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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 nine artists in this class of 2017 struggled long and hard with their ideas, emotions, work habits, technical issues and budgets to bring into focus and give visual life to their very different visions of what art and the world look like. The exhibited work is a representative selection made from the huge number of works produced by these students during the past year. The Senior Project is much like a guided independent study. Students are expected to produce a body of work that investigates, in depth, an idea or set of concerns that are meaningful to them. They consult with many of the studio and art history faculty, from whom they receive periodic critiques of their work, and meet regularly with a member of the studio faculty who serves as the coordinator. As the faculty member fortunate enough to work with these young artists, I have had the pleasure to see not only the development of their work, but their growth as people. There is nothing quite like the bond that forms between a person and their work when it gives rise to a new identity. I never tire of bearing witness to that quiet miracle. I wish to thank you for the opportunity and applaud your achievements.

- Professor Andrew Tavarelli
Assistant Chair for Studio Art
Director of the Major Program
THE MAJORS
To capture the essence of a single person is next to impossible. The difficulty lies in the notion that people are always evolving within temporal and contextual frameworks. Despite this, people as social beings strive to make connections, develop relationships, and attempt to understand others. In my artwork, I address and participate in this challenge by focusing on my younger sister. Through collage I engage and facilitate a dialogue with my sister, building and disseminating knowledge about her. From the jeweled embellishments to the paper cutouts depicting her memories, aspirations, fears, and qualities, I attempt to piece together a visual understanding of who my sister is. However, in being aware that I cannot know her in her entirety, my ultimate goal is not to capture every minute detail. Rather, I strive to express that individuals are composed of many layers that continue to expand and build on one another. As the individual images meet, overlap, intertwine, and expand beyond the physical borders of the piece, they create a sort of dissonant harmony which suggests that both empathetic insight and the complexity of identity happens over time.
Julia, mixed media  80” x 94”
In the past few years, social media in America has come to reflect a growing obsession with decadent, edited images of food. Each nation has its own distinct cuisine, derived from plants and animals native to that region, as well as stimuli from within the culture itself. The stereotypical American cuisine is most aptly displayed in media representations of the 1950s. Diner food, fast food, and sweets are presented flawlessly, perfectly sculpted and brightly colored. In tandem with advances in technology and visual outlets, this media-generated concept of American cuisine has become ever more glorified. My interest in the aesthetics of food grew along with the rising popularity of its representation.

Altered and glorified images of "foodporn" are ubiquitous in American life, but they are not accurate representations of the "foods" they claim to be. My work is an artistic analysis of food that is not really food, but rather a food-like substance. My drawings are done in a classical style to make connections with traditional artwork, which is revered for its beauty much as "foodporn" is revered in modern American life.

Maple Frosted, ink 41" x 47"
life. My first series of drawings together represent a simple frosted donut. These works invite the viewer to make thoughtful connections with landscapes or body parts. The more recent drawings include the human hand, underlining the connection to the human body.

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WHAT DO YOU HAVE TO SAY FOR YOURSELF

"What Do You Have to Say For Yourself" explores the complicated relationship between visual, digital, and written communication. Deconstructing vehicles of communication—cell phones and laptops—necessarily invites reflection on both the physical objects and their metaphorical significance. The photographic presentation of this dismantling adds another layer of mediation between the artist as “speaker” and the audience as “listener.” Playing on visual and linguistic puns, the work is ultimately left vulnerable to the viewer’s interpretation. Each piece is informed by that individual’s personal experiences with a familiar problem—namely, a failure in successful communication.

What Do You Have to Say for Yourself (detail), installation/mixed media
barriers to entry into the conversation - nov '17

What Do You Have to Say for Yourself (detail) , installation/mixed media
I use video, performance, and interactive theater to create experiences and environments. The tools of language that I use, whether visual or verbal, are only limited material means for grasping at an inexplicable spiritual conversation that cannot be materially manifested. My current body of work aims at making possible the knowing of the unknown by the deconstruction of hegemonic rituals of everyday life, pulling one’s consciousness out of the world of habits, automatism and banality, so that alternative possibilities may be perceived. My works are informed by my social surroundings and look critically at my Chinese educational experience. My intention is to make art which examines the relationship between the production of knowledge and educational methodologies and the development of social and political order.

*Bond* (2017) video performance
Smoking School Television Broadcast (2016) Video performance

Transplant 2 (2017) Video performance
The process of crafting characters on television, film, and in books fascinates me. I am enthralled with how television’s long-form storytelling provides an opportunity to investigate a person’s complexities and to explore how the exposure of flaws and beliefs can bring someone to life. My work explores what it means to “know” someone, and to what degree that is possible. For this project, I filmed my father, mother and brother discussing deeply personal matters. The footage provides a window for the viewer to enter their interior lives, and a platform for my parents and brother to describe what it felt like for them to be alive at that moment in time. The work engages both the limitations and potentialities of communication and exposure, and asks how we can better “know” someone else and better know ourselves. By continuing to question how I am constructing a narrative or representing someone’s story, I constantly change my materials and approach. I allow each person’s unique identity to guide my mark-making. Throughout this process, I reflect on my inability to act as a truly ‘reliable’ narrator as an artist while still trying to tell someone’s story in a way that feels honest.

Twice (stil), video installation/mixed media
see this body of work as a representation of my process and journey to more deeply know each person in my family.

“When you sit for an hour and a half in front of somebody, he or she shows about twenty faces. And so it’s this crazy chase of, Which face? Which one is the one?”

– Francesco Clemente

A Man, An Island (still). video installation/mixed media
In this body of work, I seek to explore how tangled, web-like layers of technology interact with words and images, as well as how technology has both reduced and exploited humanity.

In 2017, traditional notions of self and what it means to be human live in tension with our advanced technological society. Our identity is becoming less a matter of a unique fingerprint or individual personality and more a matter of our web footprint or digital profile. The ubiquitous presence of social media and marketing inhibits the discovery of self and threatens to create a boring sameness of individuals. At the same time, my generation is presented with endless possibilities and choices where we are free to choose everything from our religion, career, and even skin color, and gender—something that was unimaginable to my parents and generations past.

Inspiration for the multi-media work comes from the novel, Super Sad True Love Story by Gary Shteyngart. In this dystopian novel, America is indebted to the

Portrait//Profile, graphic collage 34” x 22”
Chinese, Post Human Services is seeking to extend select individuals lives indefinitely, and everyone owns an “apparati”, which streams endless information about the person. This machine makes it possible for everyone to know everything about a person without having to physically be in their presence. The apparati is essentially a person’s “complete” identity. In my work I seek to question if flesh is a necessary component of identity, or if the most concentrated, reduced form of persons- their attributes and appearance- is adequate in portraying their humanity in whole.

I conducted indepth interviews with the subjects of this project: Brian Kouassi, Anusha Manji, and Wilson Trawick. They described their relationships with technology and how its rapid expansion and increasing importance has shaped them. I invite the audience to learn more about these people while reflecting on how they balance their private selves with their technologically-mediated identities.

*Portrait//Profile*, Installation/mixed media 34” x 22”
Lorenzo’s drawings of High Heaven are still so compelling today because of his application of Victorian empiricism to a fantastical site that fluctuates between reality and fiction. In other words, there is a strange dissonance in which we are lured into belief by his comprehensive illustrations, yet simultaneously propelled away by the absurdity of the scenarios. We are unsure what parts of High Heaven are fantasy and what parts are authentic, if any are at all.

What has generated my own continual interest and carried me through this project is not, however, the question of whether High Heaven is a fabrication, but rather how these notions of empiricism and fantasy come together to inform other aspects of Lorenzo’s life. He approached all the physical locations he visited, whether Japan or Ancient Egypt, with the same self-reliant objectivism seen in the drawings of High Heaven; he believed that through his own complete drawings and notes he could come to understand some essence of these places. For Lorenzo, this essence could be uncovered and understood through objective and complete recording.
The truly interesting aspect of the archive is when we view these series of drawings together and begin to doubt the validity of Lorenzo’s images. Despite the objectivism and naturalism evident in his drawing style, we are unable to discern what was really there and what was invented or altered in his own recollections or re-presentation for media publication. Lorenzo and his drawings force us to reconsider what it means to observe and be observed, to record and be recorded, to directly experience and to imagine or remember.

For me, this is why I found the archive so fascinating and felt the need to share it. The presence of this Victorian empiricism within the archive constantly puzzles us, causing us to continually wonder and ask what of his understanding and presentation is fantasy and what the implications are if his understanding is false. This is a question I invite all of you to ask yourselves as you move through the Giuseppe Lorenzo Archive.

**BILD.**, graphite & wash on paper 11”x18”
In this series of paintings, I challenge myself to depict the relationship between spirit and flesh. Questions from studies in other classes come up continuously in my artmaking, particularly the writings of existentialist Jean Paul Sartre and phenomenologist Emmanuel Falque. For the latter, God’s nature is embedded in the human host like a splinter of divinity veiled in flesh. 1 Corinthians, 13:12 reads, “At present we see indistinctly, as in a mirror, but then face to face. At present I know partially; then I shall know fully, as I am fully known.” We never know the divine fully in a physical sense. But people are hosts, sustaining the divine spark without perishing. How does one make sense of this paradox, of becoming divine and “unbecoming” human? I process these theological questions through my paintings. Beginning with drawing, I explore my thoughts on divinity through many layers of imagery. By erasing and working over what is there, the painting drifts in and out of meaning until I feel I’ve captured what I was trying to express. I leave it to the audience to interpret what they see. The responses I get are as unique as the viewers. A hundred eyes could read a hundred different

Through a Glass, Darkly (detail). oil on canvas 80” x 46”
meanings into these paintings, and they wouldn’t be wrong. If people are hosts for divinity to be encountered on Earth, our best bet to find God here is to look for him in each other. Fragments of the divine rest in the human. Through many layers of form and flesh, this series of paintings takes a look at others. Figures fall in and fall out of themselves, telling truths about the transient flesh and fluid spirit. What is essential remains.

Eucharisma (detail). oil on canvas 46″ x 70″
A guy I knew was taking a walk one evening with his mom after dinner. During the walk he asked, “did you ever think the world was getting better?” His mom thought for a few seconds then said, “no, I don’t think it is ever getting better.”
He replied, “so why was I born?”
His mom looked at him and started tearing up. “How could you ask me that?” she cried.
He apologized. They remained in silence for the rest of the walk.

The question was nonsensical and irresponsible. The son’s accusation was a way of passing on the responsibility of his own failure to his mother. She was confronted with a blatantly absurd problem that only yielded anguish and hurt. But I find ludicrous humor in this story. Failure and malice were pushed to a complete extreme; a ridiculous defeat.

I Don’t Wanna Play with You. Your Don’t Wanna Play with Me...
Multichannel video Installation
In my works, I show the defeat as such. My performances and installations tell stories of failure and failed attempts to connect, to live a different life, and to heal the unmendable. My work does not pose a solution to the absurdity. It only seeks to present it empathetically.

Smoke Talk. single channel video
The Senior Minors Project is a visual thesis. Each student generates project ideas individually—refining, reworking, and reimagining their way through a creative problem-solving process. It requires a singular 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 academic 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.

- Professor Alston Conley
Assistant Chair for Studio Art
Director of the Minor Program
THE MINORS
ALEXANDER ALVARADO

Growing up playing army with the other kids in the neighborhood, being a man used to mean being strong and tough. With my work, I aim to explore the sides that many men cover up in their quest to fit into society's expectations. One of my main sources of inspiration for these works was Caleb Cole who also explores what it means to be a male in our modern era. In my pieces, I investigate the construction of male identity and explore the feminine side that is often repressed in day to day lives. Sleep presents an interesting state to explore vulnerability because we have no control over the decisions that our mind body make while we sleep. When we are left only to view these movements of the body, displayed in “feminine” colors, man is forced to confront what is the nature of our being versus what is expected from society. In my triptych, I take an act that was once held as taboo by most men and put it into the spotlight. By playing with the natural and unnatural states of the body in both pieces, I convey a side of men that often goes unnoticed.

One Night, digital print two 16” x 11” frames from two 86” x 24”
My pieces explore the intersections of Eastern and Western cultures as well as my personal narrative. I see this body of work as an extension of myself, and how my background has shaped my experiences and interests. Essentially, my art is about identity. I am constantly gaining new understandings of the meaning of identity, and my art is another attempt to do so. Through these pieces, I aim to learn more about myself and allow the viewer to get a glimpse of who I am. I use pattern, texture, and line work in oil paints and collaged paper to create a balance between geometric shapes and organic patterns. The Pattern and Decoration movement of the 70s has greatly influenced my approach to painting, especially the works of Robert Kushner and Miriam Schapiro. Additionally, the works of Henri Matisse have made an impact on my creative process.

*Untitled,* oil on canvas 20” x 24”

*Self-titled,* oil, acrylic, goldleaf on canvas 20” x 24”
My work is engaged in a dialogue with the human body, its imperfect proportions and the deteriorating aging effects physical life has on it. I work with the texture of oil paint on canvas and burlap. Many of the pieces are monochrome in color. Frequently, I use black backgrounds for subjects of a more mature age, as well as raw and thick brushstrokes in all pieces to accentuate the emotional aspect of the paintings. I often create pieces in one sitting since I prefer the wet on wet paint and the way the colors combine fluidly. My desire to explore the psychology of body language has inspired my work throughout. I am influenced by Yan Pei Ming, Marlene Dumas, Georg Baselitz, and Francis Bacon as these artists are all inspired by the psychological impact on the human body as described in their paintings. I want the viewer to take the following from my work: there is no perfect man as the human body is marked with the suffering of the human soul.

*Desolation*, oil on canvas 24” x 18”
HANNAH GEILS

My work, a series on varied approaches to sublime imagery, presents itself in pairings. For the purpose of this series, I define sublime imagery as that which inspires awe and fascination and is rooted in scenes of nature. I find that working in pairings leaves breathing room for my exploration of shape, color, and brush stroke. These series hold conversation between realist and non-traditional approaches to painting. In each pairing, you will see a stylistic evolution from a recognizable recreation of an image to a pained emotional response. I am influenced most by painter John Singer Sargent and his ability to convey emotion in his paints. I begin with the realistic painting of a sublime nature scene, followed with an abstracted stylistic approach. From this series, I hope that the viewer retains an appreciation for the dialect that exists in art between realism and abstraction.

Untitled, oil on canvas 16”x40”
EMMA HARNEY

Growing up as a fisherman’s daughter on Cape Cod has resulted in my profound respect for and relationship to the ocean. The theme of this exhibition is visceral seascapes inspired by the horizons of my hometown. I work primarily in oil paint on canvas and utilize techniques including wet on wet layering, glazing, and pallet knife application. My work has been strongly influenced by the work of Jane Wilson as well as Cynthia Knott. Similar to these great artists I try to focus on light and form, and work largely from memory. My work is intended to highlight the emotional reaction that one has when viewing a natural phenomenon as vast, powerful and mysterious as the ocean. The sea has always had a peaceful effect on my mental state and I hope the viewer will experience a similar tranquility when engaging with my work.

Clouded Sky, oil on canvas 18”x36”

Emerald Expanse, oil on canvas 12”x36”
The objective of my work is to showcase how women display themselves in a nightlife setting. My photography examines social interactions of women in public spaces in a street art style of portraiture. I attempt to capture the moments when people are not aware that they are being photographed because I believe it allows raw emotions and intimate moments to shine through women’s otherwise careful presentation in public. I work with digital photography because it provides a snapshot of these short and sparring flashes in time. My photography concentrates on situational encounters with light and color. I use the colors of dimly lit bars, apartments, and street lights as a spotlight on these women. The photographs are spontaneous and are supported by a detailed process of edits and adjustments after they are taken. I find inspiration from Dina Litovsky’s series ‘Meatpacking’ which focuses on the pageantry of women and contemporary romances found outside fashionable nightclubs in New York City.

One. digital print 25.5”x33”
My closest friends and family members are the ones who inspire me the most. In my series of portraits, I strive to capture individuality as best I can. Portraits have the ability to expose people. I try to illustrate my subject's personality through the obvious depiction of their features or subtle expressions. To best compliment their personalities, I pose my models and control the lighting. With each portrait, I am interested in creating a likeness, while evoking a sense of their individual character. In many portraits, I use patterned fabrics in order to create an immediate interaction between the subject and the background. This technique allows the subjects to become involved in the creative process by selecting their own fabric. Through this series, with each portrait, I hope to capture the irreplaceable spirit of my closest friends and family members.

*Hayley*  oil on fabric 14”x11”

*Julia,*  oil on fabric 24”x18”
With my college career coming to an end, I have decided to portray my best friends to symbolize the important relationships I have created throughout my college experience. In my drawings, I use vine charcoal to capture emotional portraits of those close to me. From photographs, I am creating a black and white image focused on the model. I am interested in exploring different facial expressions and how they can portray feeling. I chose to capture a close up view so that my friend’s face fills the page. In my work, I was inspired by the local artist Heather LaForce, who uses an incredible amount of detail in her portraits, inspired me. Her art also focuses on the people who are close to her. I want my viewers to see beyond the face, and see who the person is based on the expression in the portrait. I would like the viewer to see each drawing as a friend I have gotten to know and love.

Kathryne, charcoal 30” x 21”  
Grace, charcoal 30” x 21”
TARA PEARCE

My work provides a lens to view the interior lives of some of the people closest to me. Christian symbols surround the figures to imply their stories and moments along their spiritual quests. Hazy backgrounds further emphasize the occurrence of mystical events, while strong light and dark contrasts bring the figures to the foreground. To create these effects, I alternate between charcoal pencil and compressed charcoal on hot or cold pressed watercolor paper. Through these images, I hope my work will inspire viewers to reflect on their own existential perspectives.

Michael, Charcoal on hot pressed watercolor paper  18” x 12”

Will, Charcoal on hot pressed watercolor paper  30” x 21”
The world assigns us an “identity”, and I identify my being. But if my own character identity is different than that of which I’m given, which one is true? The subject of this work is to explore the metaphysics of identity; the dichotomy of the essence of something and the perception that follows. I work with mixed media: primarily charcoal, ink, acrylic and the odd texture I stumble upon and collect in my everyday life. I love the tension between contrasting materials, and the organic texture that emerges when the materials themselves reveal their natural constitutions. Frank Stella and Jackson Pollock have influenced my work, from the use of texture in their pieces as well as experimentation with dimension and sculptural elements. However, I find most of my inspiration from everyday influences: album artwork, quirky bathroom tiles, quotes from the newspaper. My process is dynamic and unorganized; I begin with a concept or emotion and visualize a small aspect of the piece that I sketch, and then let the rest come as I go. My art is my meditation and reflection; each piece has an explicit inspiration, story or feeling behind it – though I try to keep my own interpretation abstract so that viewers can have their own experience. My intention is to connect with the viewers through a specific emotion, which can be attributed to their own story and influence. As with identity, my goal is to enable the perception of essence.

Metamorphosis, ink on newsprint 9”x6”

Untitled, charcoal&ink on paper 22”x17”
For centuries, the human built world has mimicked natural structures. An analysis of the microsphere implies that we recognized principles of design that very well existed before our compositional concepts.

Perfect design is based on mathematical calculation to the finest degree. It is within the intersections of math, design, and biology that I find my work to be a revival of Vitruvius’s everlasting studies of proportions and geometry. These contributions are the basis of Phi, the Golden Ratio, which appears in perfect manmade design as well as Mother Nature’s own creations. Applying similar methods as he did to architecture and the human body, I am able to demonstrate that across disciplines, organic form follows function.

As history repeats itself, we must study the past to track its continuous rebirth in a modern context. Thus, we find ourselves in a Digital Renaissance.

*Digital Renaissance. Installation detail*
I am greatly inspired by the border between dreams and reality, and search for the emotion that can be achieved through the exploration of imagination and realism. I come from a background of traditional painting and drawing, which has influenced my style. I work from observation and photographs to create each painting. A combination of painting languages including delicate lines, form, and blending techniques are used to create each composition. The surrealist movement, specifically Rene Magritte, whose work explores combinations of poetic juxtapositions that evoke a sense of mystery, influences me. In my own work, I have drawn inspiration from Magritte’s illustrative techniques in order to create a unique style, with whimsical intrigue. I aim to convey the story and sentiment from my reoccurring dreams. Although the subject matter is deeply personal, I want viewers to empathize with the imagery and atmosphere of each work.

*Spirit at Peace,* Oil on Canvas  24”x20”
DIANA SESERMAN

Ever since people began creating art, they have been reflecting on the shared human experience. I am continuing that tradition with my work, focusing on the private moments that everyone has in their typical day. Through these private moments, I hope to capture the beauty that can be found in day-to-day life, and help the viewer realize the aesthetic beauty in their own lives.

This series of photographs pays special attention to light, and how a particular lighting can evoke a tangible feeling. Some of my influences for this body of work are Jeff Wall and Gabriela Herman.

Getting Ready, digital print 13” x 19”

Dinnertime, digital print 13” x 19”
While the camera is traditionally used to shoot still frames, I have taken it upon myself to create images involving motion that cannot naturally be seen by the human eye. In order to achieve this effect, I used a very slow shutter speed to capture the movement of my subjects. I chose to work with the photograph due to the contradiction between the stillness of the photograph and the constant motion we are all in today.

I am interested in exploring abstraction in my work through demonstrating motion, both physically and mentally. This project was largely inspired by the blurring technique used by German painter Gerhard Richter, as well as my interests in the ever-changing nature of society.

Pressed for Time. digital print 12”x18”

Neuroplasticity. digital print 12”x18”
This is the first time that I remember having a nightmare. But since then it has become a regular occurrence. Unable to fall asleep, I lay in bed all night, feeling incredibly small, floating amid space. The next thing I know, my entire family is gone. (Presumably eaten by said gorilla) And I'm left standing there. Alone.

In graphic novels, moving from one static image to the next, we observe the parts but perceive the whole. Even though we can't see what is in-between the panels, past experience allows us to connect the moments. In a world where we are tied to much more than our own individual experiences, we depend on this type of closure to reach understanding and build our own reality. Between the panels of this book, closure is found. By drawing my grandfather, I was able to touch memories of him, memories I could never have, and connect the moments of my life with one in which I had no part.

In the dream, my parents, brother, and I were driving a golf cart down a winding hill in my neighborhood. During those years I experienced a recurring dream.

In the middle of a Maryland forest, a screaming gorilla jumps out from behind the trees. When out of nowhere (in the middle of a Maryland forest) a screaming gorilla jumps out from behind the trees.
THANK YOU
ACKNOWLEDGEMENTS

For our professors, Sheila Gallagher, Andy Tavarelli, Alston Conley, and the excellent faculty of the Boston College Fine Arts Department; please accept our most sincere thanks for the care you’ve taken in cultivating our talents.

For parents, friends, supporters, and role models: you have our highest regard and gratitude for every moment spent encouraging our deviant behavior.

For the outstanding caretakers of Boston College, thank you for putting up with four years of our messy habits and keeping the Devlin Studios and the Murray carriage house in top shape.

For the Good Collective, thank you for giving the seniors a reason to work together.

For our audience, since you’ve taken the time to experience BC culture at its best.

And finally, for Boston College and its benefactors. Thank you for your continued support of the arts program. We may be small, but what we lack in numbers we make up for in spirit. Without this program, BC would be missing a beautiful, vital part of its identity.

We hope that you enjoy the show as much as we enjoyed making it.

- THE GRADUATING MAJORS AND MINORS OF 2017