DISCONNECT

SELECTIONS FROM THE
SENIOR PROJECT
A MESSAGE FROM THE CLASS OF 2010

First off, we, the Studio Art Majors and Minors, would like to extend a big thank you to the UGBC Student Senate and the Office of the Dean for their generous donations towards this catalogue—without them it would not have been possible. Their contributions have allowed us to showcase selections of our artwork from the past year in a format that we will be able to carry with us long after the show has ended and we have gone on to bigger and better things.

Second, we would like to thank the Fine Arts Department and its outstanding faculty for putting up with us for the past four years. Without your patience and insight many of us might still be dumping our mineral spirits in the sink or taking photos with the lens cap on, and all of us would still be fresh young minds with an interest in art who only thought we knew what we were doing. Over the past years, you have given us the confidence, the skills, and the motivation to make everyone else think we know what we’re doing. We’ll let you know when we actually do. But seriously, we could not have come this far without you, and we are eternally grateful for your contributions to our development as artists.

The Minors would especially like to thank Professors Mulhern and Weisberg: Your support and guidance this semester has helped us to create our very best work. We truly appreciate all of the effort and time you have devoted to us. You have pushed us to develop our ideas and projects to the best of our abilities while allowing us the freedom to focus on our own visions and goals. We could not have completed this exhibition without you, thank you.

The Majors would like to offer our special thanks to Professor Tavarelli: What a year. Independent work is a tricky thing, and keeping eleven seniors in college focused and motivated towards a single goal for an entire year cannot have been easy. Needless to say, we would have made it without you. Your continual support and inspiration has been invaluable to our evolution from student artists to artists who, on occasion, also study. Your guidance has helped give substance to our ideas and has pushed us to think and work outside the box. As young people about to enter this so called “real world,” we just want to say thank you. Thank you for giving us the confidence and the know how to do our own thing and to support ourselves as artists—at least until our parents take pity on us. Thank you for helping to shape the artists we are today. And thank you for putting up with the mess.

Lastly, we would like to thank the Boston College community for giving us a place to live and grow these past four years, for pointing us in the right direction, and for allowing us the freedom and opportunity to become artists of our own making.

The Studio Arts Class of 2010

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Minors’ work photographed by Chris Harlen
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A MESSAGE FROM PROFESSOR TAVARELLI

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 eleven artists in this class of 2010 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
My work consists of individual mixed media sculptures that provoke visceral responses. The materials I use are connected through a purely instinctual and intuitive approach that results in pieces that evoke feelings of disconcertment.

There is a certain indexical nature as a result of the importance of the process and the artist's hand which is made visible in each sculpture. Through a non-verbal language, I manipulate and transform objects and materials that slowly mutate into enigmatic forms. The challenge is to translate my inner world into reality.

I have an interest in juxtaposing the organic, the anatomical, and the artificial. This connection produces sensations of emitted energy, which grows from embracing beauty that is usually overlooked.

I give great importance to the relationship of control and accident in the making of these pieces. In the aesthetic, the human elements and primordial influences are evident. This human quality is experiential rather than information based, which is a direct result of spontaneous free association. Although I have an idea when I start working, the final image is a consequence of the materials and process.
Death is an experience from which none of us are excluded. We witness it throughout our lives before eventually succumbing to it ourselves. But is death, as we fear, really the end? How do we live on after our bodies are gone? Just as a prolonged exposure in a photograph relays the memory of man after his body has left the frame, my photographs were created to suggest the many views of what is left behind once the physical body of man ceases to exist. Inspired by the folklore and traditions of countries and religions around the world, these photographs reflect the different explanations and beliefs of death and what comes after. From Dante’s *Inferno, Purgatorio, and Paradiso*, to the Egyptian souls *Akh, Ba, and Ka*, each of these photographs is an alternative view of the journey after death. I made these photos to raise questions: Just how final is death? What, if anything, is there for the spirit after the body has died? Is there even such thing as a spirit? A soul?

Some of these photographs may soothe, some may unnerve, and some may inspire complete and utter apathy. The experience of these photographs is meant to be as much a personal experience to the viewer as death is.
Inferno (2010)
I have been keeping dream journals for years and have always wanted to find a way to create a visual equivalent of them. I started researching dream interpretations and found that squids could be aliens and that bananas could be Chinese people. Trying to make sense of all this in less than a school year was impossible. The resulting work is a reflection of my obsessive-compulsive nature: the small line drawings remind me of outsider art and of feeling claustrophobic in my own head. Filling in the pages literally gave me nightmares. I was tired of being hunched over in semi-darkness, infatuated with the itsy bitsy details of my work. I needed to move, to stand up again, and to paint. The subject was easy: owls.

For some unknown reason, I was obsessed with these creatures and wanted to find out more about their related symbolism. Owls are intricately linked with the notions of spiritual awakening and the kingdom of sleep. Their eyes perforate through darkness and are all-seeing, making them the wise birds of Athena. I find the expression “night owl” to be a very accurate description of my own living habits. In this exhibition, I combine painting and digital imagery to recreate an atmosphere of transience and claustrophobia. Sensations of paranoia, uneasiness and suspicion dominate my work. Eyes and wriggling little things appear and observe among feathers: the forest has become the owl and the owl has become the forest.
The focus of my paintings is the face. I hope to capture the essence of each of my subjects’ personalities. Each of my paintings begins with the eyes of my sitter because I believe they truly reflect an individual’s character. I want the striking glances and penetrating gazes of my sitters to draw the viewer into their portrait. The human face provides an extraordinary amount of information, depth and expression. It is a privilege as an artist to try to reflect an individual’s unique humanity.

Once I feel I have grasped the essence of a subject’s face, I paint the remaining canvas in response to their face. My color palette is very important to each painting and springs from each sitters skin tone. I paint the background using composition and color as complements to the presence of the sitter, in a manner that is both descriptive and expressive. All of the portraits I have painted this year are of people that are close to me. I try to let the sitter’s personality permeate the surrounding space. I punctuate interesting colors, textures, and patterns in my sitters’ clothes and surroundings. I decide what context to leave in the background and what to eliminate, intuitively filling the canvas with abstract forms. Once the basic elements of the portrait are complete, I spend considerable time refining, highlighting and sometimes exaggerating my sitters’ salient features.

My paintings have an unfinished quality because I want my paintings to feel open and expand outward, giving the portrait space to “breathe.” These ambiguous spaces engage the imagination of the viewer and their attention is always drawn back to my subject’s face.
I’m very intrigued by ambiguity. I strive for art that can be looked at in two ways: once at the individual ingredients and once at the bigger picture. I lean towards creating bigger images out of smaller units. Another way I like to convey simultaneity is to mix two established art languages into one piece, subtly incorporating recognizable images.

Because I am very project orientated, there is not a single theme throughout every one of my pieces. I take my pieces individually, from idea to execution to conclusion rather than committing all of my works to a single mission. This is what allows me to easily jump from medium to medium. I do not necessarily see committing oneself to just a single feel or theme as a virtue of art.

For me, the computer is a tool of art. It is the crucial backbone in my art making. My work process is very particular. I always begin with an idea first and a path second, instead of obligating myself to a medium and working on an idea. I ask myself what the best way to visualize that idea is, and my planning begins on the computer. I create a digital version of my piece to precise detail, which serves as an exact reference for the remainder of my work process. Consequently, I have digital duplicates of all my final pieces that are identical to the finished results, regardless of the medium in which they were executed.

My digital approach allows me to work with a variety of mediums. The medium I choose will determine the entire style and feel of the piece, so I make this decision carefully. I’m comfortable working with oil, acrylic and sumi ink paint, pencil and charcoal, mixed media collage, and strictly digital art. Often, I combine more than one medium into a single piece.
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RYAN KILLIANY
MAJOR: STUDIO ART
MINOR: MATHEMATICS

Kara Diptych (2010)
A LIGHT IN THE DARKNESS
Digital Photography

For most, taking a photograph is about just that; taking something. They seize what the light allows them to see in order to capture a moment in time. For me, photography is about creating something with the camera that I could never see without it. I am fascinated by light and the camera's eye, and how the two play with one another. I find the ability to control light while allowing it to take on a life of its own incredibly beautiful; a perfect blend of technical skill and whimsical charm.

It was after seeing Gary Schneider's work with light tracing that I began to experiment with new photographic styles. I was inspired by the way in which he used a small pen light to selectively reveal human forms in the darkness and I began to look for ways in which I might adapt his techniques for my own purposes. In my own work, I have experimented with various light sources including small flash lights, a cell phone, and Christmas lights; bringing it far beyond this initial inspiration.

The ability to isolate figures in the darkness allows for the possibility to present a heightened sense of emotion as the figure stands in solitude in the frame, without any other objects in the background. There is a rawness present here that is unable to be captured with a straight photograph due to the figure's isolation. The eeriness and moodiness is what gives these pieces life, and that is what I hope to capture in each. By looking at what I create in these images of others I will not only learn more about them, but hopefully also better understand myself and why I do what I do.
“If you wake up at a different time, in a different place, could you wake up as a different person?” - Chuck Palahniuk

What does cultural identity mean? What is its relevance to an individual? How is it seen and shown? Each of my paintings contains cultural references that provide context to the individual subjects, each of whom exist in the larger context of American society. The references are not generic but personally chosen by the participants to describe their culture, ethnicity, race, and background.

I am particularly interested in individuals who find themselves far removed from their original culture, but who still remain connected to it. Because they live outside of their natural context, culture is much more pertinent to their identity. It is easy to take your cultural identity for granted when it seems burdensome or when you are immersed in a setting where everyone is just like you. Sometimes it takes moving around to different places where you feel a void in order for you to appreciate your own cultural identity and its value. In some ways, it is a protective home, like that of a caparazón (tortoise shell). While it may not be physically attached, it still remains through memories, artifacts and traditions. Cultural identity becomes the foundation that makes you distinct in an otherwise always-changing world.
look at me. 
you see me walking down the street, legs bare, hips swaying. 
look at me. 
you can almost smell me as i pass, i can see you staring at 
the bulge in my pants. 

look at me – you know you have these thoughts about people 
that catch your eye, even about yourself when you know you 
feel so sexy that you can make everyone around you melt. 
there’s an understanding that you can find when you know 
someone looks good because he feels good. or feels good 
because that someone looks good. 

you can feel the softness of my skin. 
you can find the lustful glint in my eyes. 

you have found the courage to flaunt all you got and feel hot. 
confront yourself to find that part in you, the part that you 
keep hidden for the sake of humbleness. 

you can, if you let yourself, feel hot too. 

look at me.
Isabel (2010)

Natalie (2010)
EMOTION AND SEXUALITY

Oil on Canvas

We are lonely; we are obsessed with love; we are profoundly disappointed, and we still seek hope. These paintings reflect that isolation, detachment, regret, and the desire to transcend disconnection through redemption, intimacy, and wholeness. While non-autobiographical, the passion and affliction in these works are familiar to me, as I expect they are to many people. In terms of the style of the paint handling of the figures, I have been interested in the stark lighting of Caravaggio, the intense emotional confrontation of Jenny Saville, the sexual tension of Eric Fischl, and the mutability of flesh of Lucien Freud, but the crux has been to find the style to carry the weight of the concept. They are portraits of feelings, of the unspoken pains, hopes, and moments of the Everyman of contemporary culture. They echo experiences, feelings, desires, or fears that we recognize from memories and the possibilities of our own lives. They are not an elegy to innocence, but a remembrance of the process of breaking and repairing ourselves.

Idol (2010)
UNTITLED
Mixed Media/Collage

My map project is the result of saving every receipt from cash, debit, and credit card purchases that I alone have made over the past year. My travel over the past year can be reconstructed by following my trail of purchases, and the viewer can see how places such as a Mexican restaurant in Buffalo, a Barnes and Noble in Pittsburgh, and Mass MoCa in North Adams are connected through my experiencing them, one after the other. The color of the string corresponds to the different months of the year.

My collage project is the result of buying 200+ vintage Playboy magazines from some guy on Craigslist for $100.

According to David Hume, “we are never intimately conscious of anything but a particular perception; man is a bundle or collection of different perceptions which succeed one another with an inconceivable rapidity and are in perpetual flux and movement.” According to Wikipedia, this view of the identity is similar to that expressed by the Buddha.

[Asterios Polyp, by David Mazzucchelli, 2009]:

ASTERIOS: “Have you ever heard of Ise Shrine?”

URSULA: “No. Tell me about it.”

ASTERIOS: “There’s a Shinto shrine in the town of Ise that’s considered the most sacred shrine in all Japan. It dates back to the fourth century, but since the late 800s it’s been ceremonially razed and rebuilt every twenty years, using traditional techniques and materials. At any given time, no single piece of the structure is older than two decades... but the Japanese will tell you the shrine is about two thousand years old.”

URSULA: “That makes perfect sense to me.”

“When a wise one, thoughtful and good,
Develops a greater consciousness,
He will understand the tangle.
As a truth follower, ardent and wise,
He will succeed in disentangling the tangle.”

-Samyutta Nikaya
As a result of my interest in the art of advertising, much of the artwork I have created over the past year explores, through subject and medium, the boundary between fine and commercial art. It examines the relationship between object and image and the disconnect that occurs as one becomes the other. My work is conceptually based and tends to be process oriented, stressing the hand of the artist at work as well as ideas of destruction, reconstruction, and the mediated image.

In the process of translating three dimensional reality to two dimensional image, my art becomes necessarily both reductive and constructive. With my Consumed series, I essentially destroy the objects depicted—empty beverage containers—thereby eliminating their functionality. I then sculpt them into something new and photograph them, taking them from object to image. The photographs are then drawn and rendered in graphite on paper. As drawings, they are later scanned, enlarged, and colored digitally. I then print them, mount them, and cut them out, ultimately returning them to object form. Through this process, my art becomes a mediated experience of the thing itself.

My work is also largely informed by the Pop Art movement of the 60s and 70s, particularly by the work of Andy Warhol, and deals in a related way with the recontextualization of consumer products in a fine art setting. It similarly addresses a correlation between mass production in the commercial world and digital and mechanical reproduction in the art world. Through my artwork I seek to highlight the similarities between fine and commercial art while at the same time directing the viewer towards a greater understanding of their differences.
A MESSAGE FROM
PROFESSORS MULHERN AND WEISBERG

Welcome to the 2010 “Senior Selections” Exhibition

The minor in Studio Art at Boston College provides students with the opportunity to integrate their 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. Throughout this semester the students had the freedom to experiment in developing a body of work that reflects their unique interests. An essential aspect of this seminar was learning to articulate visual thoughts and push ideas forward, to face technical challenges, and to recognize successes in unexpected results. Students rely on the faculty and each other for feedback and support; the dialogue between students from varying disciplines is an important and exciting component of the class.

The work in this year’s exhibition is presented in many media and reflects interests which have been informed by students from such diverse academic areas as the School of Nursing, the Carroll School of Management, the Lynch School of Education and the College of Arts and Sciences with majors as diverse as nursing, finance, human development, linguistics, history, biology and philosophy to name but a few. The sheer diversity of subject areas and material approaches speaks eloquently to Boston College’s commitment to educate the student as a whole person.

We were honored that so many students pursued their love of art by committing to the rigor and discipline the senior seminar required, culminating in this catalog and exhibition of their work. It took countless hours of studio work, revisions and discussions to bring this show into fruition. We thank the students for the trust they placed in us and allowing us to serve as your mentors. Your commitment to developing your creativity is a continual source of inspiration for us as artist-teachers. Congratulations!

Debra Weisberg
Michael W. Mulhern
The artist prior to the Renaissance had little choice but to make religious art. By the end of the 16th century society proclaimed the artistic expression as a form of individual genius. The artist then found expression and beauty in anything but religion; nature, shape, color, herself, etc. We have had our wild revolution for four hundred years now. I am free to make anything the center of my art. There is a thriving market economy that might actually fund the subject matter of dogs playing poker. I feel power in coming back to religious art as a choice and a calling. This work is an expression of the Free Will we have been given. When I say, "The Last Supper" what do you imagine? Chances are you visualize something very similar to Da Vinci’s famous painting. But when I say, "The Calling of the First Disciples" or "Triumphant entry into Jerusalem" the image may not be as clear. I believe there is significant power in visualization, that our understanding of these events theologically is directly related to how ingrained they are visually. It is for this reason that I have chosen to depict Bible passages through collage. I set the images in contemporary culture in conversation with surrealism. These events could not have been photographed and therefore will always be visualized through the lenses of contemporary. Why does Tim Tebow put scripture in his eye black? It’s not just because he can’t fit an entire verse. Tebow’s model is my inspiration for the titles. Curiosity is a powerful thing.
Early this year, I came across a computer program that translates images into sound. The program demands a black background, a restriction I never before had to work with. But after one painting, I felt the opposite of restricted. It was thrilling; painting in the pared down blacks and whites was like painting in binary code, expressing humanity and technology simultaneously. I've just begun exploring this notion, so if you see something that makes sense to you, that's wonderful.
The focus of my art involves the transformation of animals and their patterns. I create surreal hybrid organisms through the combination and re-engineering of animal imagery. My work presents a discourse between what one expects to see and what is actually depicted. I use oil paint because of its blending properties, which allows for luscious and luminous colors that make the objects portrayed in my paintings vibrant. My work connects seemingly disparate influential sources from Henri Rousseau to scientific images drawing ostensibly unrelated elements into a harmonious amalgamation. Using an abundance of intricately painted detail, pattern, and texture I hope to show the commonalities between living things and to express appreciation for their individual uniqueness. My elaborately painted hybrids evolve from aesthetically intriguing images to something unexpected and thought provoking.
CHARACTERS AND SCENES AT BOSTON COLLEGE

Photography

Each photograph I make creates its own world, one that is wholly separate from the reality in which we exist. Though engaging photography in this way, I aim to explore the world I find myself in through representing its exaggerated qualities. Stylized with a cinematic aesthetic, the photographs present a snapshot of a moment within the linear narrative of a story. The images are meant to emote and capture the drama of the everyday of our Boston College community. In this, I focus on a specific character that metaphorically highlights an emotion or action directly linked to our experience at Boston College. I am inspired by the symbols of my world (the buildings, clothing, personal accessories) that surround me and that are so unique to this place and this time.
BEWILDERING JOURNEY
Collage and Canvas

Can a picture appear traditionally pretty yet layered with a deeper and darker meaning? My collages explore the relationship between words, texture and emotion. Having struggled through some dark periods in my life and personal trails, I could relate to Robert Frost’s tragic tale and formed a strong emotional attachment to a few of his poems which serve as my inspiration. But I wanted to overlay the darkness of my work with an appealing innocence. Drawing insight from the work by another silhouette artist Kara Walker who uses child like black cut-outs to address the honor of slavery, I also looked at children’s books that are commonly thought of as predominately visually appealing yet garnet deeper meaning and moral lessons. Working with collage allows me to utilize my passion for fabric and to layer texture, shape and color in pleasing combinations while exploring a deeper emotional meaning.
The subject of my work is dance and my reflections on my experiences as a dancer. My work is engaged in a dialogue with the image of dance as seen on stage and in performance versus the reality of uncertainty, pain, and joy found in a dancer’s life. I choose to work with oil paint because it allows me to express my thoughts through movement in the same way that dance has also allowed me to express myself throughout my life. I would describe my process as a struggle to express both the physicality and emotions of dance through my choice of brush stroke, color, subject matter and setting. My main sources of influence and inspiration are Degas, my personal experiences as a dancer, and my knowledge of physiology gained through my major in Biology. Common threads in my work are apprehension, nervousness, pain, excitement and beauty and I am also interested in exploring emotion. My passions are dance, art and science and the process of combining the three and I hope to realize this passion in my pieces. I want the viewer to gain a better understanding of the complexities of dance and the life of a dancer, and an admiration for both the beauties and pain of the dance world.
My work is an attempt to catalogue memories from my semester in and around Argentina last year. Ranging in size and subject matter, these oil paintings serve as an overview of my experiences as an exchange student struggling to overcome language barriers, though charmed by a new and vibrant culture. This series is as much a self-reflective expression of nostalgia for a time past as it is an effort to reflect upon the aesthetic beauty of a distant land. On the canvas I reconcile my identity as an artist, a traveler, and someone always learning. Each painting has an expressionistic, unempirical feel, suggestive of the sensation of memory. Through my exploration of color and varying techniques, I allude to the thrill of being a foreigner.
Gabriel Orozco, a contemporary Mexican artist, said that getting intimate with the work allows viewers to become intimate with the piece. In my work, primarily videos and ceramics, I am the vehicle by which the viewer becomes intimate with the piece. I want to be intimate with what I am doing, making myself the medium. I use myself in my work, dressed in costume, but fully recognizable to the viewer. My presence is sometimes autobiographical, as in my video *Barcelona*, or as a stand-in character to employ empathy. In this other role, I am often anthropomorphizing animals to explore the range of human emotions. Despite the universality of emotion, we all react differently in different situations and are still able to experience empathy for one another.

Empathy is something I want to evoke with my work. I want all people to be able to connect with this video art, whether they are uncomfortable or amused by it. The unexpected response is just as important as the unexpected outcome of the video I am creating. It is as unpredictable as life, as the human condition.
As time passed, progression towards an “ideal” world was evident. Yet, open sexuality remains inert. Over time sexuality has been a hidden agenda for most individuals. Social norms and political restrictions set limitations on sexual desires. Language in itself plays a role of the negative perception of open sexuality. My work is a way to break from the social norms, restrictions, and limitations that language has set upon sexuality. Inspired by artists such as: Marlene Dumas, Philip Pearlstein, and Eric Fischl because of their individual nude imageries and narratives that tap into sexuality, a piece titled Coquetish came about. Coquetish exemplifies a very provocative, flirty pose that illustrates one’s comfort of sexuality. Simultaneously, the sexual provoking gestures are effortless and playful. Sexuality is described and experienced through adventures. By working with charcoal and pastel, I am able to explore and create my own erotic adventures. These two media give way to the usage of the human body, one’s hands. It allows both gentle and harsh strokes as you blend the media together. What holds everything in place is the sensuality expressed throughout the pieces. It is a sensuality that I wish to bring forth within an oppressed world of sexuality.
MEMORIALIZING MONUMENTS
Photography

The works displayed here reflect my desire to reconcile my love of history with my love of photography. How could I capture history, which by definition is something that occurred in the past? Transposing these moments into the present is a challenge whose solution manifests itself most often in the form of monuments. Rather than replicate the monument in its entirety, I focused on one element of the monument using unusual perspectives, skewed angles and intense close-ups. By deliberately capturing small aspects of enormous monuments I was able to explore my personal connection to each memorial. Focusing on fragments of the statues allowed me to explore the connections between the smallness of the historical moments depicted in these monuments and the larger historical events that they memorialize. I hope my work can inspire viewers to perceive monuments not as large, cold objects but intimate works of art.
There are few things in this world that hold as much power over me as live music. Beyond the music itself, I search out experiences in which the performer and the audience create such a powerful and palpable connection and energy that it transcends the music being played. It is the creation of this atmosphere that I strive to capture in my photography. Not only does my photography allow me to tangibly catalogue my experiences, but it also enables me to bring others into my experience. I do not use a flash, believing that it sucks energy from the room, changing the experience for the performers and the audience alike. This work is not about my presence at the concerts, but rather it is about sharing an experience that is very important to me with others.
BEFORE

Photography

This is the first time that I have ever photographed people. For me, photography is intimate and personal; though people, their thoughts, and their motivations have always interested me, their presence in my photographs and around me while I work interrupts the way in which I experience myself through my art.

Through this project, I have managed to reconcile my desire to explore the inner workings of others with my creative process along with my desire to be intimately connected with my art. I have created portraits of people, myself and others, people I know and people I don’t know, without their bodily presence. Their human presence, however, remains, and it is this humanity that I aim to capture. In doing so, I found that I was able to portray another through my own lens in a way that meshed more comfortably with my methodology than photographing people in their corporal form.

In removing the physical subject from the portrait, I allow the viewer room for interpretation. The ambiguity of these pieces allows the mind of the viewer to roam freely across various possible lives and stories, and finally, to consider their own. What would your portrait look like?
My work is created to portray a lifelong passion I have developed for horses. Devoting long hours starting at the age of seven, I have committed a large portion of my life to horses, creating an unbreakable bond and love. Some may even go as far as to call it an obsession. It was therefore natural for me to build my artwork around the theme of horses. Using newspaper and masking tape, I construct sculptures of horses. Using these humble materials allows an intimate, creative process in which I am able to develop a purposefully expressive and inexact representation of horses. This intense passion is ultimately spoken to the viewer through my process of creation. While creating these structures I am able to free myself from the stresses of the “real world” and transport into my “horse world” – a fantasy land in which I surround myself not only with the physical animals, but memories of the past and dreams I may have for the future. Creating the environment in which the sculptures are placed allows me to fall deeper into this world. My goal is to make the viewer aware of my intense passion and experience the world I escape to as I create the piece.
My work depicts the inner dichotomy between the eastern and western views of my life. “I feel like a foreigner in my own land.” I am torn between who I am and who I am supposed to be. I transform photographs I shot into pieces that represent my split and confusion. I am interested in exploring my different perspectives on certain facets of my life and people’s reactions, emotions and parallel feelings to the dichotomies. I am inspired by the photographer David Field’s mastery in merging two distinct subjects into one natural composition; graphic designer Mark Farrow’s attention to detail and Bernardo Rivavelarde’s “Homodigitalis (The Body).” I would describe my process in stages; reflecting on my perspectives in comparison to the individuals in my surrounding community’s, visualizing my thoughts in a surreal image; digitally photographing, merging and editing pictures to vivify my vision. I want the viewer to contemplate on the different perspectives that can arise from a single entity.
The photograms that I create originate from my own collection of digital and film photographs. The images focus on nature—the natural forms, landscapes, and images from my travels across the country and abroad. While the subject matter of the photographs is what inspires my art, the magic is hidden in the process I use to create each image. The process is different every time, making each image genuinely unique. Similar to each of my photograms, nature is something that is immortal yet always changing. Each image is connected by the idea that nature is something that can be created and recreated with one’s imagination. I’d like my images to make the viewer reflect on our ability to create the concept of “nature” in our minds and imagination rather than simply accepting what is visible.
Previously I worked with clay by throwing traditional vessels on the wheel. I gradually became more interested in abstracting the vessel. I started looking at works from George Ohr and Nicole Cherubini who abstract the vessel and move away from functionality. This new view of the vessel led me to explore ideas on how to alter my work in various ways: composition, asymmetry in form, and the shifting of weight and gravity. I started to collage the pieces I throw on the wheel by flipping them upside down and stacking pieces on top of each other, trying to make something stable that is innately unstable. This creates a relationship between the vessels which allows me to play with these factors and the boundary of functionality. By incorporating old ideas with new ones I have really changed my own criteria and definitions on what a ceramic piece should be. I am excited about the unpredictability of my work and find myself asking “What other possibilities can I explore?”
Visual art and music share the ability to stimulate the intellectual and aesthetic appetites. Having played the violin for fifteen years, I seek to represent not only the auditory experience of listening to music, but also the active experience of violin playing in a visual manner. Art allows me to transcend beyond the interpretations of a composer and merge my subjective perceptions and interactions, with my passion for music. The play on perspectives is crucial to my artwork, as the multi-angular views of the violin and the multi-angular expressions of the act of playing the violin are pieced together. I use oil paint on transparent materials, including glass, plexiglass, gatorboard, and mylar. The transparent materials allows for shadows, backlit paint, and the fusion of multiple layers. The oil paint, especially on translucent material reveals each intentional and accidental stroke. The slightest smudges and scratch marks are lit from the backlight. Even the cracks and alterations in the glass are evident from the process of bending and shaping the materials. Striking colors bleed in and out of the edges of forms as music transpires out of both the violin and the player. I do not seek to hide the imperfect edges, cracks, scratches, and smudges, as perfection is impossible in music. The imperfections add to the quality and authenticity of a piece of art played through the violin. Though loyalty to the composer’s score is perfected through technology in the case of reproduced CD’s and MP3 files, this artificial music loses the charm and exclusivity of both a live performance and the subjective experience of playing the violin.
UNTITLED
Photography

The subject of my work is theatrically staged portraits. Using both analogue and digital photography allows me to have full control over how I depict my subjects during pre and post production.

A common thread throughout my work is the dichotomy between two worlds: past and present; fantasy and reality. These transitional natures of my photographs often give them an ambiguous theme. Photographing my subjects in this way allows viewers to each bring a different interpretation to the images.

Technically, I often frame the individual with an “up close and personal” approach in order to capture their most intimate glances and subtle gestures. Overall, I would describe my process as fun, well thought out, yet experimental and lighthearted.
LOOKING IN
Mixed Media

We all have a mother. All of our mothers were once children themselves. Who were our mothers as infants? As toddlers? As adolescents? My work explores how mothers are an essential part of our identity, particularly for daughters. I use images of solely my mother and myself. Through collaging drawn images mostly inspired from family photos, I examine my mother’s development, both physically and emotionally through facial expressions and compare it with my own. Using mostly line drawings to reduce emotion to its purest form, I combine, manipulate and layer images to reflect the different aspects of my relationship to my mother. The simplicity of the line drawings contrasts the breadth and complexity of emotions represented. I hope these collages invite the viewer to reflect on the pieces of one’s mother that are a part of him/her, as well as those that are not.
The inspiration for my work is the female torso. I use clay to interpret and simplify this form. The malleability of this medium allows me to easily create curves and roundness that relate to the female body. It also allows me to abstract and exaggerate parts of the female torso so the pieces embody my own interpretation of it. My approach to the figure ranges from literal representations of it to stacked vessels that are meant to stand for multiple figures on top of one another. Starting with a traditional vessel form, I interpret parts of the female body.

It is important for me to start with the vessel because I am interested in exploring the woman as a carrier. This is why my pieces are very rounded, to echo the womb and fertility. The stability of my pieces relates to this in that women must be strong and healthy to reproduce. I play with scale and proportion so that in the end it is at times difficult to see the figure in my work, but it has remained the inspiration and the starting point of my pieces. My work invites a metaphoric and sensory engagement with the female figure.
SEE ME, SEEING YOU
Photography

In my series, See Me, Seeing You, I photograph people and places that are personally familiar and comforting to connect the viewer with the intimacy I feel with these places and people. The girls in my photographs are my closest friends: two of my oldest and two of my newest. The places similarly, are a collection of my oldest and newest favorite places. The work counteracts the chaos and discontent I feel in the world.

I find myself returning to the same subjects; rather than taking the same pictures, I discover new angles and framings, gestures or looks. Instead of directing my friends, I photograph them in their natural poses; whether she is in a conversation or casually walking, aware or unaware of the camera. I use black and white photography as my medium because I believe it reduces the picture to form and adds a feeling of timelessness. In this book, my pictures are paired together to enhance the quality of an absence of time, as well as the feeling of familiarity and closeness. I intentionally focus on a part of my friend that highlights her uniqueness; her casual glance, or the way she holds her hands in a particular moment. When focusing on the whole person or place, I aim to capture a connection between the two individual pictures as well as a feeling of peacefulness.
My work is informed first and foremost by a fascination with the intersection of verbal language and visual language; that is, where the words that connect humans meet the colors and forms that move us. The novel, *Extremely Loud and Incredibly Close* by Jonathan Safran Foer, was the inspiration for my pieces in this show and served as the perfect springboard from which to explore the unification of text with images. A fictional novel about a twelve year-old boy living in New York City, *Extremely Loud and Incredibly Close* follows Oskar Schell’s desperate citywide pursuit of scattered traces of his deceased father. This book insists on commanding my attention every time I read it; whether through the unorthodox visual appearance of the text, the intriguing images interspersed in the novel or the sublime nature of the prose, every page can move me to tears. Exploring this personal identification with Foer’s novel, I aim to deconstruct the distinctive fictional renderings of “flashbulb moments” (moments in human experience that indiscriminately affect everyone, such as September 11th and the Holocaust) as they are highlighted in the book in order to explore the common human experience of loss and perpetual questioning I find present in his writings. Using actual pages and excerpts from the book itself, I exploit the diverse techniques of collage with mixed media to create a broader foundation from which interpretation of the text can be construed in a myriad of ways, thus privileging the multiplicity in the meanings that buttress language.
THE TAROT
Mixed Media

My work has been an evolutionary process. The inspiration for all of the pieces has been the tarot and archetypes, especially the major arcana. Although I always intended to translate it into costumes, the subject and incarnation of my work has evolved considerably since I first chose this topic. I used the tarot and archetypes to explore sexuality, power, and torture. Most of the costumes I designed and modeled. Each were intended to conjure an intense response ranging from humor to horror. I was inspired by the sculptures of Louise Bourgeois. Her themes of sexuality and psychological turmoil in her work mirrored many of the similar themes in my own pieces. The costumes were made using industrial materials, in some cases this caused physical and psychological pain and distress. As the pieces evolved, the subject would force me to the dark and carnal topics of my work in the context of a Roman Catholic upbringing.
UNTITLED
Mixed Media

This scanner project is brought together from several different sources. The process of scanning allows me to capture the crisp detail of objects as well as contorting them in evocative ways reflecting movement. It is something that painting, drawing or photography is not able to capture fully. I also decided to focus on the people I hold most closely to my heart after I had suffered the passing of my grandfather. My greatest challenge is to capture the personality of each person differently but still create works that exemplify movement.

When I work with different objects and materials, I am reminded of that person and what each object means to them and how it relates back to my relationship with them. I begin a piece by simple trial and error. I know a piece is done when I keep working on it and I start to like it less. When people see my work, I’d like them to think that what I did is something that no one else could do. I’d like the objects I use to facilitate the memories I have of that person.

Krista Steinkrauss
Major: Marketing

Ahchoo! (2010)
Catrina (2010)
My ceramic work utilizes pattern, texture, and form to explore the varying movements and organic shapes of clay vessels. Throughout this exploration I draw influence from my interest in science and nature. I am inspired by the beauty and complexity of coral reefs and aquatic organisms. My work echoes aspects of nature by using curves, smoothed surfaces, intricate patterns, and repetition. I am interested in pushing against the natural symmetry of the traditional vessel. Clay allows me to combine the artistic disciplines of drawing and painting while working with the three dimensionality of sculpture. I am excited to explore the natural world through my ceramic work because it blends my two passions, science and art.
Extracting from my other academic disciplines and combining my seemingly divergent interests, my work is an all-encompassing depiction of biological phenomena. Embracing the many facets of biology, from its repetitive nature to our interaction with it as humans, I aim to fuse art and science. Through an observational analysis of what I find intriguing in the various samples I study, and ultimately, why their organic forms are so appealing to us, I use my scientific inclinations as inspiration.

I work with acrylics and canvas, both stretched and unstretched, to accentuate the hybridization of artificial and natural themes in my works. Inspired by the cellular works of Teo Gonzalez and the beautifully grotesque slides in cancer biology textbooks, I incorporate repeated units, abstraction, and layered imagery in my work. My passion is to find beauty in bodily, organic foundations even in the depths of one’s intestinal tract or in malignant tumors. I want to share with viewers my appreciation for not only the fine details of nature and biological processes we often take for granted, but also the aesthetic beauty surrounding such basic yet intricate items.
Diet and exercise to many people is a simple life-choice, but most do not realize how much impact these can have in one’s life. To me, the “perfect body” seems almost unattainable, yet I continue to count every calorie, cut out “carbs,” and run eternally on the treadmill. Diet and exercise has become a “game” of discipline and a lifestyle. Therefore, I decided to create computer stop-animations of myself in a video game. At first glance, my video comes off as light and comical but underneath the humor, my work reveals a less humorous aspect of life: dealing with food and body image. I decided to illustrate these emotions and struggles through animation, where I have the freedom to tell an explicit story, but add as much humor and sarcasm as I feel necessary.

The style of the videogame draws from the nostalgic Nintendo-like games of the past with sunny skies and cheery music. The game at first glance looks somewhat G-rated. However, as I utilize the obstacles I feel while dieting and exercising to create the “adventures” in the game, observers will understand the dark humor of the story. Using myself as the main character, the protagonist becomes trapped in a world where everyone else is on the outside looking in. Viewers will essentially be watching the game instead of playing it. I intend the audience to ultimately see that the only person who can “play” this game is me. Just like a goldfish in a fishbowl, the video character is alone in this world of minimal calories and extreme exercise and constant struggle. By watching how she succeeds and fails, viewers can begin to understand the hurdles and triumphs of this game. As I portray the main character, the junk food becomes the “enemy.” Instead of just saying “no” to the food as I would in real life, the character combats the snacks to exemplify the opposition she feels towards these “enemies.” Instead of gaining “points,” my character will gain or lose pounds as she journeys from level to level. Ultimately, I hope viewers will watch the video and sense the intensity of the game behind the lightness and sarcasm.
UNTITLED
*Mixed Media: Acrylic, Pencil, and Charcoal*

I
n my work I reflect on my naïve child vision concerning the future of my relationships with my best friends and the reality of those relationships and the different life paths that were chosen. I am engaged in a dialogue with my memories of my childhood and how we change in relationship to those memories. I worked with canvas board, acrylic paint, pencil, and chalk in order to reflect multiple moments in the life of my four best childhood friends. Common threads in my work are my personal growth and the growth in all four of my individual relationships with each of my four friends. I am interested in exploring the relationship between my naïve childhood belief that we would remain best friends forever living the “American Dream” and the reality of the many challenges that life has brought us. Dia Sokol, the executive producer and illustrator for the MTV reality show “16 and Pregnant” has artistically influenced me. I was also inspired by pop–up books in general because as a child the three dimensional effect made books come alive in ways that regular books could not. Lastly, I was influenced by the idea of memory as a personal experience. Every person involved in a situation will remember that situation in a different way and that memory of that specific situation will change every time it is told. I hope that the viewer can feel and understand the tension between thinking as an adult and thinking as a child.