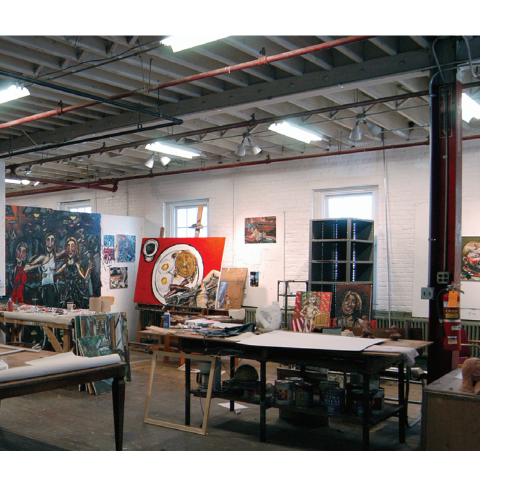
Out of the Studio

April 30 - July 3, 2004



OUT OFTHE STUDIO features work by seven senior art majors at Dickinson College and demonstrates the group's wide-ranging experimentation with creative processes and artistic practice. The works are drawn from a year-long investigation and reflect current artistic tendencies in the visual arts including: attention to materiality, dialogue among various media, and interests in social space.

The paintings of JENNA KANE, CARRIE ADCOCK and JENNIFER FRISBIE celebrate time-honored approaches to portraiture and the human figure. Each manipulates paint as a rich substance for interpreting reality. Similar visual effects are achieved in RYAN MOREY's photographs, which are made using a combination of traditional and experimental photographic techniques creating imagery that hovers between reality and abstraction. The shredded contents of LAURA TURNER's altered ready-made sculptures evoke visual narratives ranging from topics on censorship to the nature of language. COLLEEN STEPHEN and KATE DUVALL question established notions of display through their approach to installation and presentation. The former transforms gallery surfaces into patterned cut-outs that traverse and puncture walls. The latter considers the social space of fashion and its potential for artistic dialogue. Making garments from garbage bags and building materials, her "anti-fashions" mock the conventions of wearable apparel.

BARBARA DIDUK Professor of Fine Arts Dickinson College

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Carrie Adcock

Kate Duvall

Jennifer Frisbie

Jenna Kane

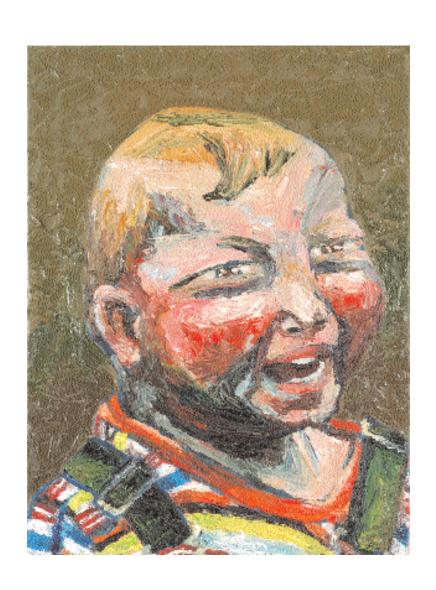
Ryan O. Morey

Colleen Stephen

Laura Turner

Carrie Adcock

Why just paint what is seen? When I paint, I want people to see more than just colors on the canvas. My goal as an artist is for people to go beyond just a visual representation and to incorporate all five senses when viewing my work. My paintings allow people to experience through their senses what I imagine.



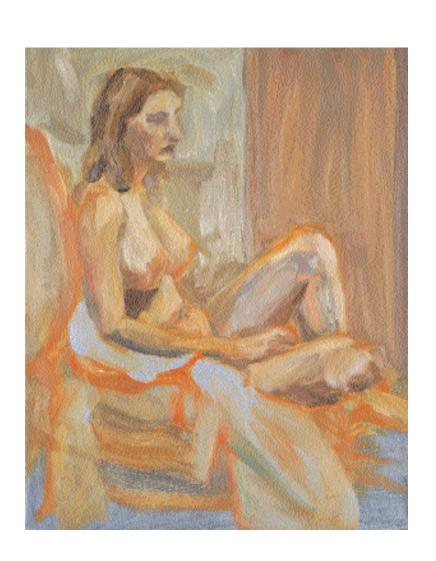
Kate Duvall

I firmly believe that our bodies are canvases upon which we decorate and adorn ourselves with the mutability of fashion. I have designed and fabricated clothing for women as part of a fashion production. My collection mimics both a personal and public expression of the unconventional ways to shape our bodies. The designs challenge our notion of functional ready-to-wear fashion by using "illegal" or unusual materials, and slide projections which test the limitations of conventional dress. My intentions are to compel the viewer to consider the aesthetic qualities of the "trashy" or the "illegal." The costumes are rebellious and offensive, but they assert that fashion does not have to follow the rules.



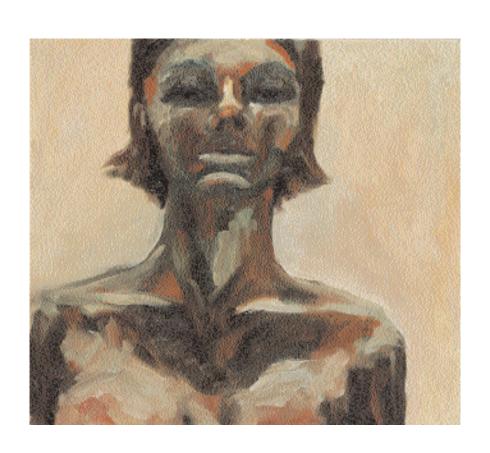
Jennifer Frisbie

Through the use of light, color, and mark, my paintings reveal intimate spaces. Sometimes the figure looks out from the painting and interacts with the viewer, while at other times the viewer has the impression of glimpsing the figure at a personal and vulnerable moment.



Jenna Kane

My painting focuses on the self-portrait. In examining this subject I use the physicality of the paint to express emotion. I paint the figure in shallow space with forceful color in light and shadow to reveal complex states of being.



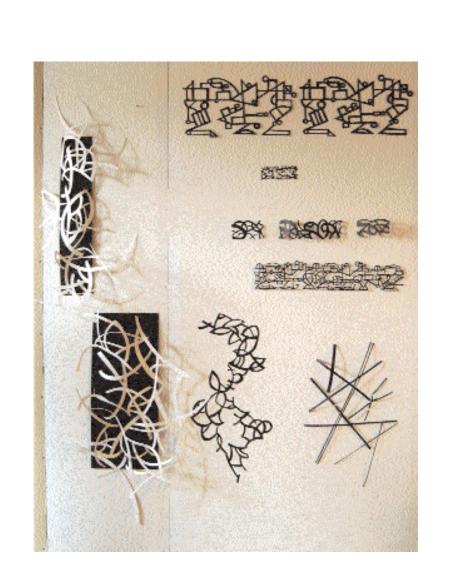
Ryan O. Morey

My work deals with the observation of light in a landscape and then the manipulation of the forms the light creates. I use various toners, bleaches, and processing techniques in order to examine the relationship between the space within the landscape and the two dimensional surface of the photograph. I explore what happens through the photographic process: seeing the natural world, what the camera records, and what the hand produces.



Colleen Stephen

Line is one of the most basic elements of art. It can exist in both utter simplicity and complexity. My interests lie in utilizing lines to explore and express myself through simple and complex patterns, ordered and abstracted. I use lines to create a pictorial language that draws attention to pure pattern.



Laura Turner

I take ordinary objects we encounter frequently in everyday life and transform them into something strange and perhaps beautiful. In my most recent work, I have been "redefining" the book, making altered ready-mades that address broad issues about how we regard literature in contemporary society.



DESIGN: Kimberley Nichols and Patricia Pohlman Dickinson College Office of Publications Carlisle, Pennsylvania

PRINTING: Triangle Printing Company York, Pennsylvania

PAPER: Potlach McCoy Silk

TYPE: Gill Sans Myriad

Tr2K04/04

acknowledgements

THE DEPARTMENT OF ART & ART HISTORY: Carol Adelman, Stephanie Blacksmith, Robert Cavenagh, Elena Calvillo, Ward Davenny, Barbara Diduk, Andrea Frohne, Darlene Gann, Karen Glick, Sharon Hirsh, Susan Nichols, Walter Nichols, Caroline Savage, Melinda Schlitt, Brooke Wiley.

THETROUT GALLERY: James Bowman, Susan Curzi, Phillip Earenfight, Sylvia Kauffman, Stephanie Keifer, Rosalie Lehman, Wendy Pires, Dottie Reed.

COLLEGE RELATIONS/PUBLICATIONS: Pierce Bounds, Heidi Hormel, Kimberley Nichols, Patricia Pohlman.

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THE TROUT GALLERY Dickinson College Carlisle, Pennsylvania