

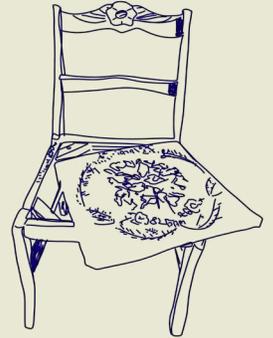
caitlin



elizabeth



meggie



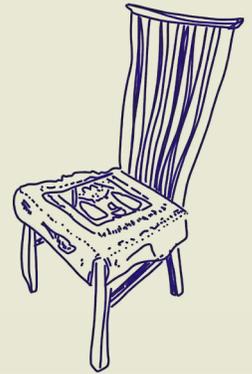
sarah



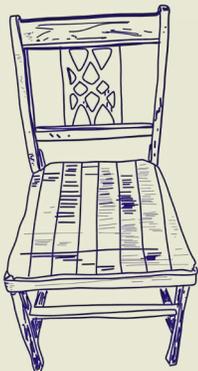
erin

EMPTY STUDIO

2020 Senior Studio Art Majors



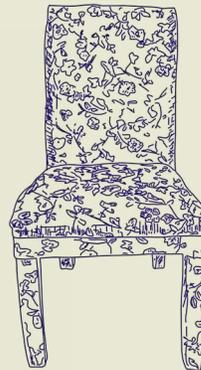
shiyi



cecelia



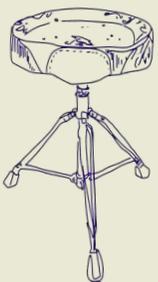
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zoe



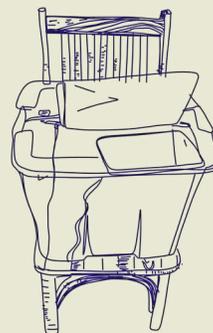
rose



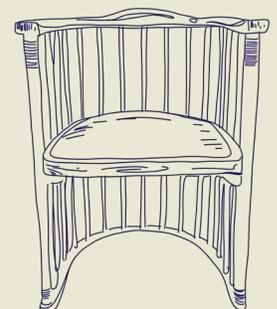
peter



bryce



alice



karissa



EMPTY STUDIO

2020 Senior Studio Art Ms -sM

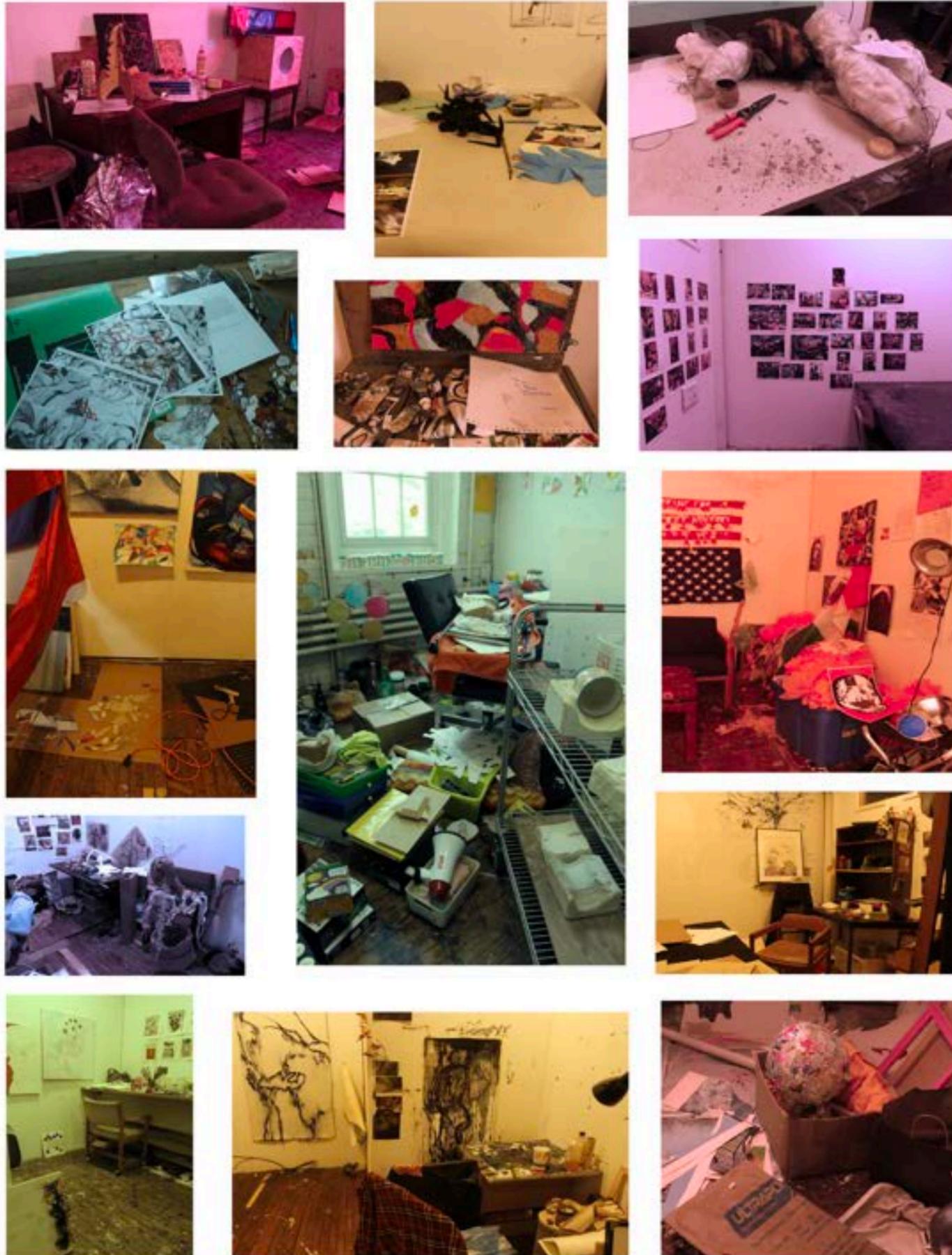


EMPTY STUDIO

2020 Senior Studio Art Majors

- Meggie Bromberg
- Caitlin Castineiras
- Shiyi Chen
- Jonathan De Anda
- Bryce Delaney
- Elizabeth Gallo
- Sarah House
- Karissa Kendricks
- Zoe Josephina Moon Kiefreider
- Alice Kuklina
- Cecelia Lamancusa
- Rose McAvoy
- Peter Skutt
- Erin Wen

(Not So) Empty Studio



Art is produced under widely ranging conditions and circumstances. The unexpected developments that transpired this semester forced these students to finish their thesis work in circumstances that were less ideal than how they started. The semester was half over when the announcement came that on-campus classes would be suspended, due to the quickly evolving COVID-19 situation, and students would have to return home to complete the semester remotely. At that time, the 14 seniors in this group were just about a month away from the exhibition that would highlight two semesters of intensive artistic investigation, with that final month representing the crucial push to resolve works-in-progress. The photos on the opposite page document each student's studio in the Goodyear building the day after on-campus classes were suspended. It was disheartening to see so much promising art left in a state of uncertainty. It felt like everything these students had been working towards all year was suddenly being taken away. How would they resolve the work, and what about an exhibition? Would these conditions and circumstances prove to destroy months of effort?

To the students' credit, they found a way to continue with the work they started under new and uncertain circumstances. Students working with ceramic processes faced an especially difficult situation, but were able to find ways to move forward. **Rose McAvoy** used a scaled-down studio setup to continue making her ceramic pieces and exploring the relationship between form and function. **Caitlin Castineiras**, **Peter Skutt**, and **Cecelia Lamancusa** all experimented with integrating their ceramic and sculptural pieces into natural settings and how that could change the meaning and perception of their work. **Jonathan De Anda** had been working with sculpture that incorporated LED lighting. Working from home, he explored the transformative impact of light on familiar spaces. Students working in 2D processes were faced with space challenges related to scale, as well as environmental concerns with the use of materials. **Sarah House** set up shop in her parents basement and drew inspiration from its contents to continue her paintings. **Bryce Delaney's** exploration of layering and line continued at an ambitious scale, with the change of location providing new inspiration for color and texture. **Elizabeth Gallo** continued with watercolor and oil paintings, introducing new subject matter and experimenting with process. **Shirley Chen** used the change to explore new materials, initially working on canvas and shifting to painting on plexiglass in order to explore translucence and layering. **Karissa Kendricks** continued with her process-based mixed-media paintings and used a change in studio location to consider how the works respond and integrate with their space. **Alice Kuklina** continued her drawings inspired by scientific illustration and the natural world and took on the challenge of working at a larger scale, in addition to creating a time-based digital work. **Meggie Bromberg** had been working with mixed-media works as well as digital collages in Photoshop and used this situation to explore the digital works more in-depth. One might even sense that the current crises subconsciously found its way into her images. **Erin Wen** was in the middle of a new series of documentary photographs related to food service workers that had to be suspended once restaurants closed and, instead, worked to find new meaning in an earlier series by introducing text-based works that respond to the photos. **Zoe Kiefreider** had been making installation-based work relating to aspects of her cultural heritage and hometown of L.A. Back in L.A. she shifted to photography in order to document the impact of the COVID-19 epidemic on the city.

I cannot convey strongly enough the resiliency and determination this group has shown in overcoming challenging circumstances. Artists are constantly confronted with obstacles and roadblocks and, like true artists, this group did not let this setback discourage them, but used it as motivation to find the resolve they aspired to at the outset of their senior year.

Todd Arsenault
Associate Professor of Art
May 2020

Meggie Bromberg



Utopia, digital collage, 2020



Is This Book Club?, digital collage, 2019

My work is developed through a combination of processes and approaches that include collage and line drawings, but are predominately produced through means of digital manipulation in Photoshop. There is a focus on notions of the human figure that are explored through formal relationships of shape and color. An overarching conceptual theme is the idea of re-contextualizing old imagery and aesthetic languages to create new meaning. I pull ideas and images from various time periods and mash them together, using the boundaries of the image as a container in which imagery from different times can coexist, if not in an entirely comfortable manner. A non-linear and experimental working process is important to the pieces I create. The openness of my process helps the work convey a sense of urgency and eludes to a destructive quality that is intuitively based on my personal anxieties related to the world, home, personal relationships, school, or things on my mind.

This body of work is titled *Bathtub Reading*, which was actually a term I borrowed from a tutor who helped me with language processing related to reading, and forming organized ideas into comprehensive thoughts. "Bathtub reading" was a term she came up with to describe the books that are not necessarily Pulitzer Prize winners, but are simply for entertainment. Something you would not be heartbroken over if you dropped it into the water while taking a bath, ruining it. Adopting this title for the series is supposed to be ironic, as the process

behind the creation of the work has a significance to me that others might not understand. Those viewing my work might only enjoy what they see before them as the final product, that is to say its entertainment value. If my work accidentally fell into a bathtub it would impact me in a different way than the audience. *Bathtub Reading* as a title reinforces an attitude that I want the work to project, which speaks to an inherent difference between the artist's intention and the audience's perception.

Art is a place where I can explore my thoughts, feelings, and ideas as they come. My work frequently changes, day to day, based on my mood and what might be happening around me. Making art is important to me, it is what keeps me going. It is my outlet and a safe space in which to express myself in a form other than organized words, essays, or research presentations. I can have a difficult time communicating and conveying myself to others, but through art I find I have an easier time connecting with those around me. I realize that I want to establish a loose narrative that is open to interpretation, though the relationships between the figures and environments are not always clear to me. Instead, I work to establish a feeling where things seem make sense at first glance, but become funny or even disturbing at a closer look. For me, this body of work is indispensable, it is part of my process of learning to decipher my own visual language and better identify with the rest of the world.



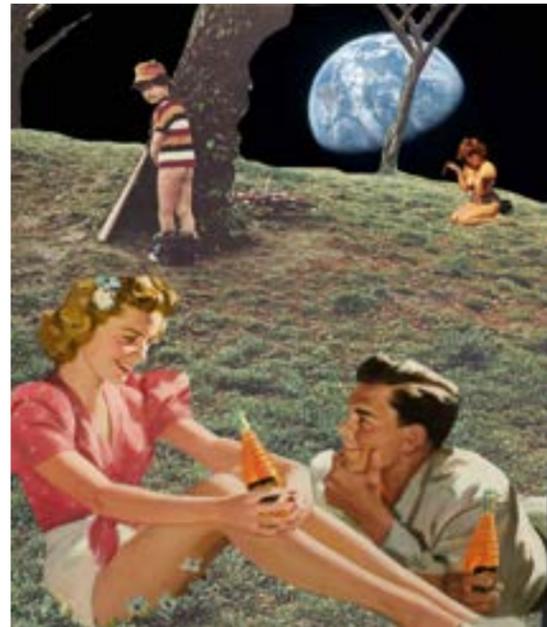
Groovy Science, digital collage, 2019



Snakes and Shit, digital collage, 2019



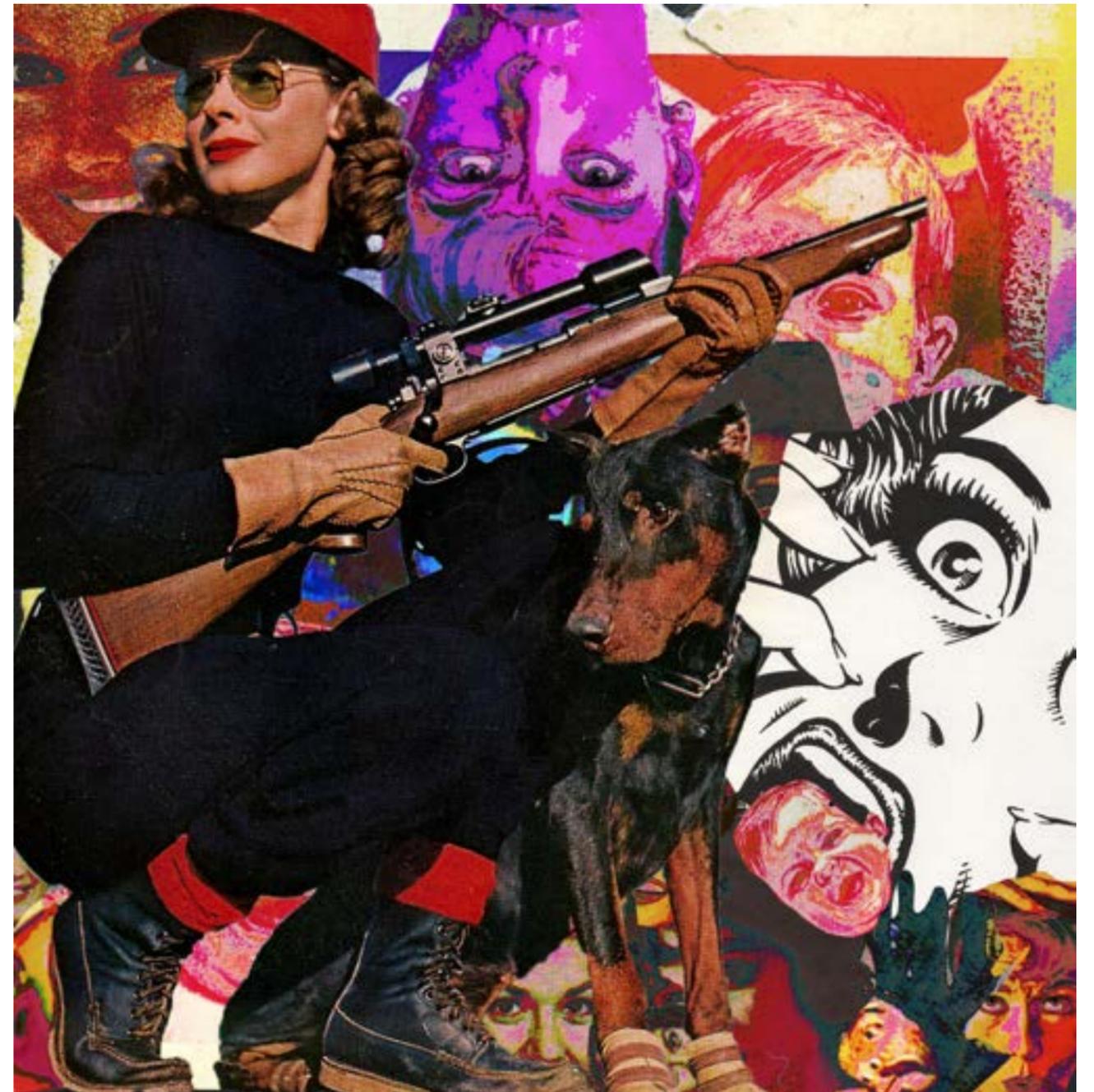
Secret Escape, digital collage, 2020



On Another Planet, digital collage, 2020



I'm Sorry, digital collage, 2019



On Patrol, digital collage, 2020

Caitlin Castineiras

My work is largely influenced by mysterious forms found in the world such as animals, plant life, spiders, and octopi. I spend a lot of time studying the qualities of tree roots and ocean waves as I want my sculptures to evoke a sense of movement and energy. Though I have many influences, I do not have a specific plan for what I am going to make, but let the visual qualities of my interests guide the forms. I try to let the work evolve in a subconscious way, often conversing with others or listening to music while working, until there is something substantial that I can critically assess and move forward with.

Clay is a material that offers the possibility of change through every step of the process. It can be additive and subtractive, which allows a significant amount of flexibility in my working process. Clay can be manipulated to create a variety of textures, which allows me to create pieces that range from smooth to rough. The forms can have a soft or sharp quality of line and create a sense of tension by emoting a certain type of energy, such as waves during a storm or tree branches that overtake their surroundings. Another important influence in how I deal with surface has been the mid-century Italian painter and sculptor, Alberto Giacometti. He employed a tireless, process-based approach with his sculptures and created surfaces having a roughness that gives the work a highly charged sense of energy, which is similar to how I want my work to come across.

Recent works have utilized curvilinear qualities and rough, scratchy surfaces, which combine to create something intriguing, yet slightly unsettling and evoke strange elements of nature, contorted animals, or even the snake hair of Medusa. I work to resolve the pieces with glazes that have a dark, matte quality, which does not overpower the form but, rather, helps to highlight the surface.



Capable of Causing Harm, stoneware and spray paint, 10 x 19 inches, 2020



Intent to Deceive, stoneware and glaze, 12 x 14 inches, 2020



Impaired Contact, stoneware and glaze, 9 x 6 inches, 2020



Swindle, stoneware and spray paint, 4 x 6 inches, 2020



Detached (installation view 1), stoneware and charcoal, 5 x 6 inches



Detached (installation view 2)



Detached (installation view 3)



Discarded, stoneware, charcoal and acrylic paint, 6 x 11 inches, 2020



Discarded (installation view)

Shiyi Chen

My work is rooted in a language of gestural abstraction that utilizes an achromatic palette. In foregoing the use of color, I can focus on developing relationships of shape, texture, and tone.

The drawing and painting process is spontaneous and improvised. Starting with direct observation of nature, primarily trees, the works evoke the essence of the forms that I observe while also taking on a new visual persona. The amorphous contours and substantial mass of the trees capture my attention and I use these elements to form the primary structure in my works. I work to translate the textures found in trees, such as the quality of rough bark, and utilize the impact of light and shadow to highlight the specific nuance of the surface. The black pigments that I use are important in creating this sense of light and shadow and their contrast on white paper reinforces the physical presence of the subject by simulating its existence in space.

I explore the possibilities that different mediums offer in my work, primarily charcoal, ink, and oil paint. While nature offers a starting point for visual exploration, different mediums encourage me to consider a range of approaches to the process that result in varying outcomes. For example, charcoal allows me to render blurred shades that bring a sense of atmosphere that describes the volumetric mass of a tree trunk or the dusky quality of the shadow that is cast by the tree. I also work on plexiglass panels with ink. The clear glass allows light to enter from both sides, activating the subtle textures of the ink and making it more transparent than it might be on an opaque surface. No matter the material that I use, the process is an act of adding and subtracting, with layers of pigment slowly building up. This process of layering brings an important visual element to the work as well as evoking a sense of time, especially when measured against areas of the surface that are left untouched.



THIS PAGE AND OPPOSITE: Untitled (plexiglass series), acrylic on plexiglass, 20 x 20 inches, 2020





Gestures, oil stick on paper, variable dimensions, 2020



Shadows, oil on canvas, 60 x 48 inches, 2020

Jonathan De Anda

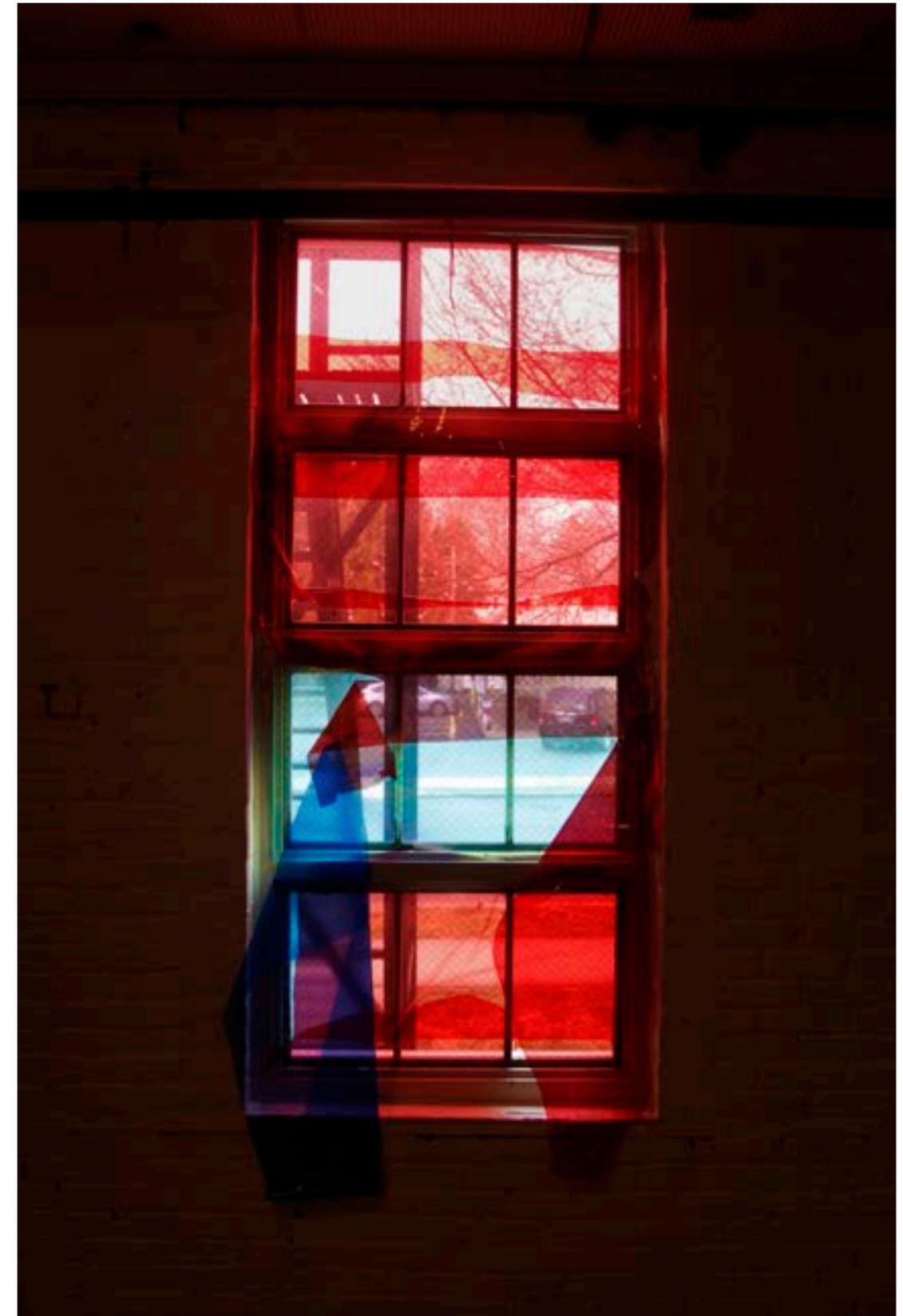
Growing up in East Los Angeles, I was surrounded by lights and have always been fascinated at how the specific quality of light in the city varies to produce a range of tone and color. Since childhood, my father has decorated our house with Christmas lights. I loved seeing how the colorful lights illuminated the walls of the house to activate and transform the space. Through the years I began to develop a habit of photographing lights throughout the city that would catch my attention, such as those of traffic lights and lamp posts. During my first year at Dickinson, I took a photography course where I learned how to take long exposure photos that resulted in the individual light being transformed into colorful, line-based abstractions. As I took more long exposure photos, I began to notice how much light surrounds us, and how almost every light source has a unique quality. This has pushed me to develop a practice that uses a minimal amount of physical materials with a focus on exploring the impact light has on our perception of a specific space or environment.

Like a fish in water, people are surrounded by light, but don't give it much thought. The California Light and Space movement of the 1960's consisted of artists who experimented with the perceptual phenomena of light. Artists such as Robert Irwin and James Turrell would use reflective materials, geometric abstraction, artificial lighting within objects, and architecture to create a sensory experience. Certain colors and combinations had an effect on the viewer, for example, a blue room tends to calm people because of its cold tone, while in comparison a red room tends to agitate because of its stimulating effect on the eye. These same ideas have compelled my own studio practice.

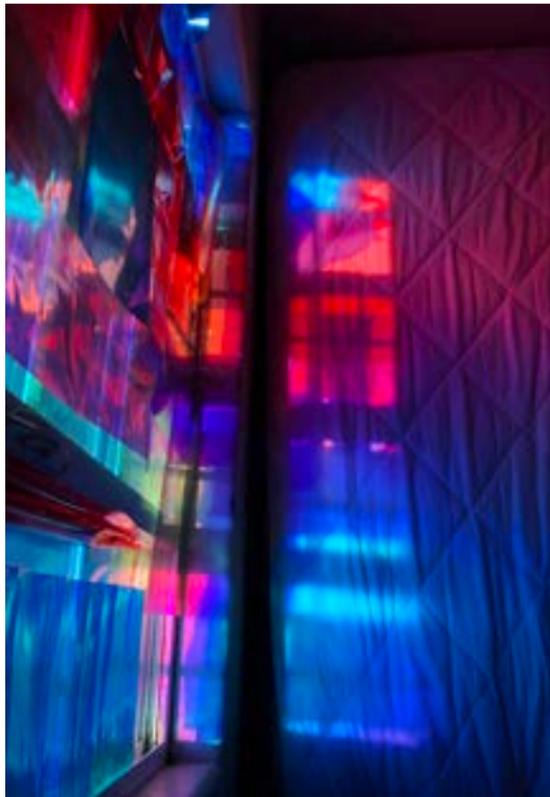
Throughout the second half of the semester, my focus shifted towards the effect light has on the space that the viewer is inhabiting. By adding cellophane to my studio window, I was able to illuminate the room in color, transforming the space. This discovery took me in a new direction, one that moved away from the object-based sculptures that I was previously making. After returning to Los Angeles to finish the year due to COVID-19, my work has focused on using light to transform familiar spaces, specifically those of a domestic environment. Working in the confines of my house, I found ways to filter the natural and artificial light that illuminates the space. For example, in my series titled *In the Room*, the light entering through the window covers the white patterned bedsheets as if painted on canvas. Though I consider the new works to be installations best experienced in person, they mostly exist in photographic representations. Composing in the frame of the camera allows me to further shape the experience of the viewer. By documenting how my experiments augment the lighting conditions in a domestic setting I aim to create compositions that challenge the viewers physical and psychological perception of space. The process of creating the photographs begins with a single sheet of cellophane on the window, which creates a variety of tones on the bedsheet. In the initial image of the series, the viewers perception of the light coming through the window is challenged as the tone of the cellophane material on the window differs from the colored light on the bed. As the series continues, more cellophane is added to the window creating a more complex environment. The ability to control the shape of light is explored through color gradients that align with the shapes of the bed covering. Throughout the series, the works are connected by the seemingly tangible quality that light can have when its presence is brought to the forefront.



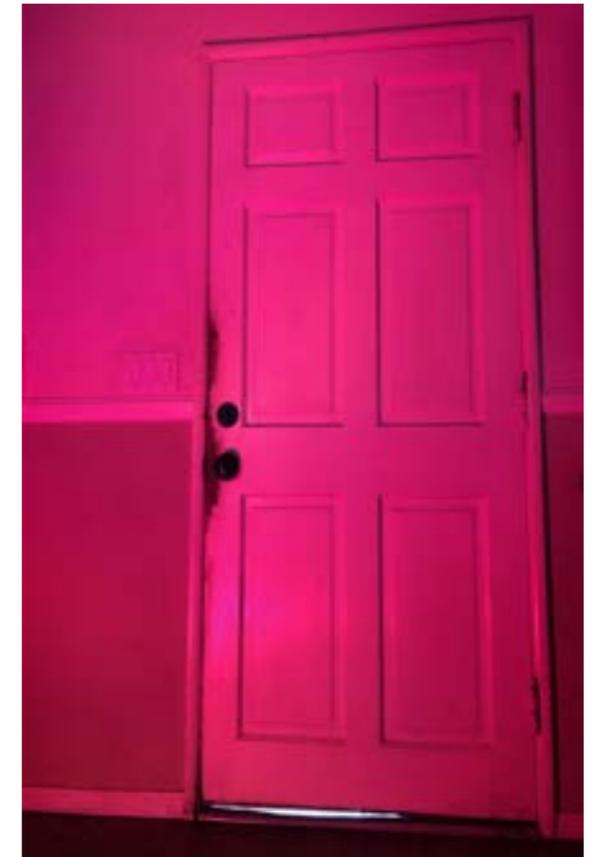
Florescent Screen, light table, cellophane, wood, 2020



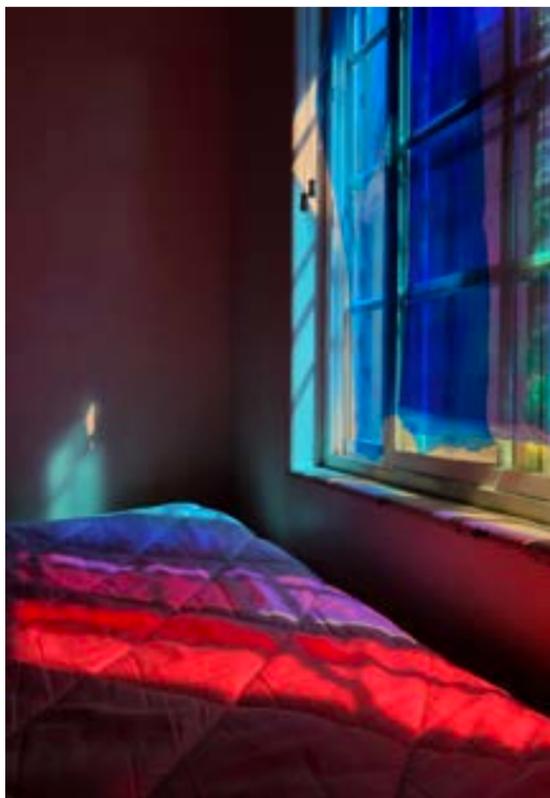
Studio 1, cellophane, glass, 2020



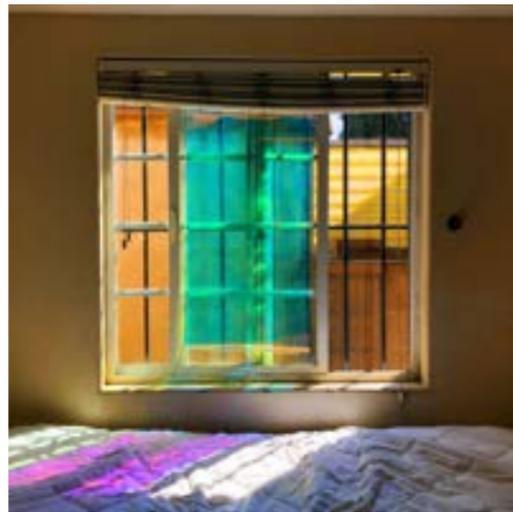
Meet me in the Middle, cellophane, led stand light, wood, 2020



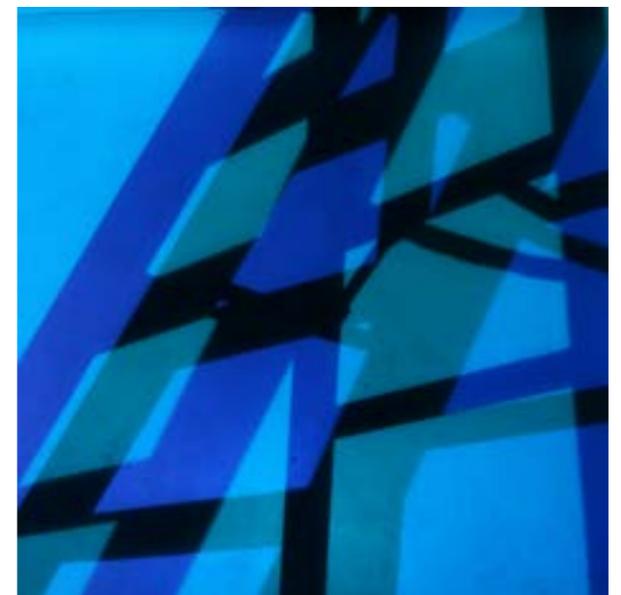
Red Light, cellophane, led stand light, wood, 2020



In the Room 1-5, colored cellophane on windows, 2020



Internal cellophane, led lights, wood, 2020



Between hues, cellophane, led stand light, wood, 2020

Bryce



Obscured and Forgotten, engraving with pen on paper, approx. 48 x 60 inches, 2019-20



Disjointed, colored pencil and acrylic paint on hardboard, 16 x 20 inches, 2020

As a multi-media artist working in painting, drawing, and digital media my visual investigation is rooted in deconstructing and re-layering images to create works that are seemingly abstract yet contain bits of recognizable information. Through combining a range of materials with an intensive working process I hope to evoke visually, and metaphorically, the layers of complexities that make up our physical and social worlds. Contextually, the sources I draw upon for visual information are dualistic, such as organic vs. man-made, i.e., the naturally occurring pattern of a tree trunk vs. the visually similar, but conceptually different, patterns of an interstate highway system.

My work focuses on decay and the aesthetic beauty that is often an overlooked part of that process. I am intrigued at how the process of decay often happens in layers that can be visually indicative of time. I work to evoke this through the density of line and shape in my pieces. Some layers are initially obscured, but they slowly come into focus as the elements start to merge and visually break down, which emphasizes temporality and the ever changing nature of our world. The layers are visually constructed from elements of the natural and living world, such as animal skeletons, organic matter, and patterns from organic and synthetic systems that are transformed through a formal investigation of color and composition. I want the viewer to question the purpose of my pieces and to create their own narratives that can evolve as they spend more time looking.

Materials have an important impact on the outcome of the work. Through the use of mediums that include ball point pen, acrylic paint, watercolors, and markers I investigate the emotional and evocative qualities of line and mark. I use various formal approaches to create a greater sense of depth and hierarchy between the layers and attempt to blur the line between positive and negative shape relationships, or what is perceived to be the subject and the space that surrounds it. I often layer materials in unconventional ways that can create surprising effects, such as giving the layers a translucent quality that helps to create a deeper sense of space. Most importantly, the layering of differing materials allows me to create works with a greater variety of physical texture, effectively evoking the complex layering and sense of decay that I most want to communicate.



Tangled, ball point pen, marker, and acrylic paint on paper, 24 x 72 inches, 2020



Displaced, ball point pen, marker, and sharpie on paper, 48 x 54 inches, 2020



Opposite page, clockwise from L to R:

Evade, marker and acrylic paint on canvas, 6 x 12 inches, 2020

Bound, acrylic paint on unstretched canvas, 70 x 42 inches, 2020

Encaged, scratch board, 20 x 16 inches, 2019-2020

Contorted, acrylic paint, marker and colored pencil on hardboard, 20 x 16 inches, 2020

Temporal, acrylic paint and marker on hardboard, 20 x 16 inches, 2020

Elizabeth Gallo

As an artist I am drawn to the natural world, particularly the perception of light and color. My paintings and works on paper attempt to translate these ethereal qualities, such as the visual impact of contrasting colors, shapes, and textures into a two-dimensional meditative experience for the viewer. My fascination with the difference between naturalistic and graphic modes of visual representation allows me to play with the elements I observe, such as the outline of a tree or the ridge of a mountain. I push these concepts until it is hard to determine whether or not my paintings are derived from something specific or if they have transitioned into pure abstraction. The space that exists between what is recognizable and what is abstract is where my work thrives.

When constructing my paintings, combinations of color and form are also an important concern. The forms and nuances I observe in nature, especially elements of repetition, patterning and intense color, help to establish spatial harmony in my compositions and inform my language of mark making. Working with two-dimensional media at an intimate scale is where I feel like I can take full control of what I put on the page. I look for tension within color and form because I am drawn to aesthetics that have a quality of discord. I work through tensions and stresses in my emotional world and translate them into symbolic color and shape relationships on paper. For example, I associate blue with spirituality and I use it in conjunction with orange, its complement, in order to realize its fullest visual potential. Jarring combinations of color are uncomfortable, yet their use in painting creates a heightened perceptual experience. Both in the subject of my art and the processes I employ, I work between the natural and unnatural, the material and immaterial, real and imaginary.

My most recent paintings begin with an observational exercise or sketch focused on abstracting what I see before me. My next painting will be a response to the first "sketch", and then I repeat the process again. I continue working like this until I have almost fully abstracted the objects I'm working from. I want to see how the simplification of form can be pushed until it no longer belongs or relates to something physical in the material world. Sometimes what I want to articulate comes more naturally through the use of watercolor and I use specific techniques such as color bleeding and marbling to achieve these interpretations. Other times I find that oil paint is more conducive to my objective. The smoothness of the paint and the act of using a palette knife to scrape away layers of paint or build them up, helps me inform my decision in relation to shape and form. Using two similar mediums with distinct qualities helps to expand my interpretation of the world around me. Pushing the boundaries of what is real and what is perceived allows my work to exist in the space between the recognizable and the abstract.



Rhythm, watercolor on paper, 6 x 6 inches, 2020



Shell Study, watercolor on paper, 6 x 6 inches, 2020



Memory, watercolor on paper, 8 x 8 inches, 2020



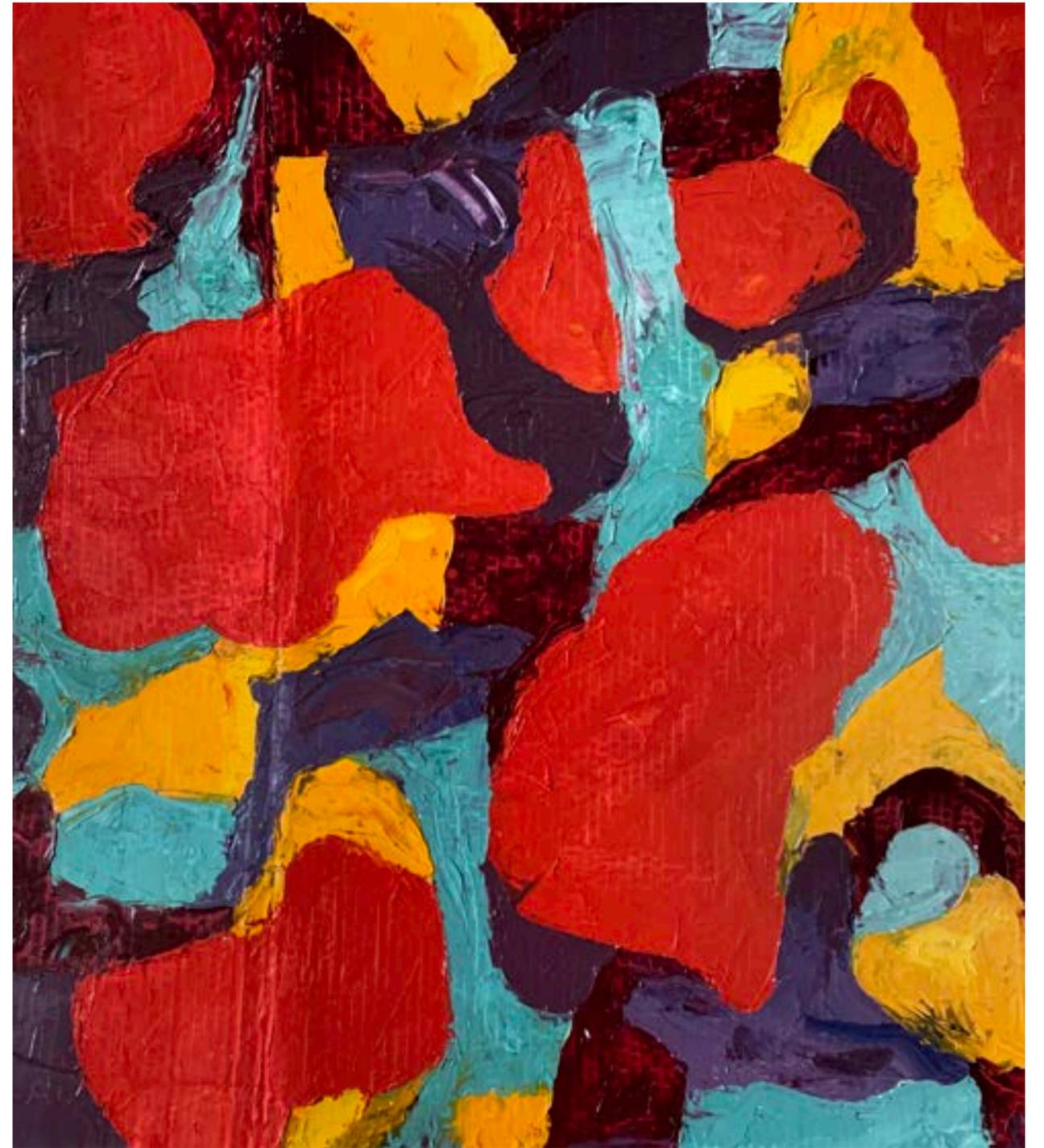
Memory Revisited, watercolor on paper, 8 x 8 inches, 2020



Interconnections, oil on panel, 16 x 21 inches, 2020



Jumble, oil on panel, 19 x 4 inches, 2020



Crimson Calm, oil on panel, 27 x 25 inches, 2020

Sarah House

It is amazingly easy to feel lost in our own world. Small changes in routine, breaches of understanding, or betrayals of trust can threaten our sense of security and undermine our confidence in our own judgment. In such situations, we may feel a terrifying loss of control. However, we may also experience a sense of freedom when we realize the possibilities that emerge when we let go of our assumptions. When we become disoriented, aspects of our lives that we once overlooked or took for granted can become significant and fascinating.

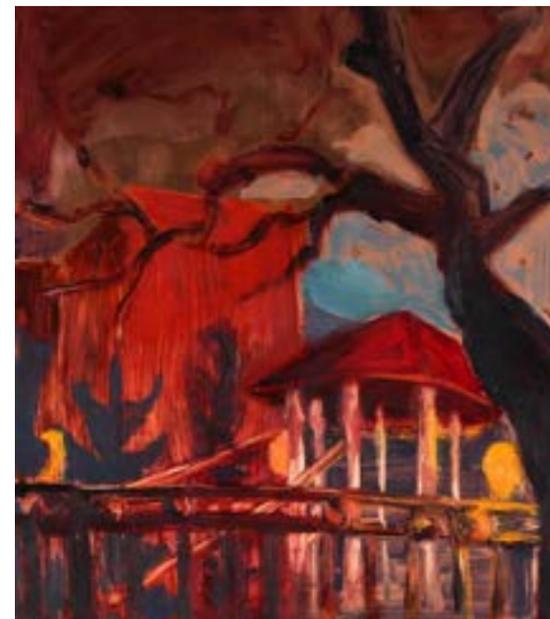
As I work, I disrupt my perception of the subject so I can explore it in a new way. Sometimes I choose subjects that I already find unsettling, and I convey my sense of discomfort through fracturing and distortion. In other cases, I approach a subject that seems safe and familiar, and I use similar processes to detach myself from my usual experience and explore the subject as something new and strange. This sense of visual disorientation is ultimately linked to social and psychological upheaval. By questioning what I know about what I see, I also question my sense of who I am and where I belong in the world.

It takes a long process for me to generate ideas for my paintings; I usually start my exploration by sketching from life. Drawing from observation strengthens my understanding of an object's orientation in space and heightens my awareness of subtle details. In my drawings, I explore the relationships between forms and begin to manipulate them, shifting and distorting parts of a scene and melding them together into a dynamic image. The energy transforms in ways I would not expect: mechanical objects like pipes and gears become fluid and organic; the festivity of a Christmas tree becomes vaguely ominous.

In my paintings, I harness that energy as I move beyond observation and build my own spaces. Paint is easily manipulated; I can rework it until I feel I have thoroughly explored a concept or successfully conveyed an idea. Again, the image transforms as I move beyond my first impression of the subject and respond to the new reality of the painting. I strive to create a sense of space that is fluid and unpredictable but is still convincing to the viewer. Texture and color provide new layers of complexity and create a sense of visual impact. That sense of impact is as important for my artistic process as it is for the viewer's experience: the image continually evolves as I respond to the colors and forms, and the relationships between them. A painting is never truly finished for me, because I can always find new possible connections. I stop at a point where the piece is rich with ideas but is open enough for the viewer to actively explore the image.



Stacked, oil on copper, 6 x 7 inches, 2020



City Park, oil on copper, 7 x 5 inches, 2019



Flying Forks, oil on masonite, 24 x 32 inches, 2020



Gears, oil on copper, 6 x 11 inches, 2020



Mired, oil on matboard, 30 x 20 inches, 2019



Lamps, oil on masonite, 20 x 30 inches, 2020



Pipes and Gears, oil on copper, 20 x 14 inches, 2020



Lift, oil on masonite, 40 x 28 inches, 2020

Karissa Kendricks

I'm primarily a painter. I use a method of automatic painting to explore my subconscious thoughts and feelings. My work often appears playful because of my color palette and odd shapes that make the compositions. Playful or not, the work mimics landscapes, where parts of the composition have relationships but ultimately retain their individual shape. I like to think of the automatic method of creating as a reflex. Beyond the individual paintings, the ways in which the work is displayed becomes relevant. At times, the paintings are meant to be next to each other on a wall, at other times they may be on a floor. My art comes from a place of seeking personal freedom by creating works with a sense of ephemerality. The following concepts and words guided my process in the spring of 2020:

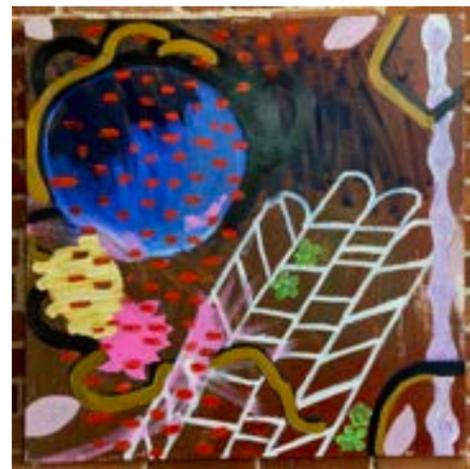
Glitter and metal
 music
 Purpose or Reason
 rites
 outsider and insider
 reflexes
 Pure and absolute
 Math
 Intuition
 silence
 nature
 Public and private
 efflorescence

Perception



Little Black Dog, monotype print, 10 x 9 inches, 2020

earth



Spirit, oil paint and collage on canvas, 32 x 32 inches, 2020.

autonomic

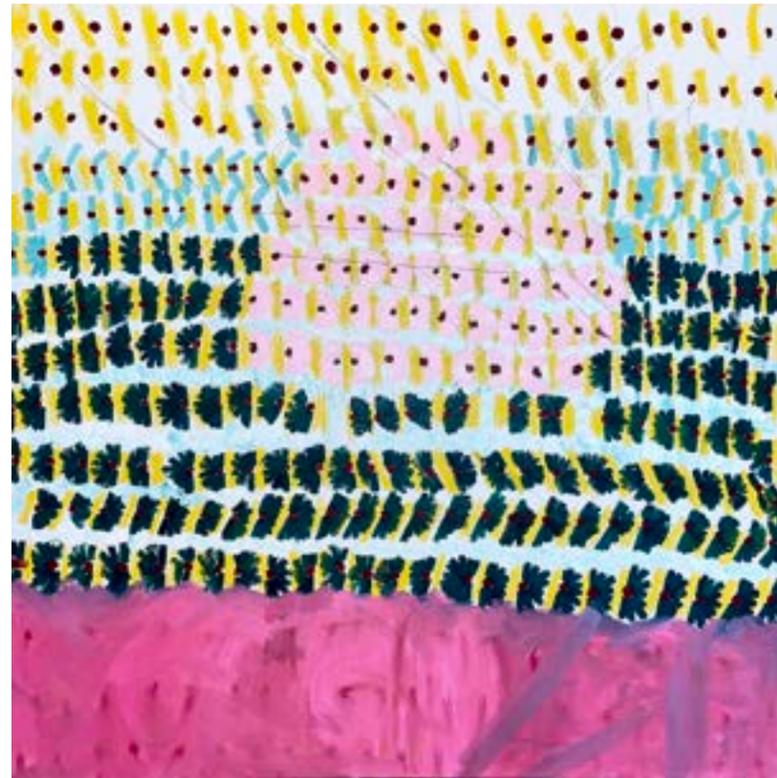
evolution



Untitled, monotype print, 10 x 9 inches, 2020



Untitled, oil paint and metal rope on canvas, 30 x 30 inches, 2020.



Guilt, oil on canvas, 32 x 32 inches, 2020



Untitled, oil pastel, paint, wig hair on canvas, 32 x 30 inches, 2020.



Glacier, oil on unstretched canvas, 29 x 35 inches, 2020.

Zoe Josephina Moon Kiefreider

Loss, hope, and ritual have been reoccurring themes of my work this year. To my surprise, the end of my semester embodied loss, hope, and ritual as I was left to abandon everything I knew and flee for safety. Somehow this experience has taught me more about how to accept loss. I struggle with ancestral and historical amnesia, a term created by Gloria Lucas, which disables me from understanding the complexity of my family's identities. My ancestors were taught to be ashamed of any resemblance to their indigenous roots because it is associated with uncleanness, ignorance, and inferiority: all ideas established by colonialism and white supremacy. The art I make at school is a form of repairing my families lost cultural identities. The art I make at home is a documentation of my ever-changing community. As an artist, I work differently in each environment because different places offer unique challenges specific to that time and place. I absorb my surroundings.

When I was at school I cut into different materials as an endurance-based performance symbolic of lost cultural identity. I cut a poem into the American flag that explains how generations that have been lost to time led me to spend my whole life looking for lost history. The last stripe of the flag says, "Yo sé perder, pero ay cómo me duele." ("I know how to lose, but oh how it hurts.") This phrase is from a Selena Quintanilla song called *Como La Flor*. Selena, much like me, did not know how to speak Spanish growing up as result of generational assimilation. When I carved into the flag it felt like I was writing standards that resulted in causing me physical pain because I cut for hours. I only cut the poem into the stripes of the flag because they are symbolic of the thirteen colonies. The thirteen colonies that were built on the genocide of and enslavement of indigenous peoples, which is significant to my family's history. I left letters hanging by a single strand so the text overlaps with line beneath. The negative space from the cut-out letters gets projected on the wall behind it when the flag moves, and it acts like a ghostly figure. At first glance the viewer might have trouble reading the text, which is important because I want to see if my viewers will commit to reading every line or if they give up because it is too hard to make out. The confusion my viewers feel is reminiscent of the confusion I felt in central Pennsylvania being Chicana, and the confusion I felt trying to find my family's history that is ultimately being erased.

An important process in this reclamation and recovery of identity is the rewriting of history, which includes Chicana women's experiences. Being a Chicana woman, I grew up surrounded by La Virgen de Guadalupe, which was used for personal and political statements. La Virgen was used by my family of activists in a time of dire need and struggle to lift them up. I purchased a tapestry that featured a printed image of the Virgen and I decided to selectively cut out aspects of her figure. Like in my earlier studio explorations, I wanted to combine the cut fabric with lights in order to cast her shadow. Symbolically, this play between positive and negative form and shadow, implies that she still stands strong despite her many lives of being at the forefront of justice and protecting women



My Deepest Sympathy, candles, spotlight, matches, 2020

throughout history. When I went back home during the pandemic, I noticed the presence of la Virgen de Guadalupe a lot more while I was out photographing my community. Even though the streets were empty she continued to stand strong amid the turmoil.

Upon my return from spring break, I was quarantined in a hotel by myself for two weeks due to the COVID-19 epidemic. All the days started to blur together, and looking back at it I don't remember much. The pandemic feels traumatic for me in some ways because it took everything normal away from the world. I wanted to document my community during this pandemic, so that generations to come would have evidence of this event. My goal was to actively combat that very sense of historical amnesia that is central to my own exploration of identity. As such, my photos are specifically focused on people of color in my community because brown and black people are dying at disproportionate rates from this virus. The people I would normally see selling roses on the sidewalk were now selling masks to save people from a virus that kills people. The children biking to school were now biking to pick up free lunch to survive. These haunting images are important because they show a moment in history where everyone lost something and feared the same thing.



Divine Intervention, hand altered tapestry, 40 x 60 inches, 2020



Keep Us in Your Prayers, digital photograph, 2020

Alice Kuklina

Have you ever had a song stuck in your head, so you keep on listening to it on repeat? Or when you're upset, perhaps there are constant, intrusive thoughts to throw something or run away. Have you ever had a mosquito bite you so hard that you keep itching until it bleeds? That itch, or that thought, is probably the closest to how I would describe my inspirations and art process. In the past, I would use art as a way to connect to people by drawing their portraits or playing art games with them. As I got older, however, my obsessions evolved. Now, when I start working on something, I on a small details and end up ignoring anything else in the overall piece. For a long drawn to realism and replication of exactly what I see on to the paper, it was not only also therapeutic. While this can be seen as an advantage, sometimes it makes me deliberately choose to focus on one piece for days or weeks, instead of developing drawing new things.

fixate
time, I was
rewarding, but
lose track of time and I
and polishing an idea by

This obsessive, yet wandering and immersed, state of mind is what I want to bring into the gallery and share with viewers. I want to give the viewers a chance to experience confusion and the need to figure out what they see. Coming into my senior year, I figured I would want to focus on semi-realistic representation, and the fact that I was allowed to draw literally anything pushed me to draw something that I would draw mindlessly in class to help me focus. I noticed that when I worked in this manner, I tended to draw objects that I would obsessively fixate on throughout that day or week. Those objects would usually be rocks, branches, animals, or something mechanical or technological. The more I would draw combinations of these items, the more fun it would be to create and build them up from scratch. With time, I tried to make something more out of it. Thinking about presenting my work in a gallery and having it convey something to the viewers, I decided to add my love for scientific diagrams into the works to create a sense of a "world" that could be interesting to explore. I wanted to create something similar to Codex Ceraphinus; something weird yet fascinating.

Switching to online schooling allowed me to be inside my "studio" for a greater amount of time, which changed the approach to my work. I realized that making scientific diagrams was not as immersive as I originally thought. It was also a way for me to consider the influence of nature and the outdoors to gather ideas in my sketchbook. Because of the quarantine, the outdoors is not as important of a resource since it is mostly taking the same route to the grocery store. Since leaving campus, I have been focused on a large-scale piece, creating something that engulfs the person standing in front of it. I want to be able to create something complex that the viewer would not be able to look away from. Having limited drawing resources, I found it best to continue by altering my drawings digitally and realized that the best way to create something immersive in the digital environment is to animate it. So I provide you with a QR code to my little animated adventure.

SCAN ME





Top page spread:
 Layer 1, graphite on paper, digital manipulation, 42 x 28 inches, 2020
 Layer 2 & 4, graphite on paper, digital manipulation, 16 x 24 inches, 2020

Opposite & this page L to R:
 Curious merchant, ink on paper 8 x 11 inches, 2020
 Regret, watercolor on canvas, 8 x 11 inches, 2020
 Steam Bug, graphite on paper, 8 x 11, 2020
 A light bulb, graphite on paper, 8 x 11 inches, 2020
 Layer 3, graphite on paper, 8 x 11 inches, 2020

Cecelia Lamancusa

If anyone has told you that “you’d gain nothing with your head always up in the clouds,” I am here to say otherwise. The foundation of my process is based on bringing to life the ideas and imaginations residing in those “clouds.” Whether it’s to zone out during difficult situations, a boring lecture, or simply because your brain wishes to do so, daydreaming is something we all do. I have literally looked out of my mom’s car windows and let my mind go wherever it pleases for the whole drive. Especially in times like now, a place of tranquility from our current chaotic reality is a great place to visit even if it is just in one’s mind. It is an exploration of imagination in which our minds play god and combine the social perceptions of what is real and what is not.

As someone with an attention span that is considered, by social norms, deficient, the world of my imagination is vivid and interconnected to my sense of reality. It is highly important to me that my work attempts to convey that sense of imagination as much as possible. I have found that utilizing multiple senses is effective in constructing new realities. Though touch is not a sense that people might usually experience in daydreams, it does pull the audience more into a tangible world. I use fabric as a medium in order to evoke a sense of touch through looking, and also encourage my audience to interact with materials, such as yarn and fur, in order to experience the soft and calming texture. My ceramic and wire- based works suggest to the audience something that is rigid and strong in a structural sense. Sound offers more possibility to influence perception as it is an important factor in most movies, tv shows, and performances. Since daydreams to me are considered a performance in one’s mind, including an aspect of live performance in my work seems fitting. The purpose of video as a part of my works is to bring a temporal quality to the narrative. Fiction turns into reality in eyes of the audience, and I wish to do the same for my “clouds.” This constructed reality also connects with my interest in Surrealism. In my piece titled “Lawn Patches,” I place fake patches of grass on top of real grass to blur the lines between what is real and what is simulated.

Daydreaming very much affects my reality, and with current reality affected by the current pandemic, reality has taken a turn for the surreal, which has inspired me to further deepen the surreal world in my work. However, unlike the pandemic, I hope to bring a sense of calm and happiness. Through this surreal world, it is my goal to encourage others to tap into their imaginations as well and, during this time of isolation, to grab people’s attention away from the stresses of this world and provide some sense of sanity in a different world.



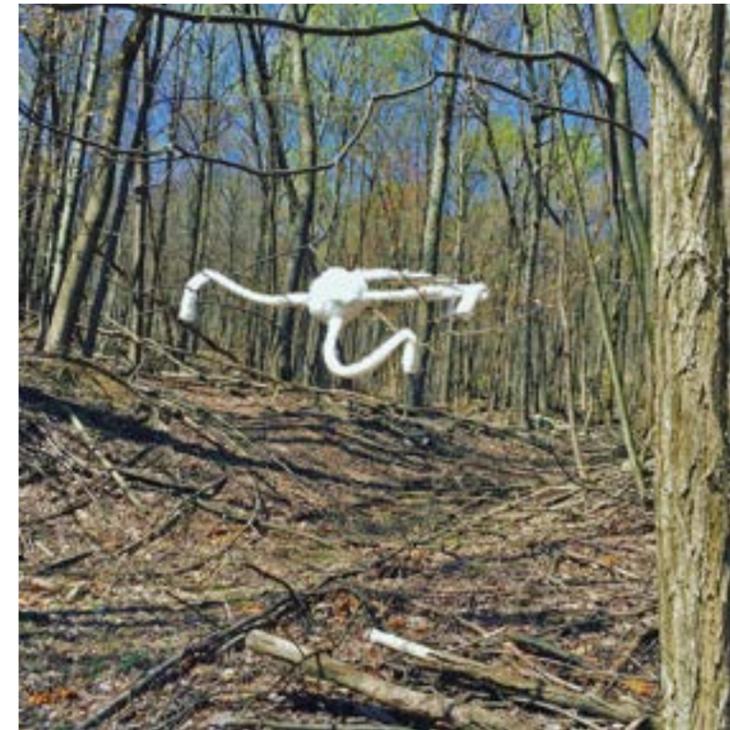
Creepy Crawlies, glazed stoneware, approx. 2 x 2 x 1 inches, 2019



Curious Dawdler, faux fur fabric and mixed media, approx. 62 x 22 x 10 inches, 2020



Adventurous Dawdler, faux fur fabric and mixed media, approx. 64 x 22 x 11 inches, 2020



Spindly, fabric and mixed media, approx. 5 x 20 x 20 inches, 2020



My Garden, acrylic painted stoneware, approx. 2 x 3 x 3 inches each, 2020



Literal Tree, chicken wire, craft paper, and yarn, approx. 78 x 36 x 32 inches, 2020



Lawn patches, yarn and latch hook canvas, approx. 3 x 48 x 60 inches, 2020

Rose McAvoy

I fell in love with ceramics several years ago. Since then, I have focused on pushing the boundaries of the medium in an attempt to show others its full potential. I believe that the commercialization of ceramics has led to the medium becoming so standardized that it often becomes invisible. Ceramic forms have been standardized for efficiency to such an extent that the experience of using these forms becomes unremarkable. I aim to make pieces that subvert the expectations of ceramic ware. Using functional forms that vary drastically from their standard utilitarian design and are individually unique enables the user to fully see and experience the piece.

In this series, I focused on a single form: the wine glass. I decided to explore this form because it is one of a few commonly produced forms that are not designed solely for functionality. Its long thin stem serves little purpose other than aesthetics. However, adding this element completely transforms its reception. I wanted to experiment with the effect of altering this form. How do these alterations to a universally recognized form affect its reception? Why does only one single silhouette for this form exist when major alterations do not impact its functionality? Why must it be functional at all? And what happens when an objectified form comes alive and takes on its own personality?

I hope to provoke users to question their individual expectations of ceramic forms. Where did these expectations come from? Do you actually agree with them or are you only operating on them because that is what you were told to do? I want to draw attention to the aspects of life that we are taught to view as normal. I want viewers to question what they are taught to view as "normal" and why deviations from this "normal" are deemed inappropriate. By prompting others to begin asking these questions about such basic everyday objects like ceramic ware, I hope to open them up to the value of this line of thinking in all aspects of life.



One Glass In, glazed porcelain, approx. 10 x 7 x 6 inches, 2020



Two Glasses In, glazed porcelain, approx. 10 x 7 x 6 inches, 2020



Three Glasses In, glazed porcelain, approx. 10 x 7 x 6 inches, 2020



Wine Drunk, glazed porcelain, approx. 10 x 7 x 6 inches, 2020



I'm Fiiiiine, glazed porcelain, approx. 10 x 7 x 6 inches, 2020



Drinking Buddies, glazed porcelain, approx. 10 x 7 x 6 inches, 2020



The Gang's All Here, glazed porcelain, approx. 10 x 7 x 6 inches, 2020



Somebody to Lean On, glazed porcelain, approx. 10 x 7 x 6 inches,



Embrace, glazed porcelain, approx. 10 x 7 x 6 inches, 2020



Party's Over, glazed porcelain, approx. 10 x 7 x 6 inches, 2020

Peter Skutt

This series is focused on the development of a self-concept and ways it might manifest in physical form. My art has always been strongly driven by emotion, memory, and my mental state at a given time. Since high school, ceramic process has been a form of meditation during which I am able to come to new understandings about myself and my relationships. I chose to focus on emotions, reactions and experiences that felt crucial to my development yet also felt inexpressible. My intention was to create these forms as a physical representation of something that I otherwise could not express. I found these feelings interesting because I cannot put specific memories to them, but I know that I have felt them before. It is as if the experience left me with a visceral response to some stimulus even though the actual event has faded from my memory. For this reason, I chose to represent these forms as memories or husks of the actual experiences rather than the emotions themselves. Nature has also played a significant role in my work as the forms evoke skulls or skeletons that you might find on a hike. The remains of something that was once much more.

I have recently discovered my fascination with how artists depict things that cannot be seen. Kandinsky's attempts to depict ether (the space between matter), or Boccioni's attempt to depict the movement of air around a figure. In addition to depicting my forms as husk or skulls to emphasize that they are tied to the past, I also attempted to capture the feeling, past or present, that I associate with them. Some are strong and sturdy while other are fragile and airy, some seem to be self-contained while others may be reaching out and spreading, some are abrasive, and some are soft. Ultimately, my representation of these forms is very subjective, but I think that people can relate to these looming subconscious reactions and feelings. I do not intend to offer a universally accepted depiction of a person's experience but rather offer forms that the viewer can adapt or apply to their own experience.

Another aspect of my work that interests me is the transformation. Transformation of a piece of clay into something that I find capable of creating a powerful emotional response, transformation of experiences into emotions, memories and reactions, transformation of something painful or difficult into something comforting. As I work, I focus on the intangible feeling that I am trying to depict and imagine what it would look like if I could condense it, make it solid. I work until I get this feeling of resonance between the form and the emotion, creating a connection that I can only describe as empathy for the object as it suddenly seems to express something I have felt. I chose these emotions as subjects because I feel that each has had its role in my continual transformation and development.



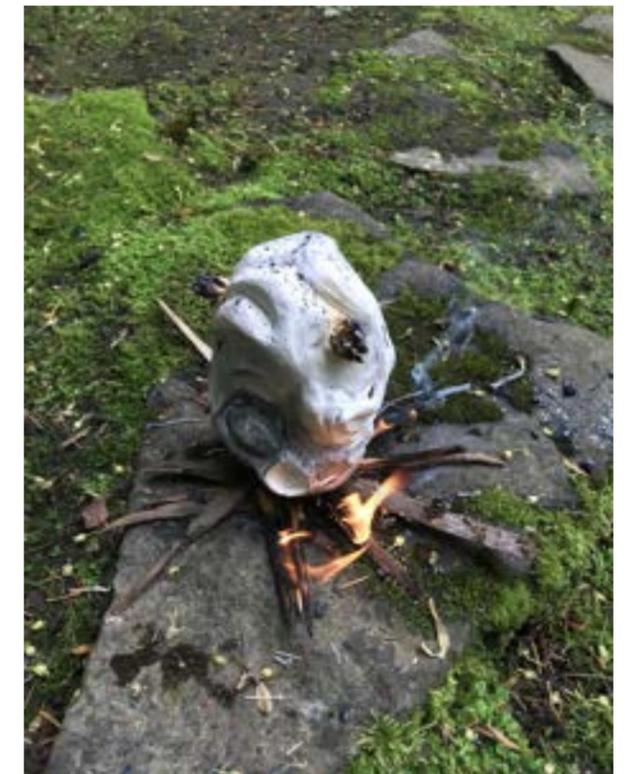
Antecedents, porcelain, approx. 12 x 6 x 4 inches, 2020



Temporarily of Conviction, porcelain, wood, and moss, 6 x 4 x 4 inches, 2020



Temporarily of Conviction (detail)



Temporarily of Conviction (detail)



Amenable Offering, porcelain, wood, and moss, 13 x 6 x 4 inches, 2020



Catalyst, porcelain and rope, 24 x 34 x 38 inches, 2020



Symbiotic Imbalance, porcelain, string, wood, and moss, 9 x 8 x 34 inches, 2020

Erin Wen

As I started working on this series, I was thinking a lot about what education means and decided to conduct around 30 informal interviews during winter break, asking people I met while flying, in galleries, and friends of friends about their paths and what it means to receive an education. Some of the interviewees were Chinese students or alumni of liberal arts colleges and larger universities, some were Americans and Chinese who graduated many years ago, while others decided to pursue another degree many years after their first graduation. I based my interviews around the differences and the similarities between Chinese and American education. There is more freedom of choice within American education and more restrictions in Chinese education. I experienced those restrictions growing up and am thus conscious of the fewer restrictions existing in the American context. Black and white. Freedom and restriction. How does it shape our lives?

Building on the idea of restrictions, I developed this series of work that consists of black and white photographs of vendors and customers at the meat market, accompanied by text pieces that respond to the images. The relationship between the image and text is some ways more symbolic than literal, and in many ways, it is antagonistic and restrictive, which symbolizes the way cultural definitions impose societal restrictions on behavior. The decision to work in black and white can also be symbolic, for without the black the white would not be well defined, just as without the text pieces the photographs are perceived in a different manner. Ultimately, through these dualistic relationships, I hope illustrate that that there is often an untold story behind what we see. A full understanding of something requires having a sense of both sides; things are often relative. Something restrictive allows a greater appreciation for that which is not restrictive.

Conceptually the series is based on observations and personal experience, especially the products of a Chinese and American education. The market, to begin with, speaks of physiological needs, a place where people come to fill everyday needs and where the vendors make income to sustain their living. The relationship is mutually beneficial and creates a sense of stability for the whole community. In the photographs, I try to capture how people communicate as I am interested in how much they are willing to reveal in certain environments. When people are made aware of restrictions, they become more conscious of specific words and how their action would consciously generate their own reality.

When people experience dramatic restrictions in life, it is then that they think about what they really need. People become more grateful when they are made aware of receiving something. There are a lot of grey areas in life that we must accept since we are all human. If you have seen black, you can be clearer in your definition of white. If you have seen white, you can be clearer about what constitutes black. Clarity about opposites, like color, makes it easier to accept the grey. Therefore, the photography series ends on the note of love, it is inclusive, it is grey, it is the action and the words, it is the negatives and the positives, and it is extremely ordinary.



文字是有保护性质的存在，
Words are just like protection,
如同衣服一样，
Just like cloth,
所以应该：少穿衣服少讲话。
Therefore, we should speak less.

我们无比平凡，
We are extremely ordinary,
站着太久就想坐下，
Standing too long we want to sit,
坐着太久就想站着。
Sitting too long we want to stand.
我们无比平凡，
Extremely ordinary,
愿你被爱，愿你会爱。
Wish you are loved,
Wish you know how to love.



他们说你好，因为你不好不进步，他们少了一个竞争对手。
They say you are good.
When you are bad, and that statement would discourage you to work hard.
They lose a competitor.
他们说你好，因为你不好你自我怀疑，他们也少了一个竞争对手。
They say you are bad.
When you are good, and that gives you self-doubt.
They lose a competitor.

是孩子一般的成熟，
As mature as a kid,
是大人一般的幼稚。
As naive as an adult.





有的动物没有自主权的成为了商品，
Some animals became commercialized
because of no autonomy,
有的人却因为有了自主权所以愿意成为商品。
Some people became commercialized
because of their own
choices given the power of autonomy.

如果你是一支股票，我肯定不愿意炒你。
If you are a stock, I wouldn't invest in you.

好比就在说，你如果是一头猪，你死了我都不愿吃你一样。
This is like, telling a pig, "hey, I wouldn't eat you".

猪做错了什么？为什么我无缘无故的就变成了股票？
What did the pig do? And why am I a stock?



战斗也许是为了解脱被套上的枷锁，
然而枷锁早就成为了盾牌。

You were fighting against restrictions,
but restrictions already became your
protection shield.



我说煤炭是白的，你不能说是黑的。
If I say that coal is white, you can't say it's
black.

压抑即自由。
自由即压抑。
Not being free is being free.
Being free is not being free.

思想和行动，
是不得统一。
The mind or the action,
you can't have both.

最好笑的束缚，
是没有束缚。
The best restrictions,
Is to have no restrictions.



CREDITS

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Empty Studio was scheduled to take place at The Trout Gallery of Dickinson College in May of 2020, but due to the COVID-19 epidemic and suspension of classes on campus, the physical exhibition was cancelled. As a result, the exhibition was presented in print form, as seen in this catalog, as well as in digital form on The Trout Gallery and college website.

www.troutgallery.org

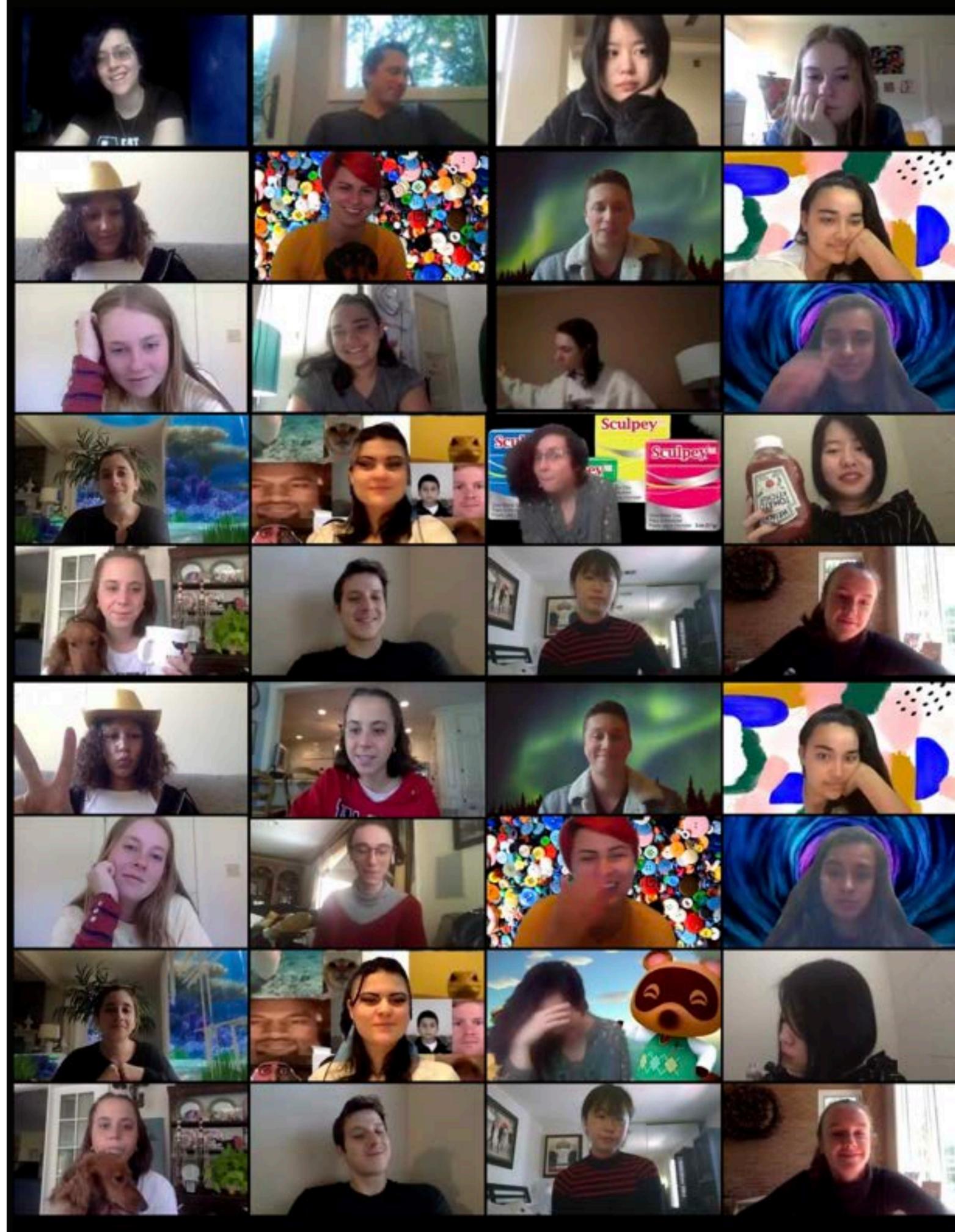
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THE TROUT GALLERY
James Bowman, Meredith Costopoulos, Phillip Earenfight, Heather Flaherty, Bianca Martucci-Fink, Susan Russell, Catherine Sacco





MONDAY
MEETING TIMES

10:40	ALICE
11	KECOLIA
11:20	CAITLIN
11:40	EUGENIA
12	JON
12:20	MARGIE
12:40	BRENIE
1	MEGGIE
1:20	SHIRLEY
1:40	
2	
2:20	
2:40	
3	SARAH
3:40	ZOE
4:00	KARISSA
	PETER
4:20	ASHLE