

Senior Studio Art Majors / 2022 Exhibition



THE TROUT GALLERY
THE ART MUSEUM OF DICKINSON COLLEGE

Senior Studio Art Majors / 2022 Exhibition

less than three

Erin Clarke

Molly Darcy

Rebecca Fox

Bethany Petrunak

Cristian Antonio Tineo Jr.

Marja van Mierlo

less than three

Senior Studio Art Majors
2022 Exhibition

Erin Clarke

Molly Darcy

Rebecca Fox

Bethany Petrunak

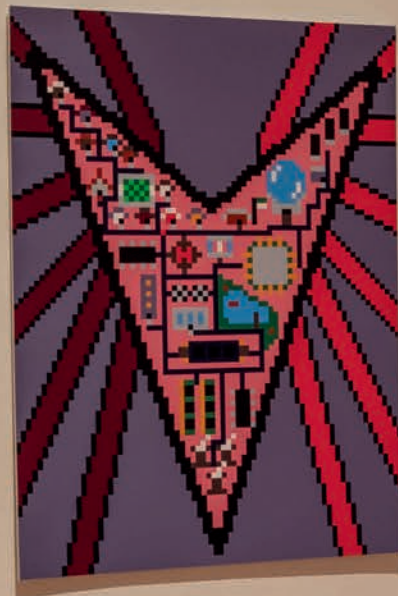
Cristian Antonio Tineo Jr.

Marja van Mierlo

April 29 – May 21, 2022

THE TROUT GALLERY

THE ART MUSEUM OF DICKINSON COLLEGE









introduction / less than three



Though often employed humorously or ironically, emojis can also communicate more nuanced emotions in a text-driven world. They are used as a semblance to, or replacement for, in-person body language, vocal tone, and social cues. For instance, the emoji formed by the succession of typing a “less than” sign followed by the number three, written “<3” (i.e., less than three), is understood to depict a heart and is common pictogrammatic shorthand for conveying love. The six studio art majors in this year’s thesis exhibition chose the somewhat enigmatic title *Less Than Three* as a way to celebrate a shared love for art making that bridges their individual studio practices, and to express their personal material, process, or thematic passions. Ultimately, emojis are understood as a system of nonverbal symbolic communication, terminology that aligns very closely with some definitions of art. Perhaps unsurprisingly then, art, like love, can be complex and contradictory, immense and exclusive, inviting and biting, agonizing and intoxicating. The artworks included in *Less Than Three* invite viewers into diverse dialogues to tease out particular meanings and incite emotive responses. More specifically, the artists prompt a critique of space, place, memory, identity, as well as material and digital culture.

In the year-long senior seminar for studio art majors at Dickinson College, the professors in the Department of Art & Art History work collaboratively to direct each student’s creation of an expansive body of artwork. Modeled closely after a graduate mode of instruction, seminar meetings focus on weekly critique of current projects, discussions of readings, lectures on contemporary art, review and editing of the artists’ statements, field trips, and practicum instruction. In addition to regularly scheduled one-on-one meetings with individual studio art faculty, students enrolled in the seminar meet with the entire faculty several times over the year for group critiques. These more communal exchanges often include art history professors and underclass studio art majors. Together, these experiences prepare the students for the installation of their thesis body of artwork in Dickinson College’s Trout Gallery during the last weeks of the spring semester.

Anthony Cervino

Professor of Art

2022



Erin Clarke

My artwork explores concepts around social media, consumerism, and body image. Central to my paintings is a sense of luminosity—especially a quality of light inspired by pictures you might find on social media such as *Sunset Lamp*. Commonly employed in video and photos, the warm glow of this corona-like light source appeals to followers of Gen-Z trends and their desire for everything from their physical environment to their Instagram feeds to become aesthetically pleasing. *Sunset Lamp* is a byproduct of consumerism on social media. It represents how quickly trends can emerge and spread on social media platforms and the hold that consumerism has on users of such applications. That said, I am investigating the complexity of emotions social media evokes through oil paint.

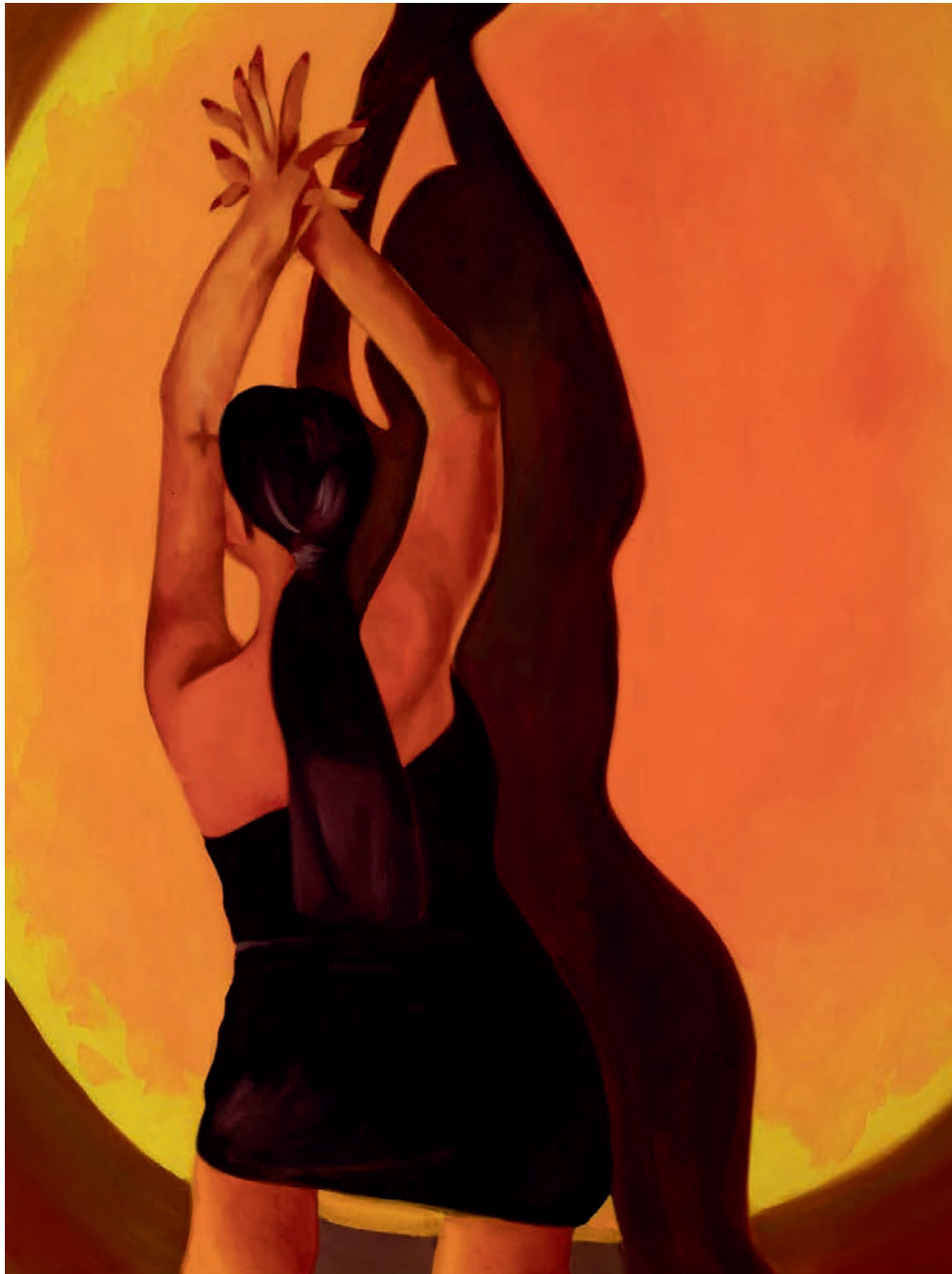
As part of Generation Z, I use social media daily. I often find myself grappling with my love of sharing and finding inspiration on the Internet and the negative consequences it can have on mental health. This is a constant battle for most social media users. Consumerism on social media is inevitable and has become the social norm—buying products straight from Instagram and mindlessly scrolling through ads. Oftentimes, we are not aware of how products we see daily on platforms such as Instagram and TikTok slowly seep into our reality and how we see the world. This is balanced by the ability we have on social media to share content, to connect and express oneself. I stand in the middle of the positives and negatives surrounding these ideas and ask viewers to question how they use these platforms and how this technology may be affecting them.

The act of taking a photo from social media, or emulating the look of an image one might find online, and turning it into an oil painting is a transformative act. I start with an image from social media or an image that reflects a social media post because I am interested in how a photo transforms from a digital file to an image made physical with paint on canvas. My paintings respond intuitively to the conditions of the present. This can only be achieved through paint as new trends fade as quickly as they emerge. There are photographic elements to the paintings, including lens distortion, that draw attention to different areas of the figure. I embrace these photographic qualities just as images across social media use the lens to create photographic effects.

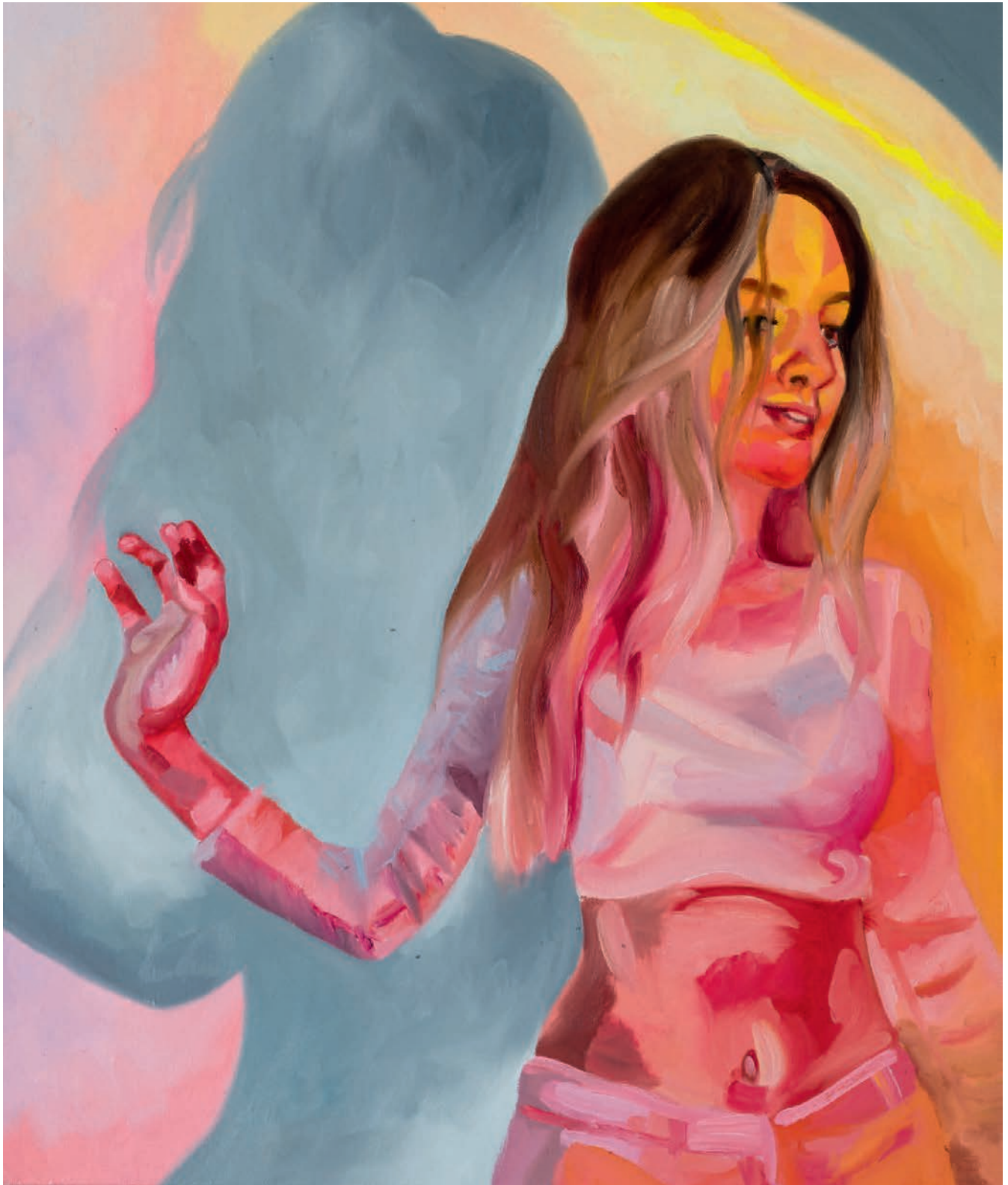
I paint images using inspiration straight from my Instagram feed and photos I take of my friends in positions that reference social media culture. Highly curated photos that we see on Instagram are often staged and edited to match an aesthetic. The photographs I take of my friends begin to mimic this type of content through the staged poses, but as I work, I tend to slightly distort certain aspects of the figure such as the torso, arms, and legs, depending on the perspective. I am exploring how distortion can be read as either grotesque or humorous. Some figures can be read as playful while others are more serious in attitude, alluding to the idea that for some, social media can be a toxic environment, while for others, social media is a tool for escaping reality and embracing humor. <3

less than three / Erin Clarke

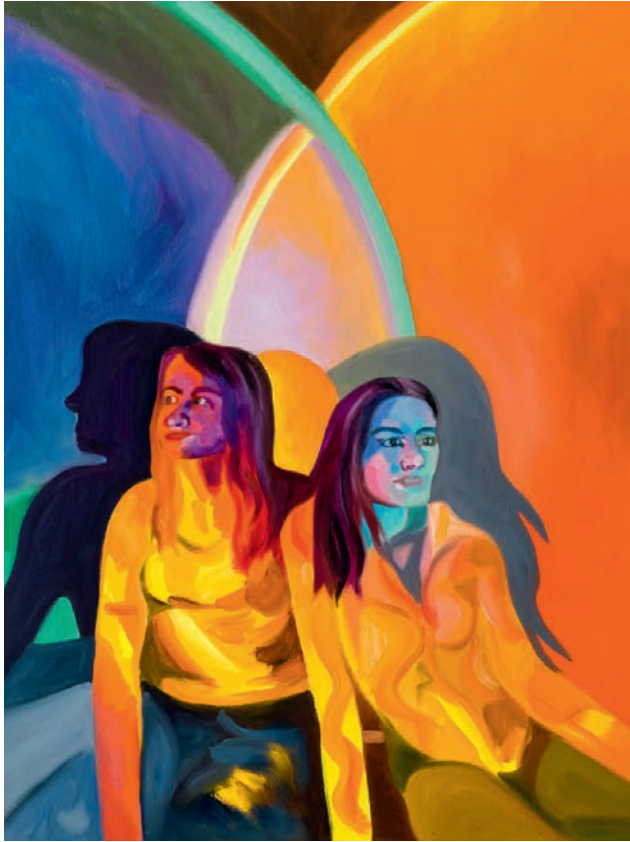
Erin Clarke is an oil painter who has displayed work in many local cafés and coffee shops around her hometown in Central Pennsylvania. She has taken commissions and sold work to those in her community, including family friends, educators, and art collectors. Erin's work has centered around the figure since she was in high school, where she first discovered her love of oil paint. Since then her work has evolved into a series that takes inspiration from her recent roles outside the studio as a social media manager. Erin is currently focused on how she can combine her background in studio art with her love of digital content and hopes to continue her studio practice post-graduation.



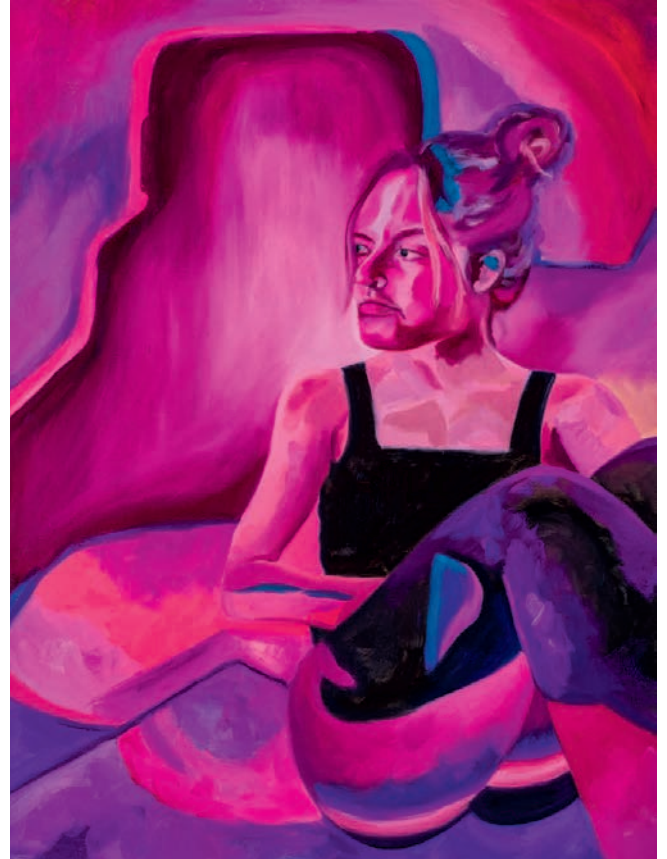
@unknownuser (*Dancing Portal*), oil on canvas, 2022



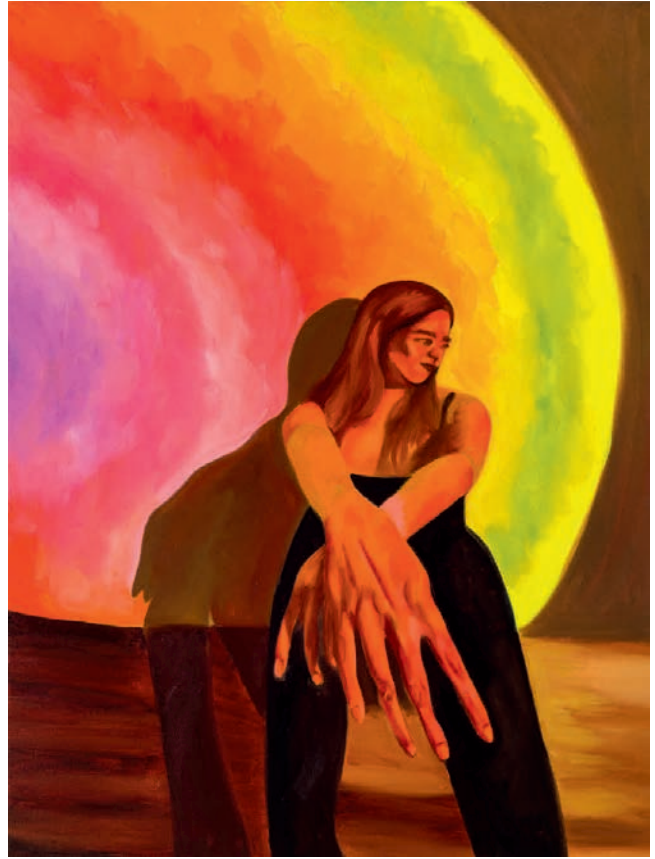
@erin_clarke08 (*Sunset*), oil on canvas, 2022



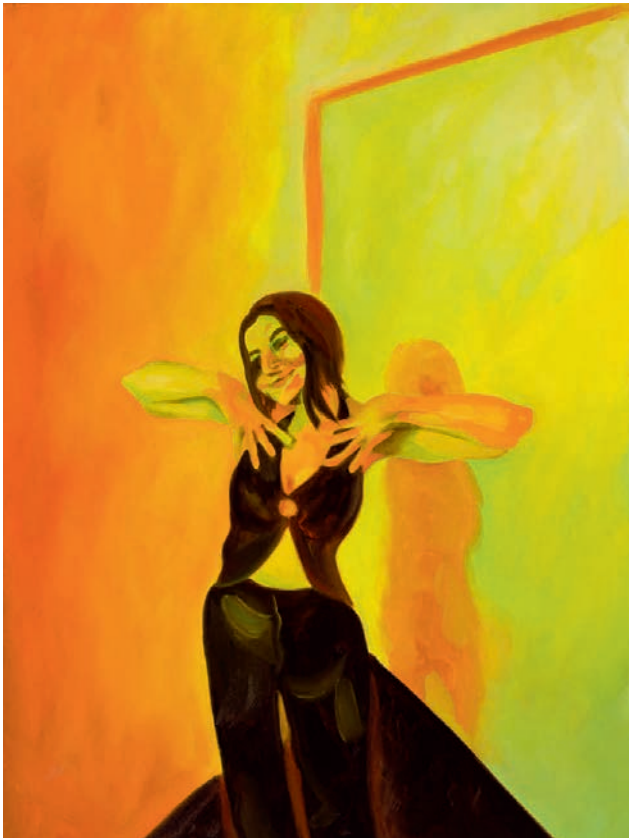
@cat_dickman @jackielogsted (*Day and Night*), oil on canvas, 2022



@katlync100_ (*Purple Haze*), oil on canvas, 2022



@joeunys (*Under the Rainbow*), oil on canvas, 2022



@jackielogsted (*The Green Room*), oil on canvas, 2022

Right: @erin_clarke08 (*Half-Moon*), oil on canvas, 2022





Molly Darcy

I explore the questions: “How much of our life is our own, and how much of our life is tailored to navigate the world we live in?”

In my instruction manual–based work, I use a familiar format of conveying information but subvert it to make it less about the thing being built and more about how this can relate to a human body and identity. For example, *Gundam Collage* presents a Mondrian-esque view of jumbled and decontextualized information, leaving only the human-looking parts strewn across the page. This serves as a schematic for a human body, one that the viewer is invited to piece together themselves. Without the familiar and linear flow of an organized manual, the piece mirrors the human experience. We are expected to follow a straight path in life; be born, go to school, get a job, don’t question your role, get married, have kids, inflict the expectations you were burdened with onto them, repeat ad infinitum. Queerness is an explicit deviation from this trajectory and is considered by many an attack on “family values.” If mindfully considering how one wants to interface with the world and chasing after that ideal is a threat to this normative trajectory, maybe that demonstrates the weak and arbitrary nature of the entire set of social expectations.

My exploration of social coercion continues with my more recent *Pixel Propaganda* series. With these posters I play with how advertising and propaganda are both tools of social instruction. Advertisements implore their subjects to follow their advice to sell products. Their sheer volume wears us down and normalizes the concept of perpetual bombardment with manufactured insecurity and lack of completeness in our lives.

My Trans-Satanic propaganda works aim to co-opt the tools of social coercion and conditioning to invite(force) the viewer to examine their own place in society and ask themselves if they are truly comfortable in their roles, or if they are simply playing the part that has been thrust upon them. Little else in our society can prescribe the kind of things you are allowed to enjoy, the person you should be, the career you should follow, and the type of person you should love, more than coercive gender norms. In this body of work, Trans-Satanism is presented as a pseudo-religion of my own creation, specifically designed to be scary to the public, but with agreeable and simple ideals. It's rooted in the sanctity of bodily autonomy and self-determination, individual ownership over oneself, as well as respect for the autonomy and freedom of all peoples.

My work implores the viewer to question their comfort in their identity. *Who Do You Think You Are?* uses the familiar yell of frustration as a double entendre to ask the viewer earnestly, Who are you? Why do you think that? Are you sure? Are you happy? This introspection is necessary for any queer person's coming to terms with their identity, but everyone should question the facts of their life and identity and honestly ask how they make them feel. I want people to uncover the truest versions of themselves and find confidence in them. Art upsets, inspires, confuses, invites questions, gets stares, and provokes discussion and sometimes outrage, and these are all things experienced by someone with a visibly nonnormative identity and body. To walk that path is to choose personal joy and expression over societal norms and expectations.

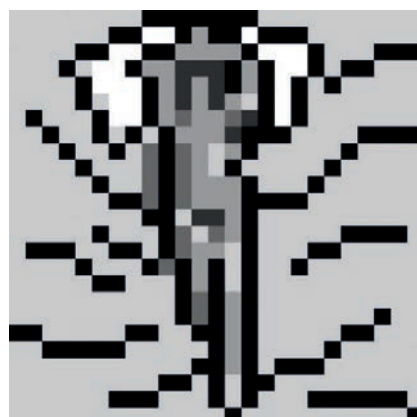
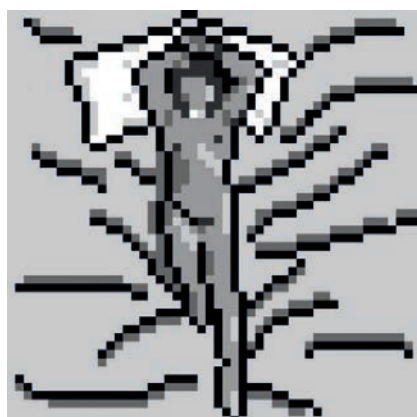
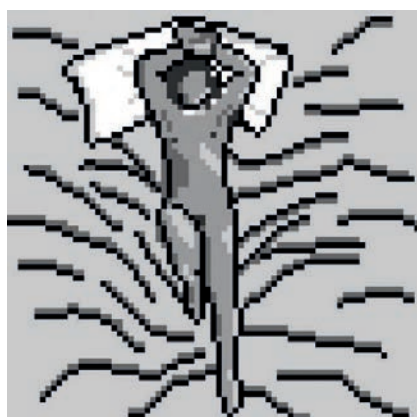
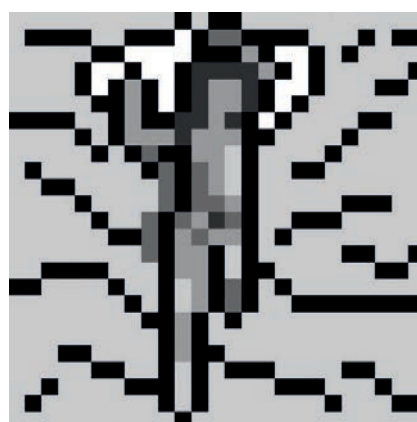
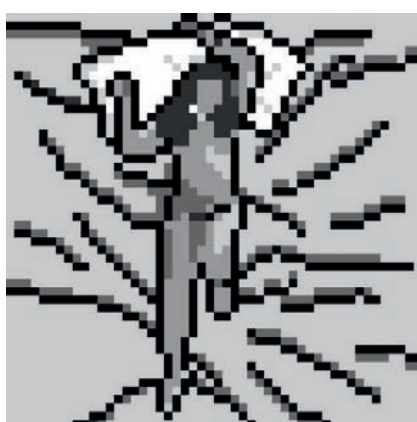
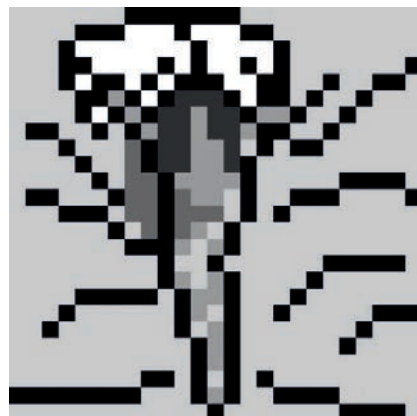
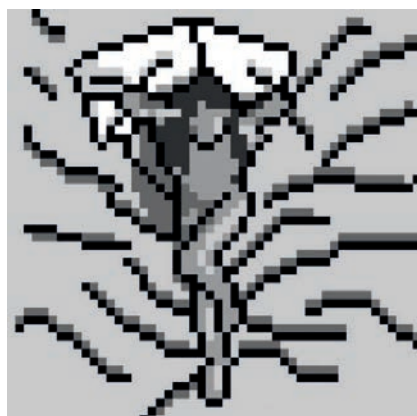
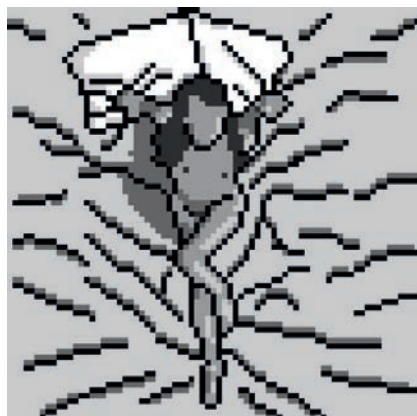
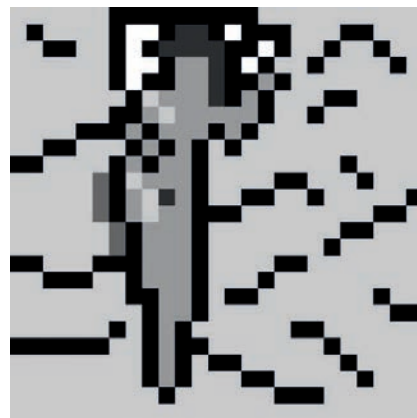
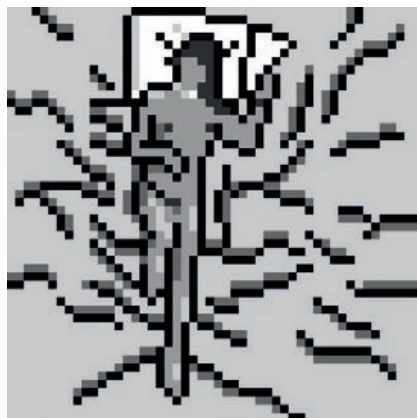
My goal is to challenge the societal expectations and norms laid out for us, and invite and inspire others to consider doing the same in ways that feel right for them. Why live your life for someone else's comfort and profit margin? Why not live your life for yourself? <3

less than three / Molly Darcy

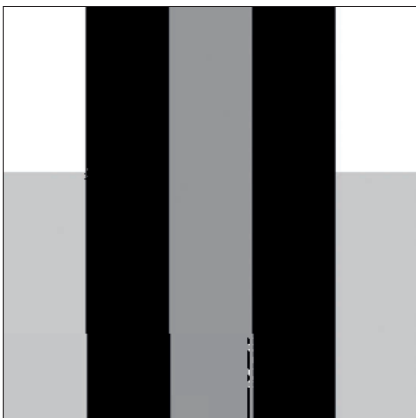
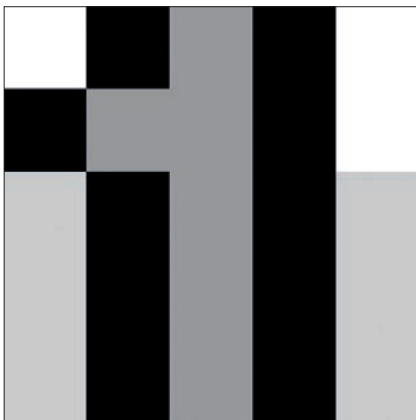
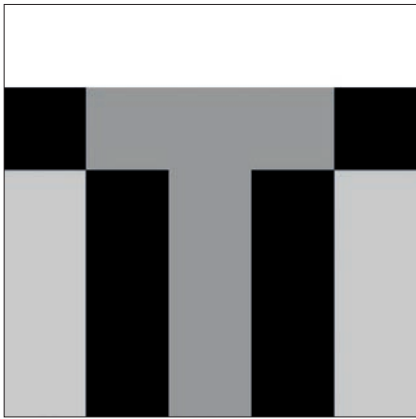
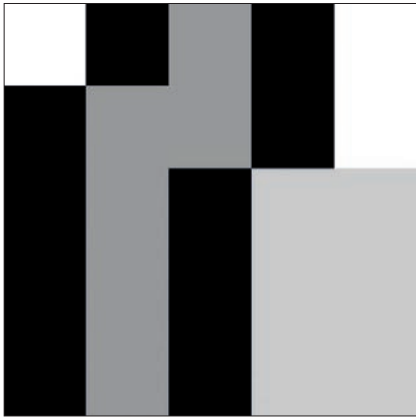
Virginia-born, California-raised, Molly Darcy is a multimedia artist/designer. Growing up an only child, Darcy spent most of her time playing sports and video games. Her work deals with identity, transness, and queerness, and aims to call attention to the walls we build around parts of ourselves. Darcy is a fledgling game designer with a background in computer science and mathematics. Her analytical and “mathy” nature comes through in much of her artwork, where she looks to solve artistic problems and express messy human conditions with elegant mathematical solutions. In her free time, she enjoys drawing, hiking, playing board and video games with friends, listening to music, and skateboarding, and she is a skilled rock skipper.



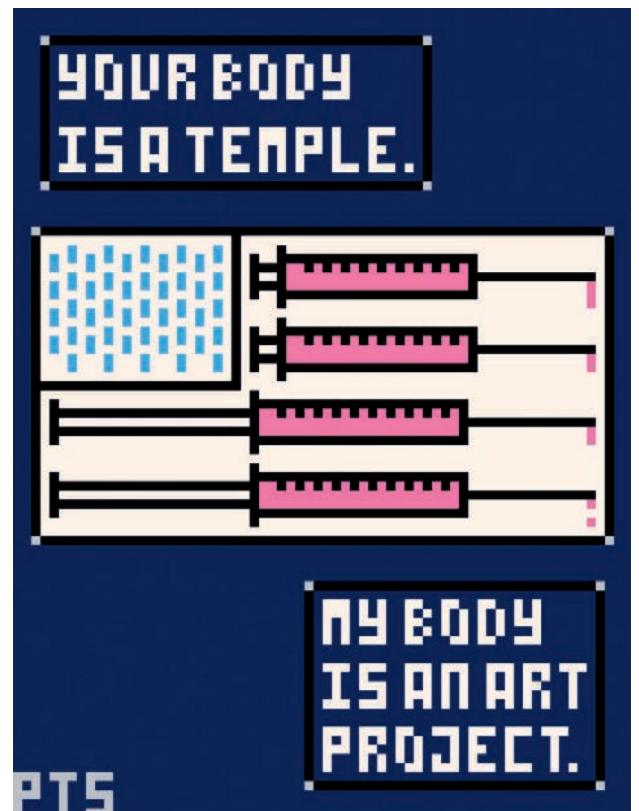
Gundam Collage, Gundam model instruction manuals, 2022



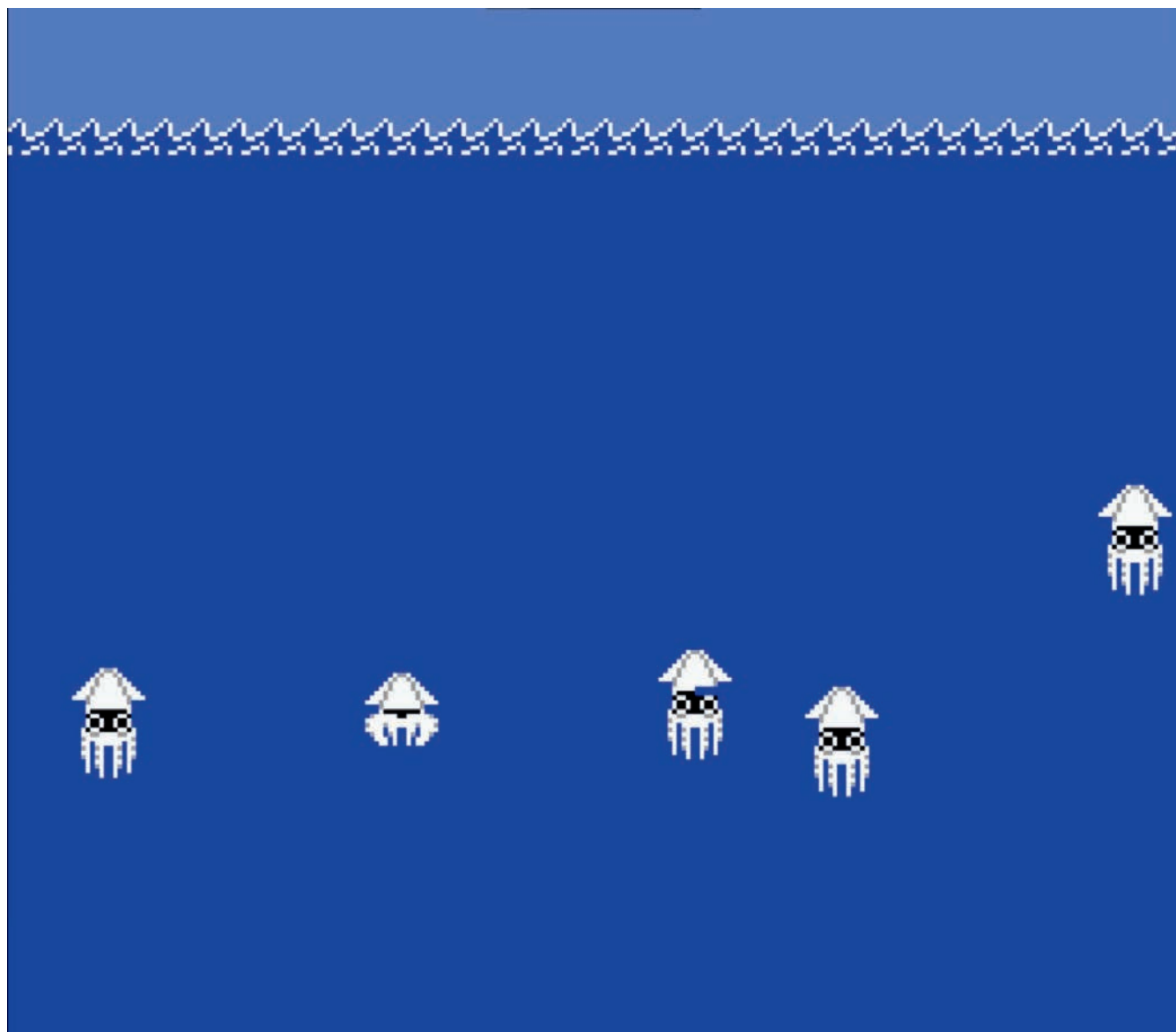
Bed Sheets (self-portrait) 1.1-4.4, sixteen digital prints, 2022



Who Do You Think You Are?, digital print, 2022



My Body, digital print, 2022



World Null-Null, recording of modified Super Mario Bros ROM, 2022



Rebecca Fox

My grandmother has knit all her life. I grew up with blankets and hats handmade by her, and she often talked about how her mother taught her to knit when she was just six years old. I learned to sew, weave, knit, and crochet from my grandmother. My impulse to make art is often informed by the skills, meditative space, and objects made through knitting. When I begin each sculpture, I am calling on my personal connections to the material to inspire and produce the framework for each piece. There is a tense emotional connection to this legacy. On the one hand, each object I make reminds me of familial love and support, but each piece has a gravity to it as well, a weight that is felt every time a traditionally “women’s” craft is seen as less than fine art. My studio practice aims to explore the connections between my family history, craft traditions, and the “memories” inherent to my materials or final objects—both before they get turned into ceramics and afterward as individual sculptures.

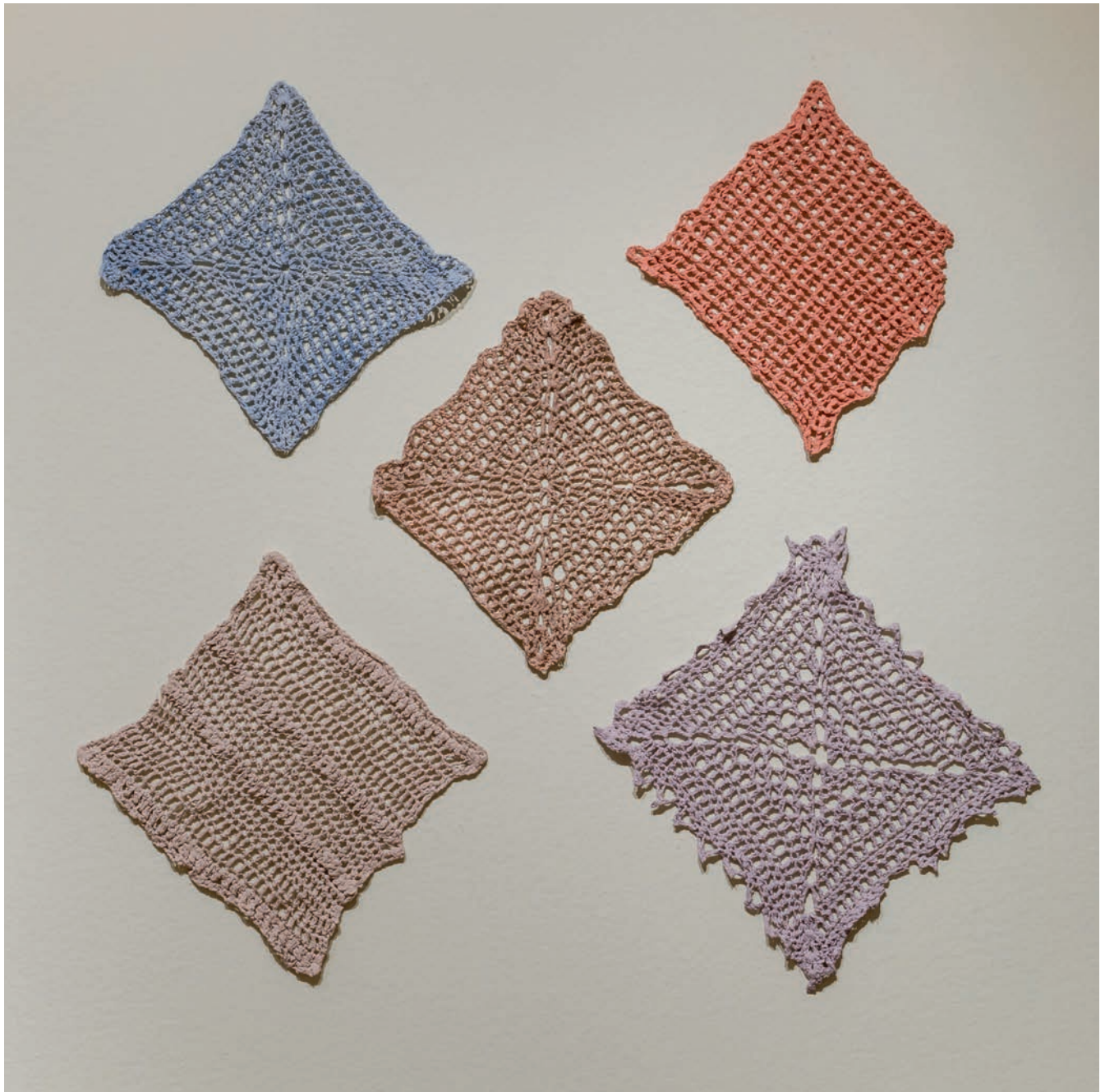
The process of turning a soft square of fabric into ceramic began as an experiment, but I remain fascinated with the idea of simultaneously memorializing a piece by turning it into ceramic or bronze and destroying it at the same time. When I encase a piece of fabric in slip, the clay soaks into the fibers and takes the shape of the object. Once I put it in the kiln, the fabric itself burns away, leaving an incredibly fragile shell of the woven object. Each object goes through multiple firings to build strength so that the objects can be handled, but fragility is inherent in the process

and the final forms. The result will either be a ceramic sculpture or a pile of dust on the kiln floor, impossible to put back together. Even when these ceramic sculptures emerge from the kiln, the fragility of each piece makes the handling and the installation of the work an exceptionally risky and meticulous task. Bronze casting, on the other hand, forms an incredibly durable piece that imitates the pattern of knit without ever pretending to be anything but metal. The pieces that look like scraps of fabric when transformed into ceramics look closer to chain mail in bronze.

In my practice I think about where function and art correspond, where the “Art” resides in an intentionally functional object. A baby blanket, for example, is a functional object because it can provide comfort, but is such a common object seen as art? Through my process of combining ceramics and knitted cloth, I engage with both mediums as nonfunctional. The ceramics are too fragile and thin to serve a utilitarian function, and the knit is no longer soft or flexible. Both the ceramic and cast-metal objects I craft evoke a feeling of comfort and familiarity, yet using various nontraditional glazes and display strategies, they can also surprise the viewer—at times inviting conflicted feelings. I want to bring my memories to the forefront of my art while providing the space for others to attach their own memories to these knit pieces. <3

less than three / Rebecca Fox

Rebecca Fox is a multimedia artist from upstate New York. Her recent work focuses on ceramics, but she started committing to art through oil painting. Rebecca spent the summer of 2021 interning at the Saratoga Clay Arts Center, where she found a passion for clay and an interest in creating three-dimensional art. She spent most of her time during quarantine doing plein-air paintings as a way to escape the indoors, and it gave her the chance to experiment with oil paints outside academia. Rebecca enjoys spending time with her family in New York, where she has two dogs who often try to participate in the process of oil painting.



Deconstructed Quilt, ceramic, 2022





Fragmenting, ceramic, 2022



Crochet Blues, ceramic, 2022



Blankies Lined Up (with details below), ceramic, 2022



Bethany Petrunak

My gender identity and relationship with my body as a queer person are what drive my work. I use my art to explore and make sense of the dissatisfaction and disconnect between the desire to conform to traditional beauty standards (both feminine and masculine) and the ability to leave the cisgender view of the body behind completely. I'm interested in the fracturing, forming, and metamorphosing that occurs in queer bodies. Often, physical changes are sought in an attempt to more accurately reflect gender identity. The disjointed body parts in my work present as an imagined space where these inaccessible physical changes are made possible to the viewer, who can visually pick and choose parts to create their own idealized body.

When considering this possibility, I make a conscious effort to put aside the cisgender view of the idealized body. I'm exploring what the solution to queer body and gender dysphoria might look like. Perhaps it is a torso with dicks protruding from it or a breast growing from a head. Queerness is strangeness and absurdity, and I want to embrace that in my art. I'm looking to move away from the cisgender view that trans bodies must conform to the desired cisgender bodies or else they have failed the purpose of transitioning at all.

Materiality is important to my studio practice. For example, the association of knits with “women’s work,” politeness, and restraint is brought into question when confronted with a knit in the form of a penis or vulva. By displaying them in a way that is associated with clothing, I am acknowledging that interpretation of the material and creating unease because of their anthropomorphic forms. Following this vein, all the objects are wearable, which is a connection implicit in their material. In referencing familiar domestic spaces by using a clothesline or a coat rack to display my work, I am imagining a realm where queerness and its expression are paramount in daily life. Additionally, clothing is central to how we express our identity. It is a vital creative outlet for many queer people and allows us to perform our gender publicly, letting the world catch a glimpse of the true person living under our skin.

My studio practice is intertwined with my own poetry, in which I often consider the gendered bodies we exist in and how they could be left behind entirely. In a way the body is both essential and trivial to my work. In some ways the alteration of the body is incredibly important to queer individuals who are unable to live with the one they have. Yet, there is another view I have—that perhaps my gender dysphoria would be better solved by transcending the human body altogether. I explore both of those avenues in my work. My knit tapestry is inspired by one of my poems. It is a story of the transcendence of the body where the essence of a person is not in their physical body. The tapestry is a dream in which our bodies transform to reflect our internal identity. <3

less than three / Bethany Petrunak

Bethany Petrunak is a multidisciplinary artist studying art history, studio art, and philosophy at Dickinson College. They are interested in the physical expression of queer identities and the role our bodies play in transmitting them. Additionally, they wish to expand upon how people typically engage with art in a museum space by creating tactile works that are meant to be touched, moved, and even worn. Petrunak is a co-curator of the exhibition *Queering the Muse: Identity and Desire in the Photography of Lissa Rivera*, for which they wrote an essay investigating potential queer readings of ancient Greek and Roman art. Outside the visual arts, they are also a published poet with work exploring themes of sexuality, religion, and grief.



Do you know who you are?, acrylic yarn, string, basket, mirror, 2022



Do you know who you are? (details), acrylic yarn, string, basket, mirror, 2022







Transcendence (with detail opposite), acrylic yarn, embroidery thread, 2022



Cristian Antonio Tineo Jr.

In September 2017 I got a ride to Carlisle, Pennsylvania, to visit Dickinson College for the first time. It was in a professor's office that I looked out of a window onto the academic quad and was able to envision my eventual graduation from the college. Even then I could picture commencement, including the neat rows of folding chairs set up in front of Old West, the symbolic heart of campus. I could already imagine how happy I'd be for my family to be here and see me achieve this collective dream. In that moment I knew I wanted to walk out of the double doors of Old West, part of the historic tradition where graduates cross the threshold from students to alumni.

It's spring 2022, and the new director of the Popel Shaw Center for Race & Ethnicity is presenting at the Enrollment and Student Life All-College Committee, on which I serve as senior class president. During the presentation, she shows us a close-up of Esther Popel Shaw and William Jefferson in a campus panorama from 1915–16, their first year at Dickinson. In 2019, I attended the celebration that marked one hundred years since Esther became the first Black woman to graduate from Dickinson. Acknowledging the presence of Esther and William on the expansive academic quad, I wondered, how do you belong in an institution that was never built for you?

With help from the Dickinson College archives, I was able to see the original print of the photographic panorama, as well as receive access to the digital version. I bring this photo to your attention with the intent to shine a light on the significance and fraught relationship between identity, place, and memory. While we may not understand exactly what it was like for Esther or William to be two of the first few students of color to attend this school, I think it's essential that we are actively learning about those who have come before us, so we can build a better community for those who come after us. By merging personhood and place, I am rejecting the objectification of marginalized individuals in Western art while reclaiming space through subjective narratives. In a variety of mediums, I hope to piece together a story of what it means to be a student on this campus—especially through my personal lens as a Latino, first-generation, neurodivergent, and queer man. In this artwork, I invite you to see the layers of being a Dickinsonian from my point of view: the highs, the lows, and everything in between.

In order to create the multimedia narratives that are typical of my studio practice, I focus on traditional drawing skills, including composition, perspective, and drafting, as well as other processes, such as collage, digital experimentation, and broad material investigation. Portraits play a key role in this work because they not only illuminate a person's visibility, but also their environment, body language, and experience. Though an object maker, in my studio practice I also strive to be an archivist. In mining collections of photos I've taken over the years, as well as historical imagery, through my work I can engage with the past and the now, and raise questions about how we can look ahead. <3

less than three / Cristian Antonio Tineo Jr.

Cristian is an avid drawer, photographer, and collage artist who tries to celebrate the intricate moments of everyday life. He is a gay Latino man who loves dancing freely and the color orange. Growing up in Lancaster, Pennsylvania, has inspired him to interact with public art, to organize and advocate for safe and inclusive spaces for everyone. Recently, he has been engaged with archival materials to learn about people of color in Dickinson College's history and the LGBTQIA+ community in the Central Pennsylvania region. Cristian is a proud brother of the Sigma Epsilon chapter of Sigma Lambda Beta International Fraternity, Incorporated. Hoping to help make the arts accessible to all, Cristian plans to pursue a career that uplifts the communities that have shaped him. He believes each of us deserves to express ourselves across various mediums, and we all hold the potential to imagine new futures.



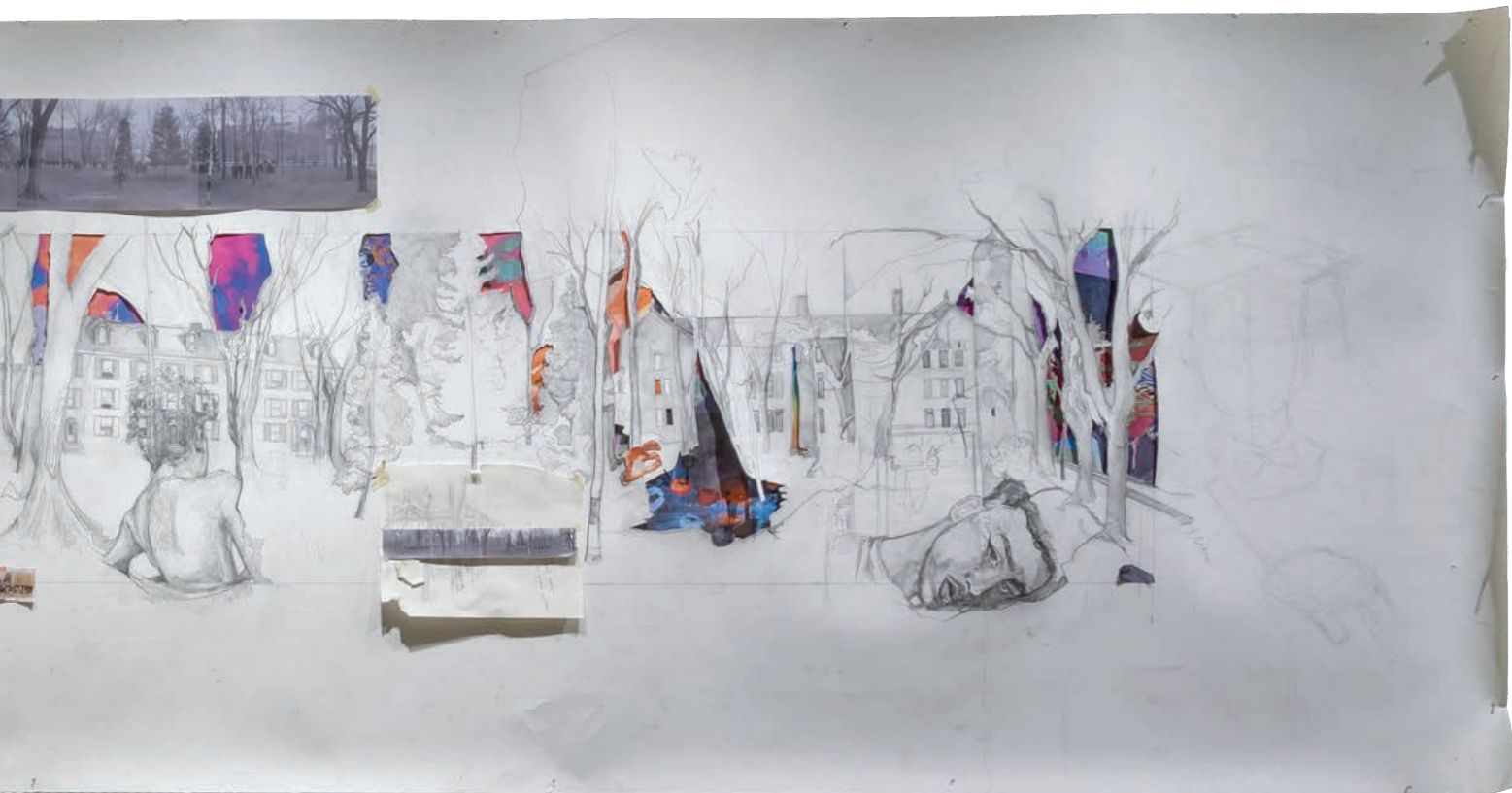
Above installation view: *Cristian With No H*, graphite, pen, paper, acrylic, laser prints, yarn, tape, 2018-2022

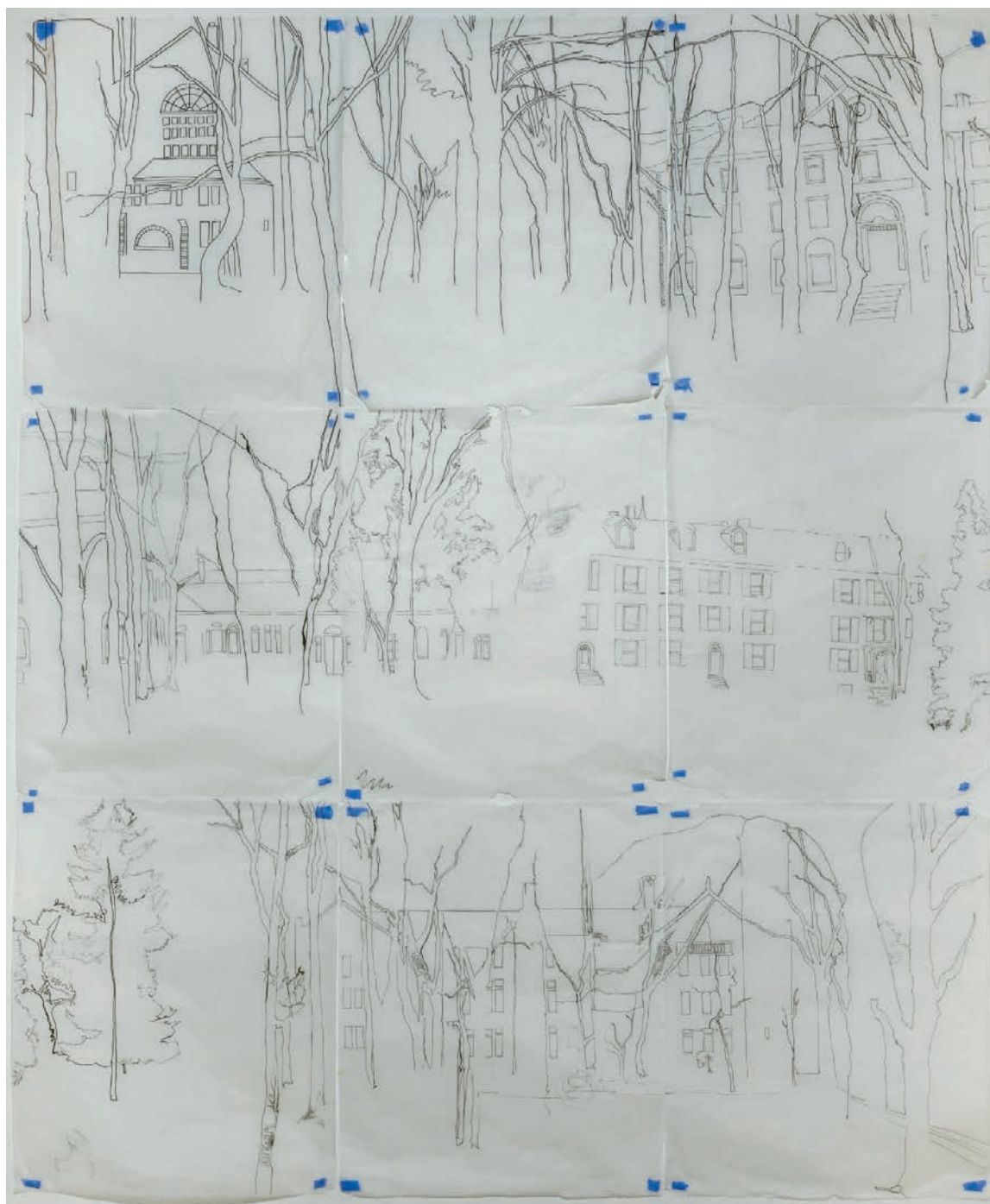
Left: Detail from installation



I Am Here, So Are You (with details below), graphite on paper, laser prints, 2022



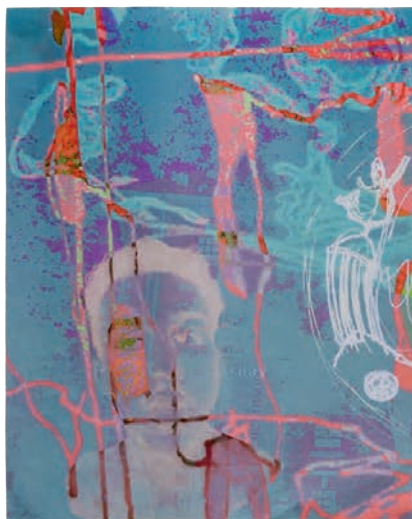




Make Your Mark, In the History of Art, tracing paper, archival ink, 2022



A Cor é Multiverso (The Color is Multiverse), laser prints, 2021



Amor, laser prints, 2022



Marja van Mierlo

I am just beginning to better understand my visual language as an artist and the ways art can be a vehicle for learning and understanding both myself and the world around me. My main interest lies in the ability to render and manipulate space through illusionism, flattening, and abstraction, as well as through exploratory material processes. In my studio investigations I aim to manipulate perception and optics to create an ambiguous sense of space. This is all part of my larger investigation of complicated concepts including abstraction, space, and systems. My goal is to invite viewers to embrace an awareness of, as well as to question, ephemeral spatial relationships.

My art lies in-between drawing and sculpture. My sculptures exhibit graphic qualities and attention to line and form, while my drawings show attention to space and layering. This “in-between” is important to my work because it creates a juxtaposition between flatness and the dimensionality associated with space. This is a way in which I create illusionism. It can be seen in my glass-layering projects, where flat, simplified forms are painted with acrylic paint onto different layers of glass. These sheets of glass are then placed one in front of another to create a multilayered image.

This concept is also inspired by my passion for biology and ecology. The layered glass references the visual experience of looking into a microscope. With high magnification in a microscope, it is impossible to see all levels of depth in full clarity, but you can toggle between depths to better understand the space. In addition, the act of placing glass over my artworks is analogous to the slide-making process in microscopic biology.

The study of biology has always been a way in which I have been able to analyze the world around me and has had a great impact on my art. Simplicity of forms with hard edges and distinct color palettes are influenced by anatomical diagrams, medical imaging, topographic mapping, and other representational imagery typical in scientific literature. These references are flat renderings used to explain and teach complex, dimensional spaces. Color and color relationships are an important but intuitive part of my process.

My work in the studio tends to change as often as from day to day. Everything in my practice builds off the last creative undertaking. Projects are iterations of other projects. I have an openness to this process and go through many trials and errors before I end up with something I am satisfied with. This derivative process is a method in which I can continue to achieve ambiguity because I often start with specific referents, such as photographs, and then move toward abstracting those influences in my work. <3

less than three / Marja van Mierlo

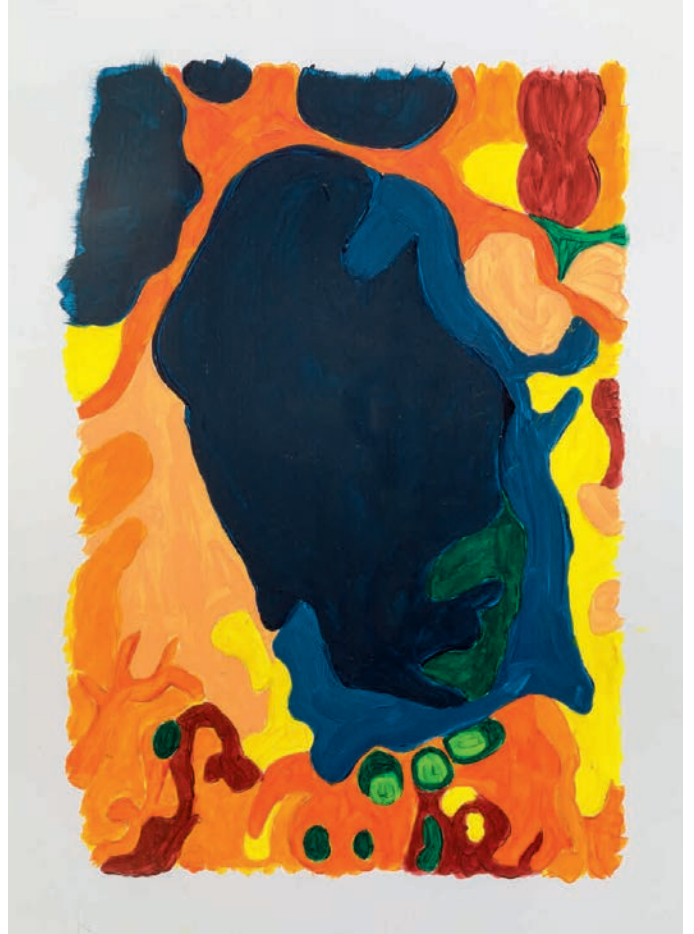
Marja van Mierlo uses the pronouns she/her/hers and is a mixed-media artist currently residing in Wallingford, Connecticut. Along with her passion for art, Marja is also interested in biology. Through the combination of these two interests, she questions herself and the world around her through both an aesthetic and a scientific lens. Her art fosters self-awareness and questions ephemeral spatial relationships. Marja thinks of herself as an object maker and finds herself exploring materiality by engaging with paint, glass, textiles, wood, and more. Her studio practice is centered around abstraction and the creation of familiar but not quite placeable spaces in her work. Marja spends much of her time outdoors and enjoys walking and hiking barefoot.



Wayfaring, acrylic paint on paper, acrylic sheet, wood, 2022

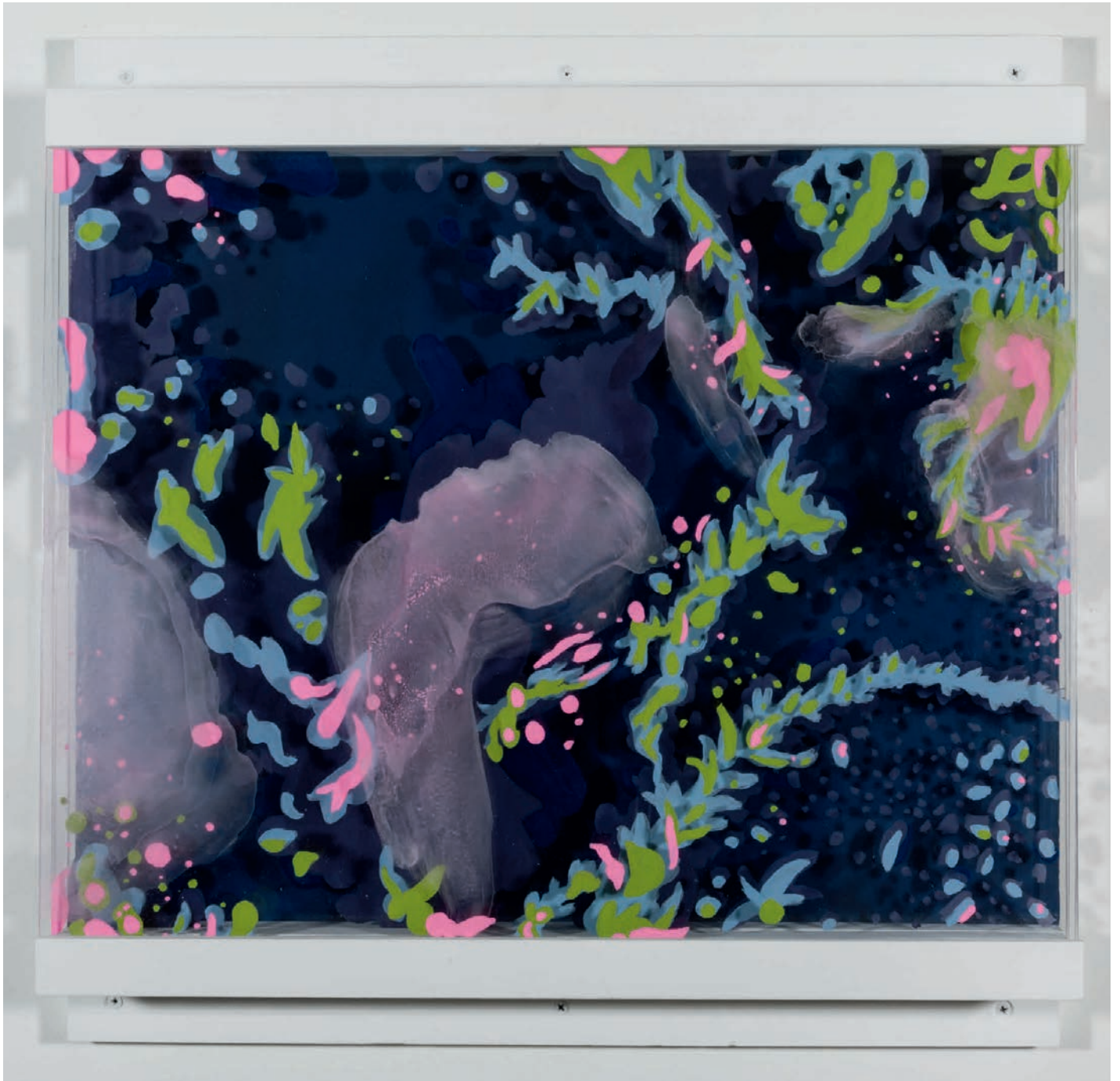


Wayfaring (details), acrylic paint on paper, acrylic sheet, wood, 2022





Connectivity, acrylic paint on paper, 2022



Purple Void, acrylic paint on paper, acrylic sheet, wood, 2022



Acknowledgments

At Dickinson College, I thank members of the administration, faculty, and staff, for engendering a scholarly environment that values the central role of the visual arts in an undergraduate academic experience.

Thanks to the members of the Department of Art & Art History: Todd Arsenault, Andy Bale (who documented the work in this catalogue), Eleanor Conover, Lisa Dorrill, Rachel Eng, Michele Karper, Jennifer Kniesch, James Krabiel, Elizabeth Lee, Kirsten Olson, Melinda Schlitt, Mitch Shiles, and Ren Wei. Thanks as well as to the staff of The Trout Gallery, James Bowman, Meredith Costopoulos, Phillip Earenfight, Heather Flaherty, Jolene Gregor, Allison Neslund, and Susan Russell.

Preparing this publication required a wide range of assistance and support from professionals outside of the college. Thanks to Mary Cason, who expertly copy edited the text, and Phil Unetic of Unetic Design, who designed the catalog.

Anthony Cervino

Professor of Art

Less Than Three: Senior Studio Art Majors 2022 Exhibition

April 29–May 21, 2022

The Trout Gallery, The Art Museum of Dickinson College

This publication was produced in part through the generous support of the Helen Trout Memorial Fund and the Ruth Trout Endowment at Dickinson College.

Published by The Trout Gallery, Dickinson College

Carlisle, Pennsylvania 17013

Copyright © 2022 The Trout Gallery. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without written permission from The Trout Gallery.

Editor Phillip Earenfight

Copy editor Mary Cason, West Trenton, New Jersey

Design Phil Unetic: Unetic Design, Lawrenceville, New Jersey

Photography Andy Bale

Printing Brilliant, Exton, Pennsylvania

Printed in the United States