a message about the
MAJORS PROJECT:

The works in this exhibition and catalogue were done by Boston College studio majors during their senior year. The Senior Project is much more than a requirement that must be fulfilled in order to graduate. It represents a significant step in the difficult transition from student to young artist. The ten artists in this class of 2014 struggled long and hard with their ideas, emotions, work habits, technical issues and budgets to bring into focus and give visual life to their very different visions of what art and the world look like. The exhibited work is a representative selection made from the huge number of works produced by these former students during the past year.

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

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

-Andrew Tavarelli
Assistant Chair, Fine Arts Department
Director of Senior Project

MAJORS

Michael Amigron :: Jamie An
Henry Bunkall :: Elizabeth Connaughton
Olivia Curry :: Elizabeth Floriano :: Patrick Hughes
Magdalena Lachowicz :: Olivia Natale
Paulina Rodis
I am interested in the power of the female gaze and the curiously subtle nature of traditional portraiture. I have chosen to use analog photography as my mode of representation because it is inextricably linked with the history of the photographic portrait. Playing with the idea of the backdrop, I have taken scenes, particularly land and cityscapes, and photographed my subjects in front of them. The backdrops reference the push and pull I feel between my distant home life and existence at school; the backdrops are equal players with the subjects – an undercurrent with which they interact. By utilizing multiple light sources, I aim to suggest that something in the scenes is amiss, leaving the viewer to question the believability of the images.

Combining scenes with subjects that have never existed together in real life, my work engages in a dialogue with constructed memory. By the same token, it is important for me to both chronicle and archive my experience (through images) of those who I am bound to in this lifetime; my models are my close friends who have individually, and as a group, become icons of my history. It is my goal to elevate their impact via a modern take on backdrop portraiture. It is through this synthesis of elements that I hope to create a slight visual trick, leaving the viewer struggling to reconcile whether the image in front of them is an authentic representation or a constructed depiction.
I’m interested in perception, modes of viewing and experiencing the world. In particular, it is a matter of phenomenology as opposed to ontology. It ultimately boils down to fundamental questions: how we think, what we see, what is and is not. Philosophers and scientists alike deconstruct and analyze the world to understand and theorize about the way things are. Artists are no different in that we try to make sensible representations of what we observe.

In past years, I’ve been heavily influenced by Paul Klee; not by his style, but by his credo, “art does not reproduce the visible, but makes visible.” I draw my inspirations from literature, philosophy and science. There exists a level of abstraction that seems to tear down the very fabric of reality, where common sense becomes obsolete. It fascinates me to think about Schrödinger’s cat or Plato’s Forms. My process is more of an investigation, not an answer to a question. It can be this or that, or both (much like Schrödinger’s cat).

My work is based on a short story called “Tlön, Uqbar, Orbis Tertius” by Jorge Luis Borges, in which he describes an alternate world. In this world, people speak a language without nouns; instead they use strings of adjectives to describe things without having ‘names’ for them. Here, “moon” becomes “aerial-bright above dark-round,” or “soft-amberish-celestial.” Hence, there can be many ways to describe one thing, and yet one phrase can describe many things. In a world where there are no ‘things’, ontology is an alien concept. Reality is no longer an objective truth, but a subjective one.

With a list of adjectives, such that their true objects of depiction were hidden from me, I let the words invoke my imagination. What they were supposed to be is of little concern to me, but rather what they might be, or what I perceive, imagine, and desire them to be.
My interest in portraiture is formal. The structure and anatomy of the face are what fascinate me. Although I understand that one can make assumptions about characteristics based on the structure of a face, I am looking for something more, more of the spirit of the person. I’m ultimately looking for myself.

The process of drawing and painting is what intrigues me more than the product at the end. Different materials require different types of handling and each medium requires a different problem and outcome. The charcoal drawings I am making are formal and observational. I’ve recently been working on drawings that suggest two figures or multiple objects to create a narrative. The tar paintings and the mono-prints are primarily experimental; they go beyond the purely observational to the intuitive.
My work explores the philosophical aspects of architectural design. Through my studies in philosophy at Boston College, I was exposed to a new realm of meaning behind design. I became fascinated by the idea that certain spaces and orientations could not only symbolize different values, but also elicit strong emotion in people. Architecture facilitates human dwelling on Earth. It is design that gives man an existential foothold and enables him to live the life he chooses.

In dialogue with the ideals of famous historical philosophers, my architectural models engage in a design of space in ways that can cultivate different emotional environments. In this process, I attempt to make the clearest connection between these immaterial values, and the abstracted physical manifestation of these values in the design. Inspired by the works of Saint Augustine, Jean-Jacques Rousseau, and Friedrich Nietzsche, I have designed three structures that engage their respective ideals.

The first reflects upon St. Augustine’s narrative of ascent he details in his Confessions. Mirroring his transcendental (conversion) experience, the walls of the structure dissipate with each level that rises above the ground. Upon climbing from the enclosed ground floor to the wall-less top level, one gains an entirely new perspective. The second symbolizes Rousseau’s “Amour Propre et Amour de Soi”, the love of self and love of others. The collapsing and unfolding walls of the dome both create a nested, encompassing structure, yet invite in the outside through its openings and balconies. This creates a dynamic composition between interior and exterior. The third reflects Nietzsche’s notion of the universe as meaningless and mechanical. The systematic organization pulls away from nature and reveals a calculated, rigid design.

I invite viewer to imagine how it would feel to inhabit each of these structures. I want them to explore if there is a feeling of comfort, unease, connection with nature, emptiness – to delve into the overall meaning the spaces might convey. The viewer should leave themselves open to question the values these spaces may cultivate and explore how these structures embody different philosophical ideas to foster their respective ways of life.
I believe that the purpose of a photograph is to enable us to relive the captured moment. A photograph in and of itself is not a memory since memories consist not just of sight, but of smell, touch, hearing, and all other senses. However, a photograph (particularly those of places or people we have never seen) can prompt us re-imagine important moments in our lives, and broaden our horizons by making us consider the setting, style, and subject in ways that we were previously unable.

My artwork is an exploration of the relationship between people and their surroundings. I use black and white film as my medium of choice to capture a range of emotion. To me, the wide range of tonality and contrast in black and white film adds drama and beauty to my photographs. By using a medium widely considered to be “dying out,” I also want to underline the fleeting nature of the moments that I have captured.

I am influenced by my close relationship with my family and friends, and my desire to retain memories of them that might otherwise have been forgotten. After viewing my work, I want the audience to be more aware of the connections between them and the people and things around them, and also to remember to treasure even the smallest of memories.
My project employs drawing, collage, and costume design. All three engage in a dialogue with human form and emotional expression. I work mainly with fabric and sewing instruments to create hands-on artwork. I explore the relationship between the human body and the weight of different fabrics.

The colors and textiles of the garments reflect my initial intent to use the symbolism of the Queen of Hearts playing card as inspiration. My research illuminated the dual nature of the Queen of Hearts: on the one hand harsh and authoritative, on the other, protective and passionate. This is expressed in part through my fabric choices—from the natural satin to the textured leather epaulettes and appliqués.

My design process is therapeutic and tactile. The designs of iconic fashion empires, such as Alexander McQueen, Jean-Paul Gaultier, Christian Dior, and Coco Chanel predominantly influence my work through their avant-garde aesthetics. Costume design journeys beyond women’s fashion and enters the realm of art. This is the main attraction for me.
My work is very much a lens through which I see the world. My imagination is always wandering, creating monsters and stories and characters which dominate much of my free time. I try to find ways to bring these stories out whenever I can, to show them to people and allow them a glimpse into my mind, using art as a means of communication. This desire for narrative led me to the traditions of graphic novels and comic books, a medium which in recent years has come into its own. Using the existing tropes and structure as a starting point, I was able to experiment with and manipulate this structure into a form congruent with the narrative I had built for myself. I showcase my own concerns and thoughts about loss and life in the form of an arcane adventure.

For this project I was inspired by the tarot card mythos, an old means of fortune-telling. Each card of the major suit (the Major Arcana) has a particular story, character, persona attached to it. I drew on these stories along with the imagery associated with them to create characters who could interact with each other in the world I created. I put together a book that was visually diverse, yet cohesive as the pages turned. I incorporated these classic tarot symbols with my own brand of digital collage and illustration.

I have been influenced by contemporary illustrators, both digital and analog. Pendleton Ward’s portrayals of the figure, Ray Frenden’s use of brushes, and Noelle Stevenson’s composition of panels are all in dialogue with this new age of technologically driven creation, a discourse which I would like to add my voice to.
Always intrigued by the way things interact, my work explores the relationships around me, be they between individuals, objects, or both. I find inspiration in the way that light caresses an object, how spaces are punctuated by objects and the way people interact. I use my photography as a means of conveying this. While exploring these relationships, I use other mediums to enrich my photographs, employing text, drawing, painting, and manuscript imagery to allow for the intermingling of not only subject but also mediums.

Inspired by Sophie Calle’s work, my exhibition is centered on the relationship between my mother and me and how, despite our tight bond, there is much which she does not know about me. Of the things which I have kept from her I chose those which touch upon some of the darker moments in my life, knowing fully the risk I am taking in revealing myself so frankly. My art is a magnifying glass with which I look at the world and now have chosen to turn onto myself.
My art is an examination of how combinations of images can generate meaning, and how that meaning can be nuanced through color usage, composition, and personal subject matter. This installation of images takes inspiration from a nonlinear, open layout comic book. I depict animals so that I can get my point across while still allowing the viewer to have his or her own interpretation. We imbue animals with certain humanlike qualities and characteristics (such as “sly as a fox” or “loyal as a dog”), so the image of an animal automatically stirs up countless associations.

Whimsical elements, bright colors, playful patterns, and silhouettes are common themes in my work. In order to fully encompass the spirit of the idea that I am exploring, I use many different media (such as watercolor, oil, pencil, charcoal, and collage). This often leads to a contrast between graphic and painterly elements and results in an intuitive art-making process. The depiction of familiar subjects (such as animals and food) makes my work accessible to a wider audience.
Through shape and color I attempt to connect to a deeper, more meaningful part of the world. I am interested in exploring intense color and variation, while limiting compositional shape and range. My art begins with the construction and development of each individual piece and is largely process driven. It is an exploration of meditation in an obsessive fashion. I work in a dialogue with mindfulness and various theories of color, both academic and cultural. Drawing from ideas about color from artists such as Albers and Rothko, I start with rectangular shapes and manipulate them into circular forms in part owing to a meditative understanding of the importance of mandalas.

My work then moves into a second part, the presentation of each individual piece. One way in which I put these pieces together is through the creation and manipulation of an installation that reflects the way I visualize the world. As I make decisions about placement and form, I work intuitively, reaching out to my understandings of illustrative diagrams, rugby theories, and visual consonance. To do this work, to make this art, I use graphite pencil, markers, and white paper – to discover interactions between shape and color. Beyond the installation, I also have other methods in which to present my work: one is by filling books with endless variations of these geometric patterns, another way is by creating a video animation which sets color into motion and adds the dimensions of time and sound. In total, the impact of color, with its formal, cultural, psychological properties presented in an abstract manner affords the opportunity for me to convey my ideas and allow a viewer their own.
a message about the

MINORS PROJECT:

Welcome to the 2014 “Selections from the Senior Project” Exhibition!

The minor in Studio Art at Boston College provides students with the opportunity to integrate 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 bring their unique experiences and bodies of knowledge from other disciplines to bear in the classroom, 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, biology, human development, English, communications, 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 a pleasure and honor to direct the 2014 Art Minors Exhibition. The culmination of the program is this exhibition of work, the 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 creativity is a continual source of re-inspiration for your artist-teachers.

-Sheila Gallagher
Associate Professor, Fine Arts Department
Director of Minors Program

MINORS

Jane Barry :: Amanda Beiner :: Chelsea Brewer
Maggie Burdge :: Olivia Ciardi :: Kayla D’Ambrosio
Chelsey Frost :: Kathryn Georgakopoulos
Grace LeClair :: Derek Lintala :: Zoe Lombard
Katherine O’Connor :: Lauren Passaro
Priscilla Restagno :: Cagla Sen
Kathryn Sundburg :: Kelsey Wrick
My work takes place in the site between photography, drawing, digital manipulation, and personal experience. From the inspiration of a single moment on December 19, 2013, when I photographed the Throgs Neck Bridge, NY, I work and rework the image—tearing, marking, scanning, tracing, and reprinting. This repetitive process, which might seem boring for some, for me is a playful form of peace, and how I establish the connection between memory and image making.

Conceptually I am interested in how we capture experience. How a split second can be recorded photographically, and then pulled apart and manipulated to uncover and recreate meaning and emotions. Through the process I looked to self examine how something so dark in the past could be overcome by light in the present. In the work “Rip Tide”, a personal trauma is transformed into something positive through the act of art-making.

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**JANE BARRY**

major :: History // Education minor :: Studio Art

mixed media  

Rip Tide, 2014, ink and paint on watercolor paper, 24" x 100" 

This gridded set of images began with a single photograph of an isolated house in the mountains of New Mexico. As an exploration of how we view complex landscapes and images, each piece of the grid highlights one or two specific visual elements of the landscape as a means to analyze the original image. By isolating visual elements such as line, color, shape, and perspective, which reappear throughout the grid, this piece emphasizes the many ways that we see and interpret the visual properties of our surroundings. Each unit of the grid can stand independently of the others, presenting beauty in its simplest form. Seen together, this piece stresses the complex matrix that surrounds us every day.
The "bipolar gift shop" consists of whimsical objects, which are inspired by scientific perspectives and show the humorous side of bipolar disorder. At the age of 19, I was diagnosed with bipolar disorder, a mental illness characterized by extreme mood swings from depression to mania. The erratic nature of this condition leads to constant instability and uncertainty. In order to find some stability and logic in the midst of chaos, I began to try to uncover mathematical patterns in the disorder.

After studying many equations, I found a function that produced a graph that accurately depicted my bipolar experience and the impact of medication on my mood. This graph became the foundation of a Candy Land game board. Further exploration shed light on the genetic nature of the illness. Recent scientific research has identified certain genetic markers within chromosomes that are linked with bipolar disorder. I sketched those over another mathematical graph that depicts the parallel mood swings of a parent and child. This image in turn inspired a variety of playful "gift" items, including a baby onesie, a doormat, and a throw pillow.

**CHELSEA BREWER**

**Major:** Applied Psychology // Human Development  
**Minor:** Studio Art // English

**BIPOLAR GIFT SHOP**

**WAYS OF SEEING**

I chose to work in photography because it is the medium most directly connected to the complicated interplay between sight and perception. This particular series deals with the spaces in which all college students spend the majority of their time: the fridge, the television, the mirror, and the bed. I photographed these spaces from the vantage point of each of those objects in order to play with the idea of observation. The camera is the mirror; the camera is the television. Through this point of view, I explore both the ways we see and are seen. These photographs capture students in their most vulnerable spaces, erasing the gap between biological seeing and cultural perception, evoking the idea that they do not know they are being watched. Rather than purely documentary, this work is meant to be playful and curious.

In order to situate these works more in the idea of the natural, inserting the hand back into the mechanical art of digital photography, I transferred them onto wood canvas boards. The faded, imperfect images draw the works out of the realm of commercial representation and into an artistic inquiry. The combination of the natural setting with the wood backing replicates the organic interactions in everyday life.

**MAGGIE BURDGE**

**Major:** Communications  
**Minor:** Studio Art

**photography**

**WAYS OF SEEING**

**MAGGIE BURDGE**

**Major:** Communications  
**Minor:** Studio Art

**photography**

**WAYS OF SEEING**

**MAGGIE BURDGE**

**Major:** Communications  
**Minor:** Studio Art

**photography**

**WAYS OF SEEING**

**MAGGIE BURDGE**

**Major:** Communications  
**Minor:** Studio Art

**photography**

**WAYS OF SEEING**

**MAGGIE BURDGE**

**Major:** Communications  
**Minor:** Studio Art

**photography**
BEAUTIFULLY UGLY, GROSSLY BEAUTIFUL

This series plays with the tension between the beauty found in the natural world and the ugliness of garbage. In “Breezy” I juxtapose the reflective industrial silver cans with the organic image of grass shimmering in sunlight. I am inspired by the patterns and details found in landscapes, from the delicate petals of a flower to the jagged texture of bark.

As a painter, I am accustomed to translating my observed realities and perceptions onto the canvas with ease. In this body of work I have traded my brush for a glue gun and scissors. Molding is my medium, discarded materials are my muse, and organic forms are my inspiration.

THE CREATION

Professor Ingram, in response to the Vagina Monologues states, “female stereotypes are created by men and internalized by women.” In American University culture, being a young woman can hold certain unspoken expectations. In this series, I hope to shed light on the idea that the way men perceive women can truly have an effect on the way women perceive themselves. For instance, women statistically have a harder time being accepted to liberal arts schools, yet despite academic achievement at these schools, female students at Boston college graduate with lower self esteem than they had as freshmen. The masculine and feminine imagery as well as the manipulation of light and space in my photographs is meant to highlight the stereotypes that shape the image of the modern young woman. I decided specifically to design tattoos because of their ability to externalize a personal belief. Through photography I want to explore the roots of body image, confidence, and happiness as they pertain to the relationship between men and women.
This piece explores the natural elements of the relationship between the human body and water. As a water sport athlete, my understanding of the way in which our bodies interact with water stems from first-hand experience of the extreme stress it can place on us, and the freedom it can provide for us. I have been a rower, requiring a combination of pure body strength and very precise, careful movements to propel myself atop the water. I have been a swimmer and a free diver, both of which fostered a deep appreciation for water as an environment below the surface. I have also been a paddle boarder, allowing me to surrender to the raw power and natural movements of water.

Suspended in water, our movements and the movements of every molecule around us are fluid and loose. Our movements are unpredictable, like the paint splatters, yet deliberate, like the ink markings. As the two merge, it becomes clear that there is a natural affinity between them; that they work together in a very free yet powerful way.

CHELSEY FROST
Major :: Communication
Minor :: Studio Art
mixed media

Underline,
2014, acrylic paints, water, ink on paper,
47” x 118”

As a psychology major, I am driven by my interest in the human mind. For this project, I have chosen to explore the nature of addiction. Each year, more than 2.1 million people begin abusing prescription drugs in an attempt to alleviate physical or psychological pain. I have chosen to work with pills that are easily accessible in order to investigate the societal need to self-medicate. These pills cover two skulls, which allude to human mortality and the all-consuming effect drug addiction can have on one’s identity.

In an attempt to engage the cyclical structure and emptiness of addiction, I employ the use of video on loop. With the addition of this component, the installation speaks to the frustration to break free from the grasp of addiction’s claws.

A special thank you to Bob Shure. Without him, this project would not have come together.

KATHRYN GEORGAKOPOULOS
Major :: Psychology
Minor :: Studio Art
mixed media

May Cause Drowsiness,
2014, mixed media/sculpture
Growing up listening to my dad’s 70’s and 80’s jam band rock music ignited my love for the art of music and my desire to work in the industry. My passion for music inspired this body of work. Bright, blocked colors paired with graphics from vintage propaganda and classic rock posters are defining characteristics of my style. In this series, "Not Now", direct and legible fonts are meant to mimic broadsheet street advertising and nod to Allen Ruppersberg’s “Preview Suite”. Cheap street art engages the eye and intrigues the viewer. By blending aspects of “Preview Suite” with psychedelia 70’s art and my own aesthetic, this series utilizes minimalist but vibrant graphics. Through allusions to iconic portraits, album covers and concert posters, the work investigates shifts in the music industry. These images allow for the viewer to examine the sometimes uneasy relationship between music as art and music as entertainment.

GRACE LECLAIR
Major :: Communication
Minor :: Studio Art

digital imaging

ART
2014, digital image, 22.5” x 18”

THAT
2014, digital image, 22.5” x 18”

COUNTS
2014, digital image, 22.5” x 18”

This series of paintings relies on a process known as gilding, where metal leaf is used to cover an object. The type of gilding that I use is called water gilding. To water-gild an object, an absorbent material is coated with layers of a gesso made from rabbit skin glue and chalk dust, and then a clay called “bole.” Metal leaf is adhered by reactivating the glue in these layers with water. It is then burnished with an agate stone. Although I use gold and silver leaf, it is the process of preparing and implementing materials where my interest lies.

This process, along with an interest in frames, comes from my experience in art conservation. I have learned about frame conservation through museum work, and I am interested in elevating the position of frames to that of an art object—not simply a bumper for paintings. I integrate the frame into the paintings in various ways so that neither can function properly without the other. Blue Jays serve as autobiographical references to family, other “guides,” and as a kind of spirit animal.

DEREK LINTALA
Major :: Art History
Minor :: Studio Art

painting / mixed

Our Father, 2014, mixed media on gilt w/ engaged frame, 14” x 12” (below)

Untitled, 2014, mixed media on gilt w/ engaged frame, 36” x 24” (right)
WHAT MAKES UP MY BODY?

As an athlete and biology major, I have a fascination with the human body and its components. My project explores different types of human cells: dendrites, muscle cells, white blood cells and adipose cells. I took images of natural elements such as wood that reminded me of the physiology of the body. Using these photographs as a painting ground, I then added on microscopic images of specific cells using various painting and drawing materials. My mind works in both a scientific and artistic way and in my project I try to use a painterly form to convey a biological message.

Photography is associated with a sense of reality; by altering the photograph, that reality is called into question. By radically zooming in on naturally occurring phenomena such as snow and water, I take them out of their context and force the viewer to see new patterns and structures. I chose to print the photographs on unstretched canvas in order to emphasize the organic nature of the subject matter. In my work I try to investigate the relationship between microscopic and macroscopic. I wanted to play with the idea that our visible body is fundamentally composed of structures that are not visible to the naked eye and to explore the thought that there is more to the world than what we are able to observe in our everyday life.

ZOE LOMBARD

Major :: Biology  
Minor :: Studio Art

Mixed media

Adipose Cells, 2014, mixed media, 24” x 30”  
White Blood Cells, 2014, mixed media, 24” x 30”

KATHERINE O’CONNOR

Major :: Psychology  
Minor :: Studio Art

Painting

Untitled, 2014, oil on canvas, 24” x 48”

In this series of paintings I start with clouds and sky and then add geometric shapes. This process allows for a tension to emerge between the traditional illusionistic sky space and the flat, opaque forms layered on top of it. Traditionally we look through the atmosphere to see whatever is more solid. With these works I investigate how we explore a space when it is the solid elements we must look through. The geometric shapes rise to the front of the canvas, with atmosphere seen around it and beyond it.
NARRATIVE GEOMETRIES

Beginning with an analysis of geometric forms and the infinitely repeating arrangements they allow, my work explores how regular shapes can be altered from ordered to unpredictable and back again. Through a series of interventions, I deconstruct, layer, and warp simple hexagons and pentagons to reveal the underlying structure of patterns. My process and visual language draws inspiration from art movements including geometric abstraction, minimalism, and op art and especially artists such as Sol LeWitt, Frank Stella, and Dorothea Rockburne. In my work the malleability of paper and spray paint clashes with traditional architectural drafting techniques to reveal the thin line that exists between geometry and gesture. Visual exploration drives the viewer’s engagement with the piece as they fill in the spaces between each component to imagine an overall visual narrative. As each intervention creates new form, the relationship between different parts of the composition call attention to where borders begin, end, and bleed into one another.

LAUREN PASSARO

Major :: Art History
Minor :: Studio Art / Management and Leadership

mixed media

2014, spray paint, pen paper

MY CATHARSIS

In this series of paintings I am exploring the dialogue between color and brush stroke in an attempt to give texture to emotion. I am drawn to red hues because they are bold and confrontational and lend themselves to evoking strong emotions. Some of my favorite reds to use are alizarin crimson, cadmium red medium, and quinacridone burnt orange. The large scale invites the viewer to experience the work viscerally. The exaggerated brush strokes and layering of colors are tools with which to create a sense of energy. I would describe my process as a physical call and response between the canvas and my brushstrokes. Nothing is pre-planned. I allow the movement and energy of the paint to influence how I move from moment to moment. The viewer is forced to move away and back towards the painting to translate their experience. My paintings are physical representations of my own catharsis.

PRISCILLA RESTAGNO

Major :: Psychology
Minor :: Studio Art

painting

Details from series “My Catharsis”, 2014, painting, 60” x 72”
ISTANBUL

Living in the United States for four years has made me realize how much I miss home in Turkey. I have become aware of how much my culture influences me no matter where I am. I wanted to express my feelings for home while presenting a beautiful image and I decided to use words as patterns and included them in my composition to create an image formed by patterns. The subject of “Istanbul” is the beauty of the city it’s named after.

Working with Sumi ink and Sharpies allows for a simple and direct approach to mark making. I am fascinated by how a simple tool made me realize my emotions for my hometown and how much I wanted to express them. Being influenced by Yinka Shonibare and Islamic art led me to focus on creating patterns, which coalesce into animal portraits. I would describe my process as reading books on Islamic, Turkish and oriental art and pattern making to find symbols that match what I want to show in my pieces. I want the viewer to take the following from the work: each animal represents a different meaning for me and each pattern represents a unique concept. The horse stands for “Pride”, the elephant is “Strength” and the peacock is “Elegance”.

CAGLA SEN

Major :: Communication
Minor :: Studio Art
ink drawing

Elephant, 2014, ink and sharpies,
40” x 30” (left)
Horse, 2014, ink and sharpies,
40” x 32” (right)

SCALED LAND

For this series, I used a 400x microscope to take images of every day materials, such as dollar bills and bed sheets. I then manipulated these microscopic images to form composites of Irish landscapes based on photos I took on a recent trip. Through Photoshop and the layering of many images, I create a unique visual experience for the viewer, where they are challenged to focus on the image as a whole, yet cannot ignore the parts that make up the image. One of my major influences is contemporary artist Jasper Johns. He collages images of familiar things, like barcodes and newspapers, and combines them to create one image. From a close up view, there is an ambitious and undefined relationship between all of the elements that cannot be ignored. Randomness can create unity, and one cannot exist without the other. I hope that my work provides a similar conversation as the mind oscillates between focusing on the macro or the micro. My process as an artist is very deductive, which is a direct reflection of my strong science background. While in the academic classroom I tend to prefer rationality and “things that make sense”, in art I have been able to push my personal boundaries and embrace the creative, less rational side of myself. I hope that my work articulates the balance between what can and cannot be.

KATHRYN SUNDBURG

Major :: Psychology
Minor :: Studio Art
digital art

Red Gate, 2014, digital image,
22” x 32”
In my series of large scale figure drawings, I engage with the biblical story of “David & Goliath” as a means to explore how I overcome internal struggles. The drawings of awkward and frustrated poses reflect conflicted interior emotions and explore the body-mind connection. The first two pieces depict four life-sized figure drawings based on photographs of myself in various vulnerable positions. “Goliath” depicts my mounting anxiety as each pose grows in physical stature and rising frustration. The second drawing in the series creates a state of limbo between exasperation and contemplation. “David” is the transition from these confusing state of minds and jumbled poses to a solitary figure, more confident yet cautious.

My choice of materials allows the viewer to clearly see my hand in a progression from scratchy to more fluid mark making. The black and white sumi ink, reed pen and Chinese ink brush work to give my pieces a crudely physical and authentic feel—a reference to the raw emotions I experience. My intentional use of black and white ink symbolizes my movement from a darker, troubled person to a more poised self.

Goliath, 2014, sumi ink on drawing paper, 87" x 48"
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