing with the notion of where the private meets the public, and merging individual memories with the material features that created them.

Majors: Information Systems & Marketing, Minor: Studio Art

Metropolis (Detail), 28” x 28”, Oil on canvas, digital print, 2012
Clinical psychologists use the term “identity playground” to describe the current Internet phenomenon of people creating avatars to represent an ideal or alternate virtual self. Welcome to my identity playground.

In this work I seek to externalize an inner neurosis. Through the creation of a foam core set, various out-of-scale objects and a looped video, I create a physical context to give form to body dysmorphia. I use Cupcake as an “agent” to represent different manifestations or degrees of psychosis.

The tension between body and mind speak through actions and space. The whimsical ritualistic process of making, measuring, and disposing invites you to explore the depth of character. *Play nice.*
Art is my secret path to escape from my life as a busy college student in a fast paced society. It is a way for me to be with myself and just put paint on canvas.

My work combines collage and oil paint and celebrates color and spontaneity. The subject that interests me most is the world of nature in all of its enchanted diversity: trees, rivers, and animals. I seek inspiration from contemporary nature poetry, often creating images based on lines or phrases from several different poems. I do not intend my natural world to look “natural”. Instead, I delight in mixing colors to convey various emotions.

*Hide and Seek*, 48” x 36”, Oil, 2012
My work explores the link between location and a sense of belonging. It relies on the nostalgic connotations of travel photography to associate self with place. My intent is to invest the personality of portraiture into the context of a landscape. I rely exclusively on digital photographs taken during my wanderings over the past four years. I am particularly interested in examining the emotional subtexts to the multiple geographical displacements I have experienced. The content of each photograph is manipulated, reappropriated, and digitally collaged to convey the layered complexity of regional identity. Each person is shaped by an array of dynamic social influences that invariably exist in a physical context.

Uppsala, 14” x 11”, Digital Photography, 2012
I’m entering a frozen moment in the world of passion, of sexuality, jealousy, narcissism, frustration and anger. This is a world that hardly anyone can look into when it is moving, when those moments are actually breathing. Our naked bodies consist of true humanity when nobody can see us, in places where most of the people that will pass through our lives will never travel with us. I want to look at that secret life, that abyss that permeates into our daily lives, and why few people accept the influence and power it has over us; why humans ignore it instead of embrace it and use it to learn who they are in every moment. I’m trying to translate real life on paper and I am giving you a window into my attempt to understand moments and emotions that are always changing, hidden, and that are integral to my existence.

Left: Frozen in Action, 22” x 30”, pencil on paper, 2012
Right: Self Evaluation, 22” x 30”, pencil on paper, 2012
While our physical selves can be dissected and explained by science, the most intimate parts of our intangible beings are inaccessible to others. We often lack the vocabulary or desire to share intimacy; there is a vulnerability associated with letting others engage with our guarded psyches. This body of work confronts this anxiety. Painting non-representationally, I create imagery that invites multiple interpretations. My process for painting is fueled by action and reaction – each mark is put down in response to the mark made before it. The paint itself becomes a visible inner-dialogue and gives form to varying unspoken tensions.

I Lost My Virginity in a Pile of Torn Newspaper, 50" x 50", oil on canvas, 2012
My current work mixes found objects from urban settings with the color palette of the sky. Analyzing the photographs I take while wandering the city streets, I notice certain themes emerge: discarded objects, textured rust, and the bright sea tones of the sky. When an object inspires me in one of my photos, I take a walk and try to find something that resembles it. Taking note of the color of the sky at the moment of collection, I then paint the object that hue.

Using crochet thread and paint, I transform these seemingly disposable and worthless things into abstracted symbols of potential and grace. By suspending these objects in a flowing and organic composition, I intend to evoke the essence of ascent in a whimsical and dream-like manner.
While majoring in psychology, I have become interested in psychological theory in conjunction with its various clinical applications. This body of work is engaged in a dialogue with the work of Hermann Rorschach, whose inkblots, first developed in 1921, have since served as projective personality tests. These pieces extract their imagery from the memories, experiences, and attitudes of the viewer. The strong yet ambiguous forms compel subjectivity and highlight the interplay between sensation and perception.
Using pen and ink, my drawings are explorations of how my dream world spills over into my daily life, giving visual form to the images that I see in my mind's eye. I am interested in the tension between ink, a medium that requires a high degree of control, and the uncontrollable forms of my daydreams and unconscious. My process is organic and consuming. I lock myself in my room for hours and allow each mark I draw to dictate the next. The process induces a trancelike state that allows my pen to navigate between reality and fantasy.

Monsters, Ink, 30" x 80", Ink, 2012
THANK YOU

To the Fine Arts Faculty, particularly Andrew Tavarelli & Sheila Gallagher, the Office of the Dean of Arts & Sciences, and Joanne Elliott, Administrative Assistant, Fine Arts Department.

catalogue production and design by

RACHEL GREGORIO
& CHRISTIE MEALO