



SENIOR PROJECTS  
2017 - 2018

# DEDICATION

We dedicate this year's catalog to Andrea Frank, the department's Curator of Visual Resources. Andrea is the unsung hero of the Art Department. Andrea manages the department's website, social media, and slide library and graces all of the Art Department events. She documents our creative achievements and is a tireless champion for both student and faculty artists. We're not sure where we'd be without her.

Andrea, we cannot thank you enough for your unwavering and generous support for our work. You make us look good.

Studio Art Majors, Class of 2018

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# NOTE FROM PROFESSOR SHEILA GALLAGHER

Associate Professor, Art Department | Director of the Major Program

Each spring, the art majors' studio is abuzz with seniors finishing their Senior Projects. The public exhibition and this catalog are the culmination of a year-long, intensive independent, creative project that students work on under the guidance of an advisor and in conversation with each other. The senior art studio is a messy, multidisciplinary hybrid learning environment where individualized learning takes place within a community of co-creatives. It is education by infection where a diverse group of peers are united in their commitment to hone the tools of visual communication and to risk self-expression. It has been a huge pleasure for me to have spent the last year acting as the mentor, mirror and sounding board for this particular group of senior art majors, in no small part because of the curiosity and kindness they have shown to each other.

Studio art thrives from the cross-fertilization of disciplines. This year's majors are artist-scholars who draw inspiration from all aspects of the liberal arts education they have received at Boston College. They understand that art can and does come from everywhere – philosophy, psychology, architecture, feminism— and through their art practice choose to follow the enduring questions that have been posed to them over the last four years. For these students, the education of the whole person has resulted in the birth of the artist. It has been my delight to witness their transformation from undergraduate liberal arts students to a community of artists who know they must create to be fully human. They will be missed on the fourth floor of Devlin.

# MAJORS



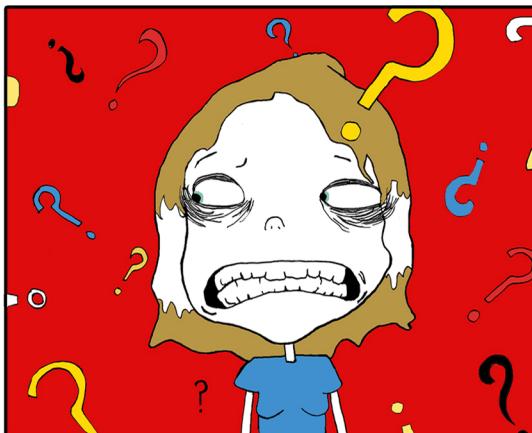
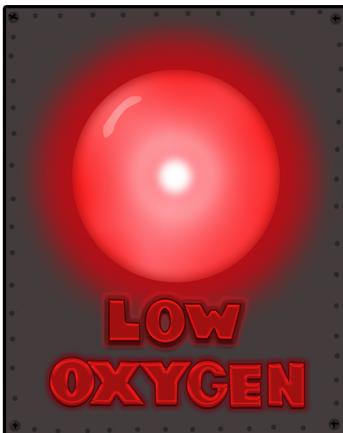
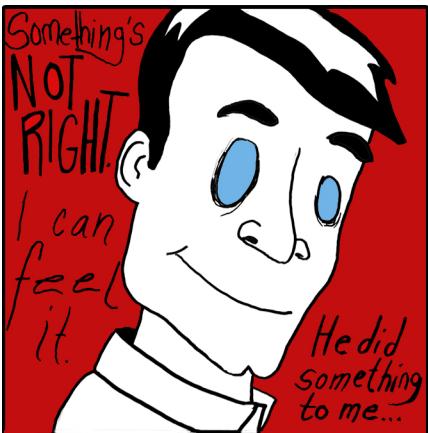
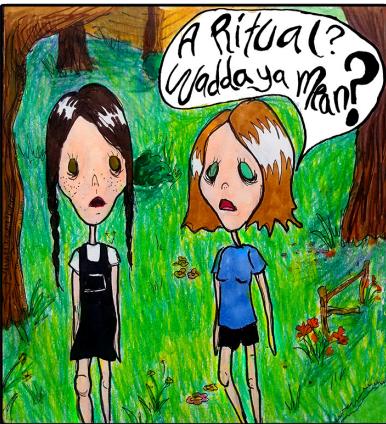
# AOIFE CLANCY

Ritual Strips from "Nightmare #2"

*Pen, marker and crayon, 2 x 7 inches*

In my project, I explore the nature of dreams through a series of comics based on nightmares that I've had. I begin by writing down my nightmares upon waking. Then I plot out a story in a way that maintains a semblance of structure and plot while portraying the bizarre non-sequiturs and illogics inherent to the essence of dreams. Next, I sketch out the images for each panel and plan how to arrange them on each page; it is important to think not only of the colors and composition within each panel, but also how each panel's composition and size contribute to the rhythm, flow, and visual harmony of each page. Next, I hand draw each panel and color them in whatever media I feel best represents the visual ambience and mood of that particular nightmare (Photoshop, crayon, marker, etc.). Finally, I scan and arrange the images into their page format.

Dreams on many levels are nonsense, especially when taking into account that parts may be personal and thus inaccessible to others. However, the emotions in dreams are present in their rawest form. The dread, anxiety, or uneasiness we feel in nightmares is illogical and ludicrous, yet still very real and very powerful. At the same time, in our waking lives, we often take pleasure in horror and the bizarre. Whether it be through movies, books, or bewildering stories true or invented, we indulge in the uncanny, mystery, suspense, even terror. It is an inexplicable attraction once again at odds with the rational mind. In my project, I intend to exploit this allure for the strange and horrific and I hope to mimic the anti-logic of dreams in an uncomfortable, yet entertaining exploration of my own personal subconscious.



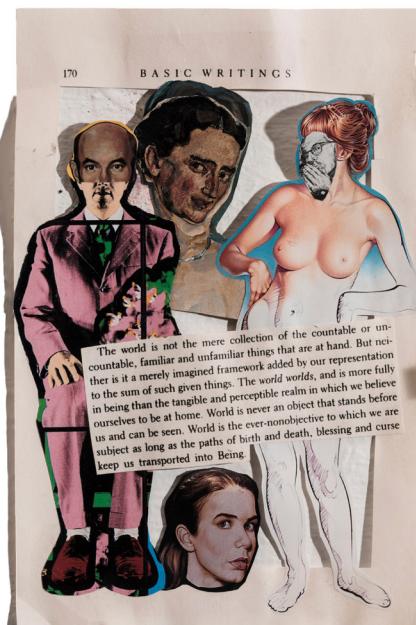
# EMILY CASTRO

Pages of Heidegger

*Mixed media, 8 x 5.25 inches*

Art and philosophy, though different forms of thought, come together in provocative and meaningful ways. The intersection between the two creates a deeper experience of understanding than they do apart. In this series of drawings, I have used pages of Martin Heidegger's "The Origin of the Work of Art" (1950) as both the conceptual basis and actual surface for my work. Heidegger's essay deals with the relationship between art and truth, and what an experience of art can reveal to the self.

Reading and questioning philosophy is an important part of my art practice. Philosophy is not clear cut, but something that needs to be questioned and worked through- art is the same way. The content of Heidegger's essay informs my visual decisions as I attempt to couple word and image and give physical form to the invisible and highly personal process of reading. The wide range of materials I use, including acrylic paint, magazine clippings, wire, sandpaper, and handwriting opens the interpretations one can have of the text. By connecting the visual and the conceptual, I hope to create a space of deep exploration of how art and philosophy inform one another, and see what truths may arise.



# ALEX D'ACUNTO

## Divinity

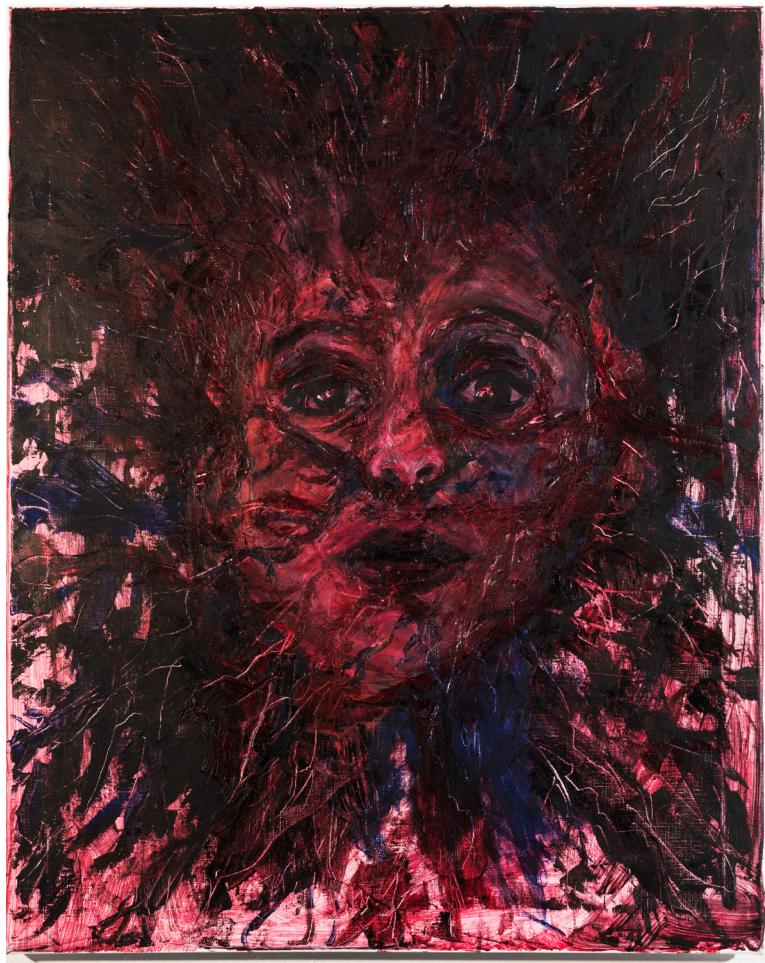
*Acrylic and gold leaf on canvas,  
48 x 24 inches*

## Embedded

*Oil and acrylic on canvas,  
30 x 24 inches*

This painting and drawing series explores the dynamism and intensity of the mother-child relationship. Becoming a mother has changed, and continues to change, my identity in a profound and unprecedented way. The day-to-day reality is so much more intense and visceral than I could have ever imagined. From pain and blood, Luke was born into this world on a muggy July night. I have had to mourn the loss of the life I thought I would be living in my early twenties. I still mourn it, sometimes. But now, I am driven by a love so fierce, primal and instinctual, it is unlike any love I have ever known.

To me, painting is a raw, physical and powerful expressive process. It is a direct and passionate form. It parallels a side of myself that has existed long before Luke, yet it also resonates with the present: a messy, honest and stumbling chaos of motherhood. My work serves to record the objective reality of my son within the context of my subjective experience as an artist and mother. I work to confront the uncomfortable, and often taboo, emotions embedded in motherhood. My paintings attempt to give form and shape to a being that is in a constant state of movement, growth and change, not only physically, but relative to my experience of him.



# ALEXA DEPLAS

‘Seven’ Series - “Surprise”

*Mixed media, 46 x 36 x 6 inches*

As an art student at Boston College, the values of perspective and compassion have been ingrained throughout my Jesuit education. ‘Seven’ is a series grounded in and inspired by the “seven basic emotions” as originally identified by psychologist Paul Ekman. For each work, I identified one of the seven formal elements of art (line, shape, color, space, texture, value, and form) and partnered it with an emotion. The result of this process is a series of multimedia paintings intended to elicit one of these seven emotions. Despite evident variations in color, material, and theme, the series finds unity in the underlying common experiences and the psychologies we all share as emotional beings.



# STEPHEN GLEASON

## Hideaway

*Water color paper, nylon filament, staples, 2 x 22 ft*

For my senior project I created an architectural paper installation which is in dialogue with an original musical composition. In both, I attempt to translate the movement of the natural light through the skylight into sculpture and sound. Although light, music, and architecture are experienced by the senses differently, they all share the capacity to surround a person entirely. In addition, the underlying organization of their formal structures, namely time and space, are similar. To this end, principles of rhythm, harmony and form apply to all three media. Working at the intersection of disciplines, I intend for the viewer to engage the overlap where paper can be experienced as a dynamic instrument to conduct light and music can be perceived specially.



# CONCEICAO GOUVEIA

## Tree of Life

*Mixed media, 72 x 144 inches*

This series of paintings has been a refuge for me. When I experience physical or emotional pain, I turn to painting. I use syringes and a bright and saturated palette to create different patterns and textures to convey the complexity, vitality and vulnerability that runs through all life forms—billions of cells in harmony, which allude to a healthy “tree of life.” Many of the forms are influenced by my background and interest in embroidery and crochet. I see in the finished work how my emotional and physical pain has become embossed on the birch wood panel, much like embroidery is stitched on fabric.

Experiencing chronic pain makes it easy to concentrate too heavily on life’s difficulties. Painting reminds me how astonishing it all is as well.



# LUCAS MOCKLER

Hey Kids

*Oil paint and acrylic, 4 x 3 ft*

In this series of paintings I have been exploring the intersection of text and image . Using oil and spray paint on canvas, I draw upon street art and graffiti as well as formal painting elements. I start each painting with text that comes from a family saying or mantra, those words which form the backdrop of all childhoods. My hope is that the specifics of each mantra paired with the imagery will trigger a memory or experience from the viewer's own upbringing or environment. The painted imagery-- abstract forms, cartoons, great swashes of color-- are informed by associations with the text but are not intended as illustrations. The hope is to create a combustive combination of word and image.



# LIAM WEIR

## Still from AAAAHHHHHH

Film is by its nature a collaborative venture. It takes a lot of different skills--and

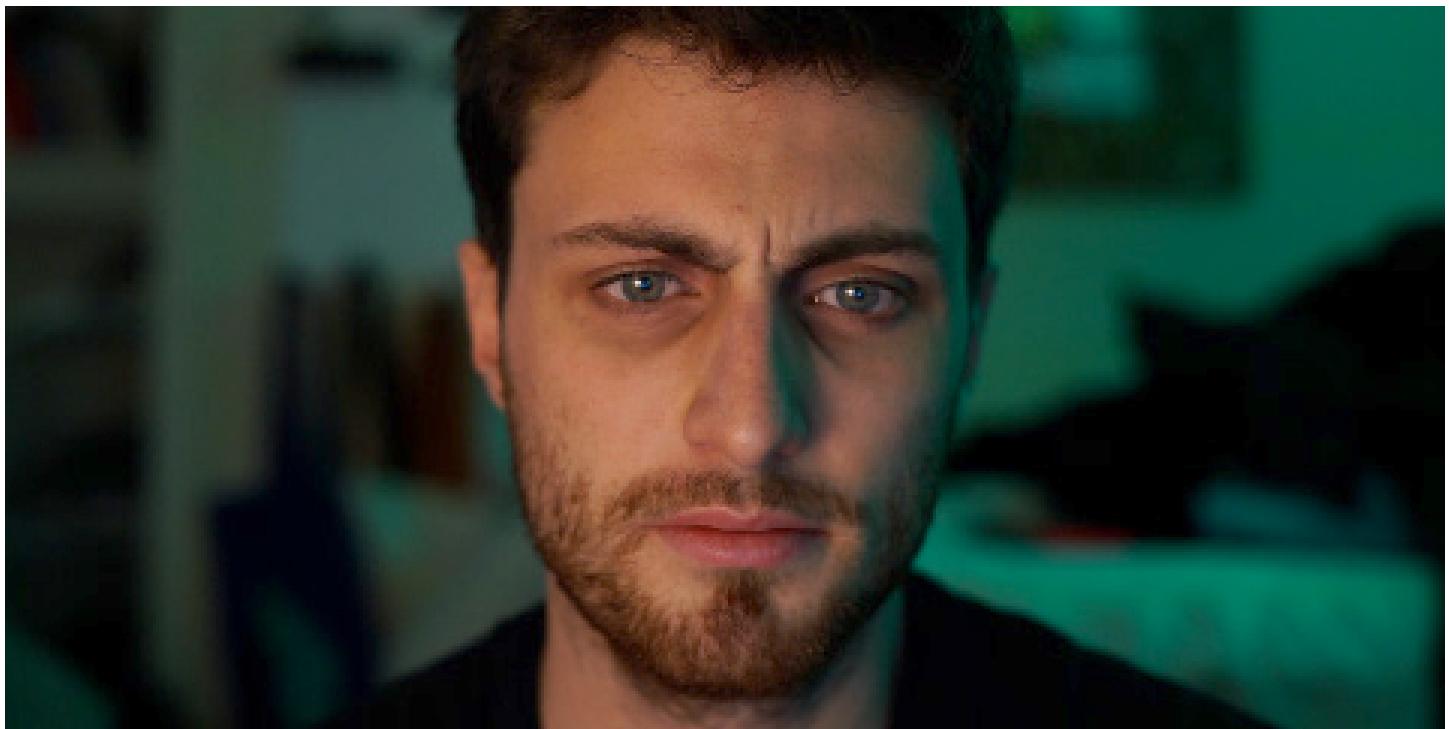
people--and it's proven to be a good medium for me because i have a lot of disparate interests: performing, writing, photography, videography, design--and I'm still figuring out how to put them all together.

AAAAHHHHHH, then, is an effort to take a scattered skill set, and make it feel like a

cohesive vision. I am an artist who's interested in the ways that young people blunder their way into maturity because that's where I'm at in my life.

AAAAHHHHHH is a Horatian-style satirical short film that exposes the way young men come to grips with their limitations. The protagonist Brendan Connolly is one such young man: he's dealing with the end of things--a relationship, college, and the uncertainty that this transitional phase brings. This piece serves as a small window into how Brendan gets dragged, kicking and screaming, into adult life.

I wrote, directed, and acted in AAAAHHHHHH. This short film required a team of over 30 people, which included actors, musicians, photographers, videographers, and set designers.



# STEPHANIE SHOU

## Detail of “Body IV”

*Mixed media and enamel on canvas,  
72 x 36 x 1 1/2 inches*

## Detail of “Body V”

*Modeling paste and oil paint on canvas,  
72 x 36 x 1 1/2 inches*

This series of work is my exploration of the emotional experience that comes from living with the physical reality of a body. Though the paintings are sourced from specific and personal emotional experiences, the abstract and non-illusionary quality of the work is meant to allow the viewer to make their own connections and interpretations. Each canvas is presented in a uniform size and vertical orientation to evoke a figural plane. The intention is to create a sense of mirroring for the viewer standing in front of the work. Gestural and three-dimensional mark-making is utilized to imbue each piece with a sense of movement, energy, and immediacy. This visual language is meant to parallel the intensity and vitality of the emotional experiences we encounter while existing in the physical world. Each piece contains different aspects of the figure--some evoke specific body parts, like the spine or torso, while others simply hint at the energy of a figure. The series as a whole seeks to manifest the relationship between flesh and feeling, to create a sense of embodiment through an engagement with the paintings.



# NOTE FROM PROFESSOR ALSTON CONLEY

Assistant Chair for Studio Art | Director of the Minor Program

The Senior Minors Project is a visual thesis. Each student generates individual project ideas—refining, reworking, and reimagining his or her way through a creative problem-solving process. It requires a focused approach, applied technical skills, and a sustained investigation that results in a distinctive body of work. The class allows students to integrate personal inquiries and research interests into a studio art practice. The integration of a visualized internal discourse with the selected materials informs each student's artwork. The exhibition reflects the variety of approaches and interests students have chosen.

Witnessing such a personal journey of discovery for each student has been a pleasure. Whether they were refining visions built in earlier classes or taking on new directions in their art, their growth and development has been notable. As the teacher in the position of guiding them through the semester I want to thank them for their hard work and persistence along the way, and congratulate each for the voyage and the achievement.

# MINORS



# PERRY BOWERS

My painting process involves repetitively layering color and image until I reach a moment of realization, cohesion or satisfaction. It is a process of discovery – a space where I can imagine and appreciate the unexpected. These oil paintings focus on light in atmosphere.

The structure I choose to work within was landscape. This parameter was loose, often morphing as I rotated the canvas' orientation, erased with sandpaper, and blended and glazed pigment. Often a scene transformed into an imaginary world.

In spaces, whether dreamlike or natural, the wonder of human life is realized. If we are open to it, we can feel this connection to our environment in our innermost selves. I hope my paintings' specific use of imbedded light evokes this realization.



Sky

*Oil on canvas, 36 x 42 inches*

# BLAINE BROPHY



Untitled  
*Pen and marker, 12 x 12 inches*

My work is a children's book adapted from a story my father told my sister and myself when we were younger. My work is primarily rooted in the personal and family-oriented nature of the story. My passion for my family and the small but meaningful role that 'Little Ruthie Tate' has played in my life are the main motivating forces behind my work, and I hope that my love for the story and the characters shows through in the final product. I am interested in exploring how I can convey the family history behind the work in a way that is more universal. One common thread in the work is repetition, such as the books on Ruthie's bookshelves and the inclusion of Thorp the cat on every page.

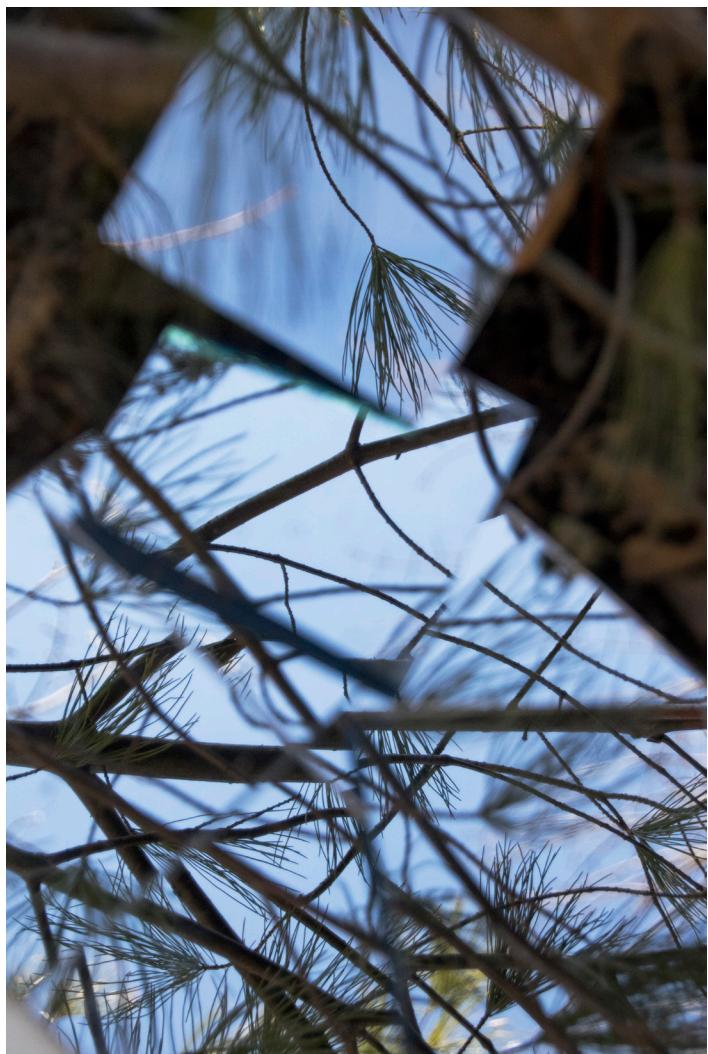
I am working in pen and marker because they allow me to add small details and the cartoon-influenced style that has personal relevance. I am visually inspired by Bill Watterson's work on Calvin and Hobbes as well as many of the other Sunday comic strips from my childhood, as well as Erin E. Stead and her work on books such as A sick Day for Amos McGee.

# CAROLYN CAHILL

## Reflected Abstractions

*Digital photography and mirrors, 20 x 13 inches*

My mission is to use mirrors to better understand and further investigate my environment. The mirrors act as a tool to bend and refract light in unique ways and to capture hidden patterns, layers, and abstractions within my ambiance. Viewing my surroundings in this way allows me to establish new relationships with nature and every day objects. I am inspired by Robert Smithson's work with mirrors and was impacted by his philosophy of seeing the world.



# JACYLN CHAN



**Xi Shi**

*Ink, sharpie, lipsticks, acrylic paint, tempura paint,  
silk cloth, 48 x 48 inches*

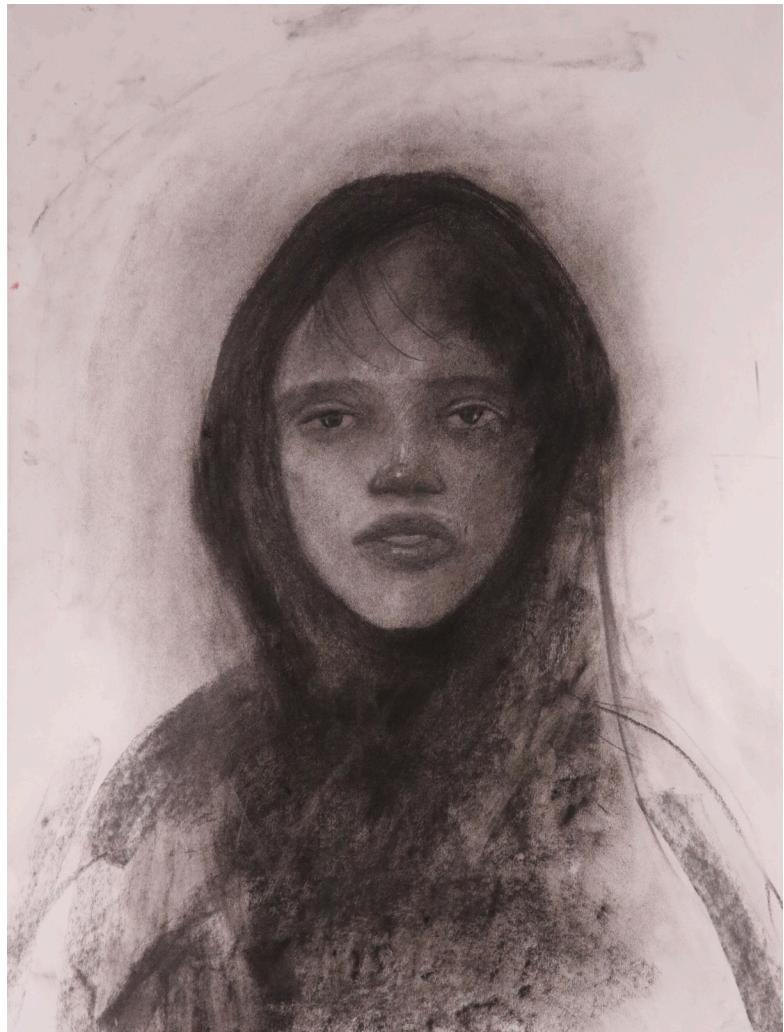
Embracing my Chinese heritage has not always been easy for me. Growing up, I felt embarrassed whenever I heard my mom speak in Taishanese (dialect) in public or when I brought fragrant leftovers to school for lunch. I didn't want people to view me as different, and it didn't help that I physically stood out from the rest of my white classmates. Over the years, I have become more comfortable with sharing my heritage with others.

The multiple works I have produced for my exhibit act as a way for me to create a visual dialogue with strangers. I explore my identity as a Chinese-American woman through these pieces of art by fusing Chinese subject matter and Westernized art styles – three-dimensional illusion, ultra-pigmented colors, and collage. My main subjects are traditionally clothed Chinese women, as representations of female beauty. All of the female figures are adorned in layers upon layers of silk, an important fabric in Chinese culture.

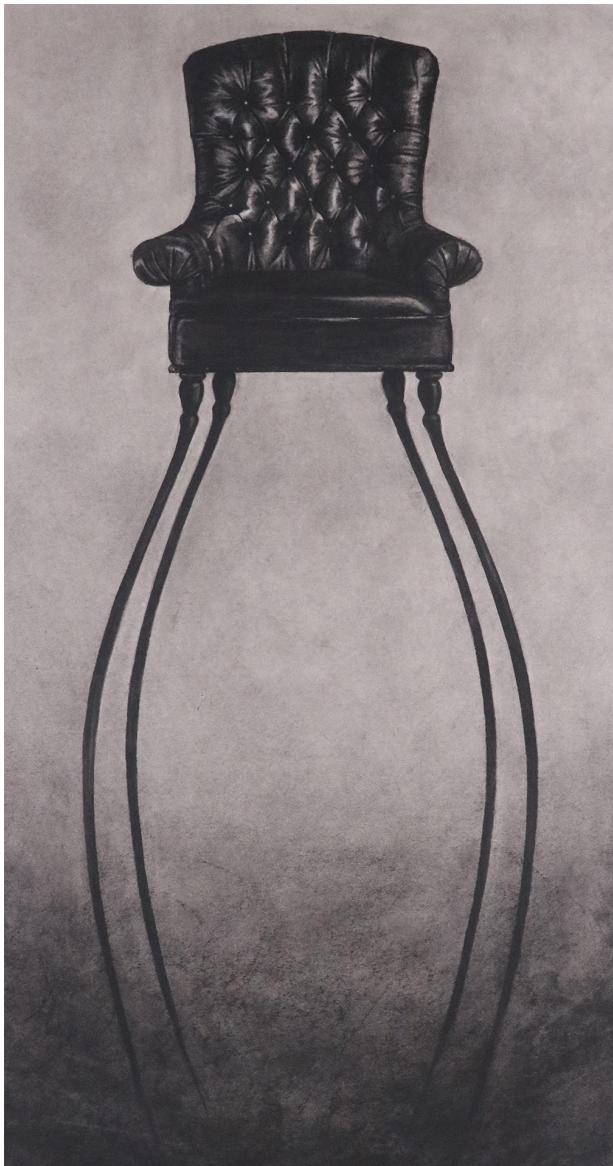
# JOSHUA CHOI

The Vague  
*Charcoal on paper 24 x 18 inches*

My work explores the boundaries of a finished art work, and the viewer's response to the vague and implicative nature of drawing. Using graphite and charcoal as an investigation into representation and the subjective nature of viewing art, I explore what it means for an artwork to be finished and for whom it is finished: the artist or the viewer. While my drawings never show a complete rendered image, the elicit power of the imagination combined with the suggestive human form is all that is necessary for the viewers to complete the work for themselves. Ambiguity can create its own coherent language and if, at the end of the day, an unfinished piece can evoke the same emotional response as any other work, is the piece not finished? Come delve into the eternal question of how and when something is...



# GRACE CUMMINGS



High Chair  
*Compressed charcoal on paper; 36 x 15 inches*

I work with charcoal because I like the mess. I like laboring to create my art, using my hands to wrestle with the smears until I get it just right. My process is slow, constantly working and reworking. But this is the only way I can pour myself into a work: by being hands-on and tactile. These works are a response to a very transformative and healing time in my life. They are an outpouring of myself at the most vulnerable and exposed I have ever been, linked by the common thread of impossible, empty environments and stark contrast between light and dark values. Invoking the vast space inside the mind that holds all of our memories, these drawings are engaged in a dialogue with how our memories are often idealized and distorted. In my efforts to expose the vulnerability of my past, I hope that my work is initially uncomfortable for the viewer. I call on viewers to take an authentic look into themselves and their own experience.

# IRENE G. DEMOULAS



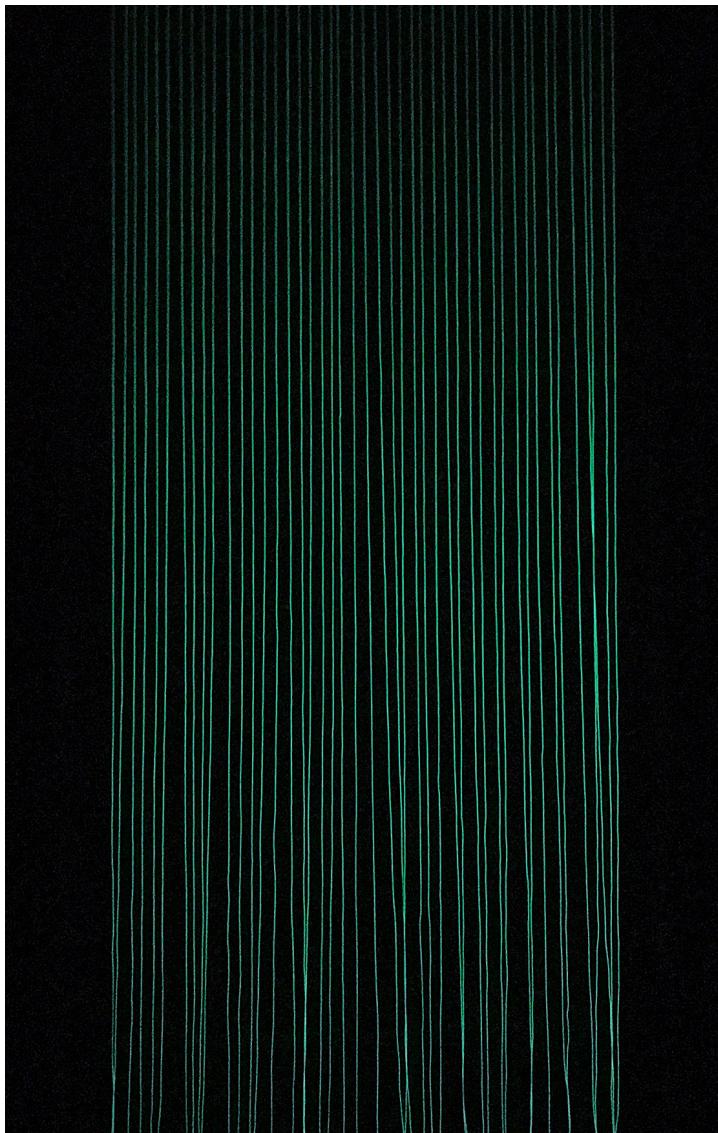
## Food For Thought

*Digital photography, 6 photographs, 16 x 24 inches*

I work in photography making still lives of food. As my family members are all food merchants, I have been exposed to a wide range of food products all my life. I have always been fascinated by the way nature has crafted such an amazing variety of food in an infinite amount of colors and textures. Photographing these creations of nature and capturing the true natural essence of the color of food has become a passion of mine.

My work focuses on complimentary color and engages in a dialogue with the natural colors of food under varying aspects of light. I enjoy working with tungsten and occasionally fluorescent lighting to brighten the colors in my work and create a sharp contrast with a background. This particular project is shot with a canon rebel t6i DSLR camera.

# XINNI DING



Ephemera (The Lightfall)

*Glowing strings, 8.2 x 4 x 4 ft.*

It is believed that before the invention of writing, ancient people tied knots on ropes to record their experiences. Those knots were the materializations of memories to remind people what they had done. In my work, I used strings not to record but to create an experience of memory, time, and loss. Walking into the dark room, the spectator will find a column of strings glowing in the dark. The spectator can touch, feel, hold, or be enveloped by them. A repeated cycle of light and dark makes the spectator conscious of the passage of time. The glowing string's fading luminosity is a visual representation of personal memories. People are surrounded by them and simultaneously losing them. Just like the light of the strings, no matter how hard we grasp them, memories inevitably fade away.

# KRISTEN JOHNSON

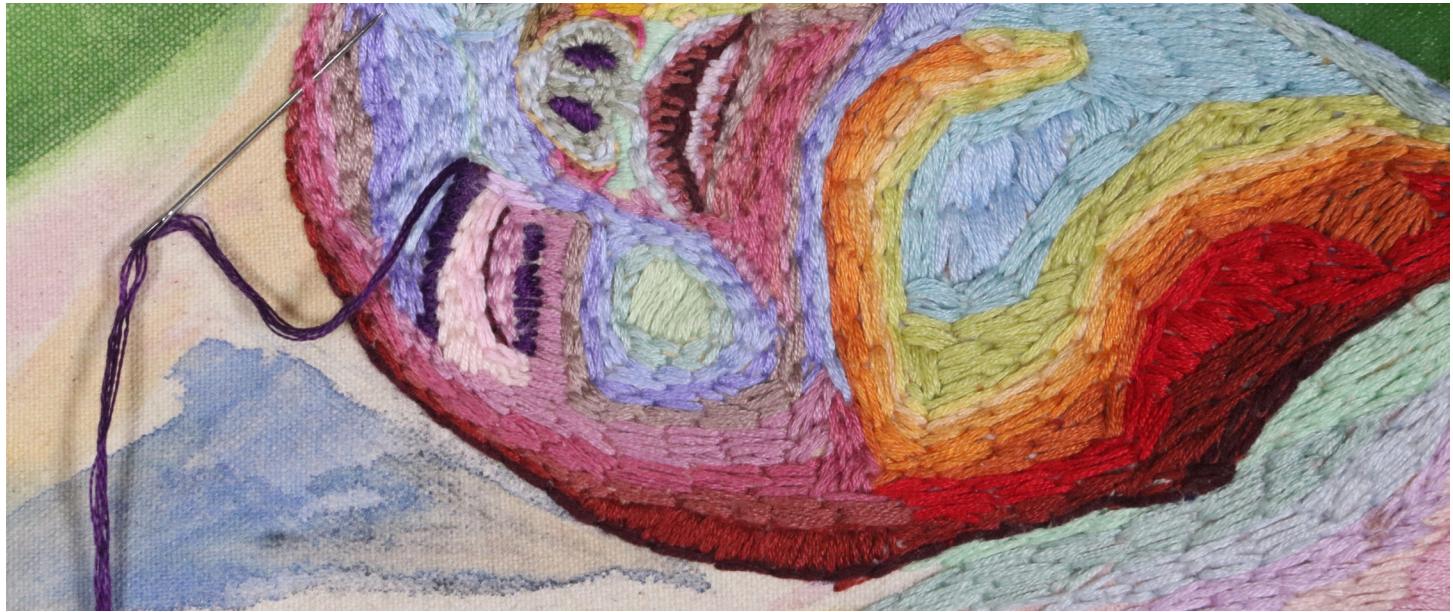


New England in the Fall  
*Oil on canvas, 24 x 48 inches*

I have created a series of panorama landscapes all done in oil paint on canvas. Each one represents a different season of the year from locations I live in or have traveled to. I photographed each landscape and stayed true to the image, but throughout the process of each painting, moved away from the photo and into my own imagination. I used my imagination

to saturate and exaggerate the colors in each photograph to explore how color relates to the feeling of a season. The inspiration for my use of color is drawn from Wolf Kahn and Andre Derain. I was also inspired by the colors and mark making of Monet's oil paintings. I want the viewer to feel transported to the season of each painting.

# RACHEL LOOS

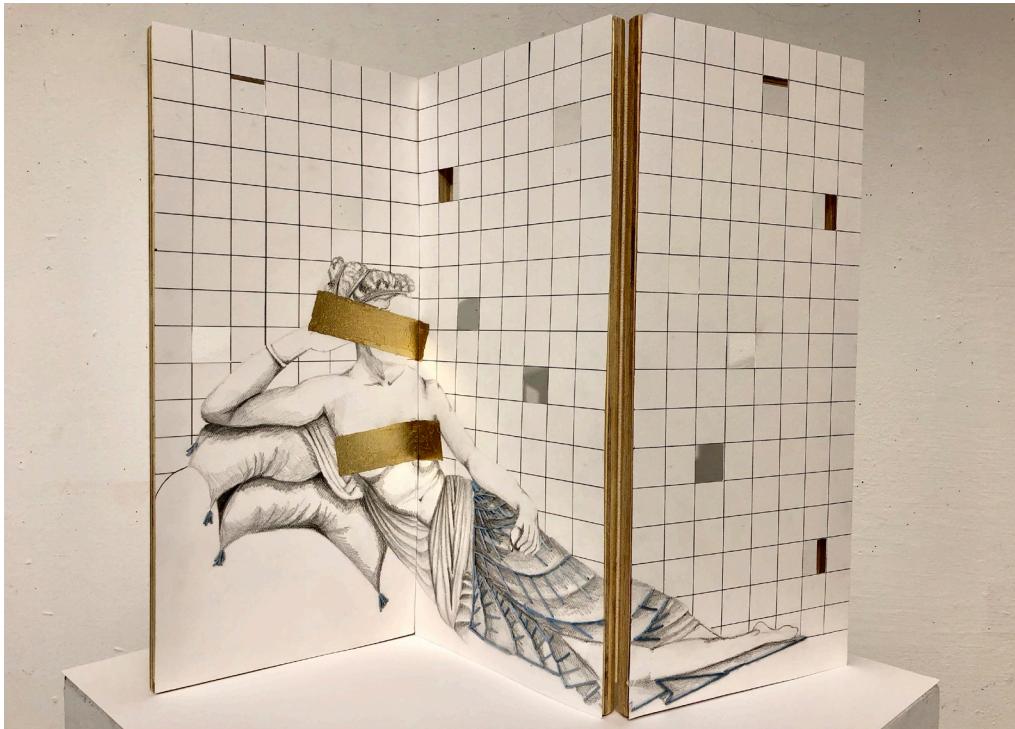


Untitled (detail)  
*Thread on canvas, 32 x 46 inches*

I am inspired by the recent revival of embroidery and other historically female crafts on social media, and also by women's ability to share their ideas and inspiration across social boundaries such as age and location. My works focus on how the female form fills space. I depict women in relaxed, submissive, sexual poses, traditionally imposed by men to objectify female bodies for pleasure. As a woman, I use the historically female-dominated media of embroidery to reclaim the female body and feminine sexuality. I combine this medium with oil paint to demonstrate that embroidery can act as

a form of painting. Stitchwork is a time and labor intensive task. Though the physical process of stabbing a needle in and out of fabric can be tedious, it also provides a meditative, repetitive outlet for my frustration and ambivalence about living in a female body. While embracing sexuality can provide a sense of power for women, it can also put us at risk for ridicule and gender-based violence. Common elements of rainbow colors and the distortion of light unite my works and provide a sense of cohesion, despite the differences in media.

# HELENA LOW



Aphrodite

*Mixed media, 18 x 24 inches*

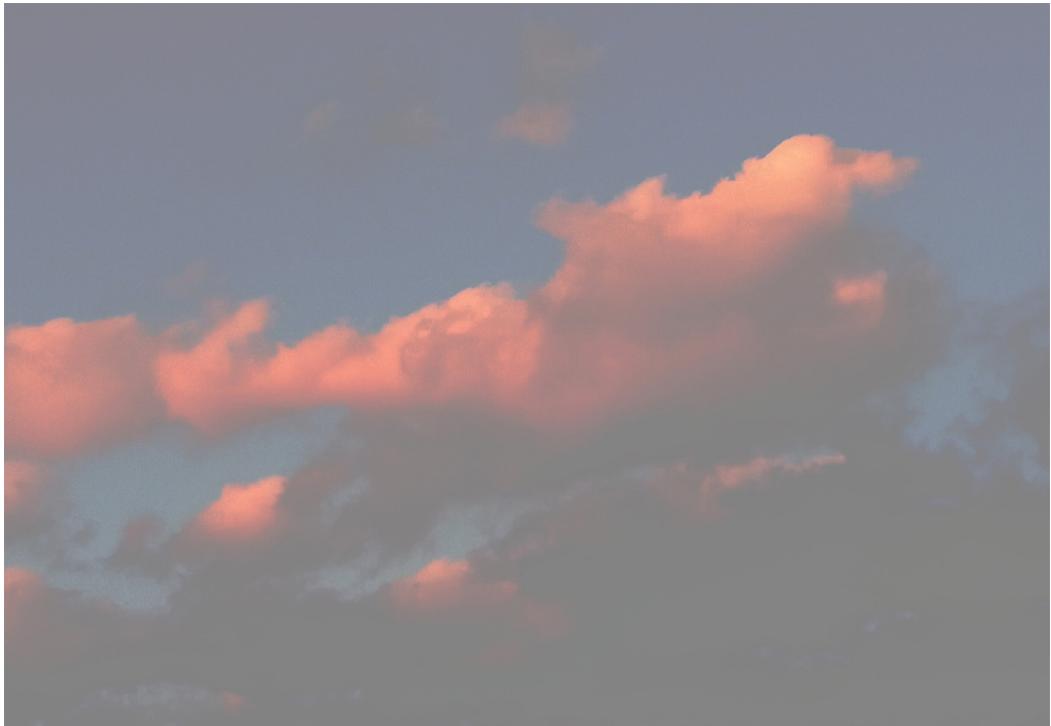
Greek mythology historically served as a set of guiding teachings for the ancient Greeks regarding their origins and nature of their world in the form of narrative, complete with a diverse cast of characters personifying the extremes of human behavior. The goddesses have a vast array of roles in these myths, their power, strength, and vulnerability serving as a guiding example for women of their time.

In these works, I put this beacon-like

quality of the greek goddesses of Olympus into conversation with today's contemporary feminist fights that plague every walk of woman. The use of gold leaf and the free-standing design of the screens denotes their deep value and innate strength, while their poses demonstrate their vulnerability in the realities of our world.

*Special thanks to my industrious father for helping bring these screens to life*

# HENG LI



4:45pm

*Digital photography; 28 photographs, 8.5 x 11 inches*

Inspired by the ideology of conceptual art and Douglas Huebler in particular, my process of photographing is used not merely for documentation but questioning of the documentary capacity and the real purpose of photography. Taking photographs of the clouds, at 4:45 pm each day, is the practice of my work. Looking up to the sky, turning on my camera, raising it up, and capturing the exact shape and color of the cloud at that moment, is the main process. It provides me an opportunity to stop doing or thinking

anything, at that specific minute of the day, and give myself a space to contemplate upon my “presence”, meaning awareness of the self, and self in relation to an immense external world, in a metaphysical sense. It is the process of taking photographs of clouds, rather than the final product of photographs, that is more significant to me. In this way, taking photographs of clouds becomes a window of communication between my external and internal self.

# YUNER LI



**Relationship**  
(noun.)  
- “I love you.”  
- “Do you have any evidence to support your statement?”

Relationship of Fantasy Series  
*Digital painting, 8 x 8 inches*

Getting outside is good for the soul. Through my artwork, I try to bring the outside in. Inspired by Joseph Kosuth, I use daily objects as the common denominators of our personal environment and alter the meaning in a humorous tone. A disconnect exists between the image and the commentary text stresses a positive surprise to some of the participants. Indeed, my artwork

takes a critical view of social, political and cultural issues based on my personal background. My work is a transformation of common daily objects and human faces, questioning the underlying attitudes, exploring lies and fears behind it. Art making is my way of responding, to both the world around me, and my own internal struggles.

# SAMANTHA NG



Change

*Acetate paper, acrylic paint, pen. 14 x 17 inches*

The subject of my work explores the idea of restlessness. According to Father Michael Himes, restlessness is what makes us human, moves us forward, makes us grow, and deepens our joy. My work is engaged in a tension between embracing and fighting my own restlessness. I work on acetate sheets because the transparency allows me to compile multiple simple layers to create a complex piece. I am

intrigued by the ability of the material to layer one image or color on top of another to form a dynamic composition. With the space between each layer, each piece shifts in relation to the viewer and the viewers changing point of view, movement aids the restlessness of the piece. By seeing my work, I want the viewer to be encouraged to sink into their restlessness.

# ELIZABETH MCGOVERN

I feel most comfortable dwelling in a place between some alternative reality and some familiar dream. I think what most intrigues me as an artist is transporting the viewer far away - to an impossibly colorist landscape, a folk story, or into their own psyche. With this series, I wish to create a sense of entrapment between familiarity and uneasiness through a humorous, yet confronting, ultra-flat depiction of my nightmares.

All four pieces depict one or both of the characters that have been manifesting themselves in my nightmares for many years. In my head, they are fully realistic, human-like beings that appear to have been through some nuclear disaster or are extremely deformed. But when I watch in my sleep, I cannot look away. Sometimes walk next to me or behind me. Sometimes they stand in the middle of the street attracting a crowd with their appearance. It seems to bring me this sick feeling of entertainment since I have grown so accustomed to them. I watch people wonder what they are. Even though I also have no idea, we know one another very well. After all, they are made of my nervous sleep.



The Sleepers  
Oil on canvas, 48 x 36 inches

# JUAN C. PORTELA MEDINA



Saw You In a Dream

*Graphite pencil, ink pen, charcoal, and colored pencil; 13 x 14 inches*

Every day, we are overwhelmingly flooded by visual stimuli. Therefore, it is important for me to work with images that make me pause and feel a sense of presence. This project was a process of introspection and reflection. I explored where I see beauty and what I find desirable through photographs. Nan Goldin and Egon Schiele have inspired me by capturing beauty through their sense of composition, color, and line. Both artists are vulnerable and sometimes disturbingly raw in their work; they explore what it means to be a person, focusing on themes of lust, passion, and sexuality.

My work is engaged in a dialogue with multiple forms of media and inspired by different sets of photographs. They were all slowly and methodically planned before they were finalized on paper, leading me to overthink my ideas and to constantly change them. My goal is to achieve compositional and stylistic balance where seemingly separate subjects and materials come together harmoniously. From my work, I want the viewer to take a sense of curiosity, of wonder and serenity.

# EMMETT WALSH

In my project, I am grappling with the artistic representation of human body in terms of anatomy and illness. I am portraying illness by inverting the figure, working with my background in biochemistry to externalize the internal anatomy: the skeleton, the arteries, and the veins. Working in oil paints allowed me to juxtapose this scientific knowledge with the inherent beauty of these traditional materials. I am mainly interested in shifting the perspective on how the human form, one of the most commonly rendered images, is represented. Due to this, Egon Schiele has had a heavy influence on my work: the unique styling of his figure paintings inspired me to experiment with mine. My process has been years in the making; I have wanted to combine my love for art and science for my entire undergraduate career, and this project is the culmination of years of experimenting with different ideas and themes to capture this passion.



Love's Last Stand  
*Graphite and ink, 16 x 12 inches*

# ALLISON WARD



Exposed  
*Oil paint, 24 x 20 x 1.5 inches*

My work, entitled “Love’s Last Stand”, is primarily a story, illustrated using graphite and ink. The primary visual inspiration for this piece is Frank Miller’s seminal graphic novel *The Dark Knight Returns*, and the story and characters are inspired by Neil Gaiman’s *Sandman* series. As in *Sandman*, the characters in my story are all embodiments of concepts and phenomena. In this case, my characters are personifications of aspects of human traits and qualities, allowing me the ability to tell an abstract story in a very direct manner. Love serves as our protagonist and initial narrator, while Selfishness exists as the primary villain. The piece is not subtle, and the fantastical characters are not mere symbols, they are what they represent. I want the viewer to easily discern and thoughtfully engage in the story’s theme. The bleak setting and ill fates of our “heroes” serve as a cautionary tale, an especially salient warning given the current climate of our country and world as a whole. Yet the story ends with hope and victory, as there is always hope where love still stands.

# ABIGAIL WHELAN

My work explores the ever-changing coastal landscapes of the Jersey shore. The importance of this landscape in my life, and the ways in which this strip of coastline has inspired me are countless. My painting focuses on the constantly fluctuating colors found in the sea and sky, and explore how those colors create memories. I work with oil paints on canvas due to their ability to layer, blend and change colors. Each painting is an attempt to achieve the same type of mental peace felt while at the beach. In this way, the process of painting becomes almost as important as the final piece. Each work is connected by the simplicity of the landscape- sea, sand, and sky. However, there are smaller moments of tension in each— a wave just about to break, or a darker cloud amidst a clear sky—that create movement and depth. I am interested in exploring these smaller, quieter moments at the seashore, where the drama is found in the colors and the wind. I hope the viewer is transported to an equivalent natural experience in their own lives, where they have been grounded through the beauty of the smaller moments.



Sea Girt, June 2017  
*Oil on canvas, 36 x 24 inches*

# RENGU ZHANG



Inception

*Watercolor and charcoal on paper, 14 x 22 inches*

I want to emote through lines, textures, layering and juxtaposition while controlling selection. Working from observation, I synthesize and abstract. The journey involves experimentation. Throughout the process, words that came naturally while producing a work were incorporated. Gradually I gravitate toward the narrative power of words combined with imagery. Selected elements speak to one another. The impulse makes sense and I hope the feeling evoked makes sense.

I am drawn to the subject of fruit whose imagery conjures up the cycle of birth, growth, decay, return to earth, and rebirth. Implied are the inevitability of aging, death, and the invisible dictatorship of time. I am moved by the recent death of my grandfather in creating these works and by poetic Chinese funerary banners in remembrance of the dead. I feel compelled to say something about the passage of time, a funeral missed, and the sickness I experienced.





