

# 2011 Studio Art Senior Independent Study Group Exhibition

April 29-May 16, 2011

The College of Wooster Art Museum  
Sussel Gallery

Above right: The College of Wooster Art Museum's Sussel Gallery: foreground, Nichola Ouellette '11; left to right, Nathanael Kooperkamp '11, Nina Dine '11, Nicholas Ouellette '11, and Taylor Lamborn '11

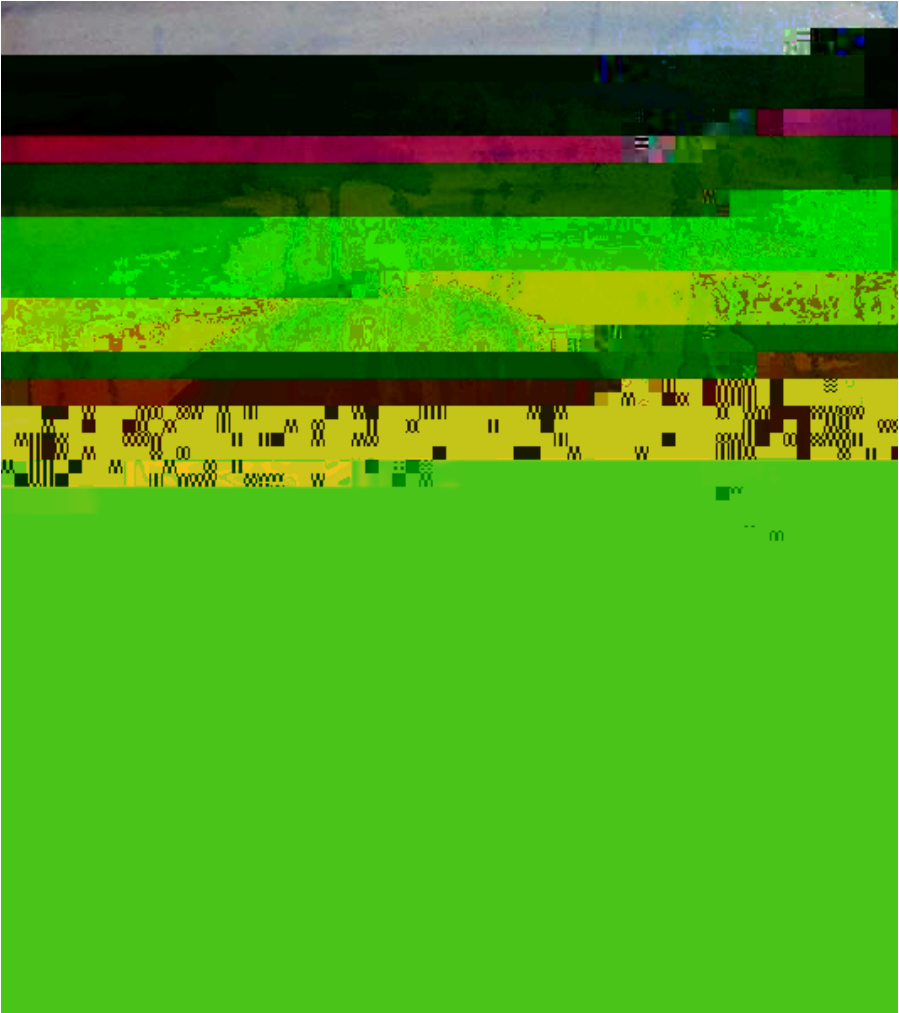


The Senior Independent Study (I.S.) at The College of Wooster is a year-long project with one-on-one support and guidance by a faculty advisor. For studio art majors, the culmination of this in-depth experience is a one-person exhibition in the MacKenzie Art Gallery, which is a gallery space supervised and maintained by The College of Wooster studio art faculty.

The annual group exhibition in The College of Wooster Art Museum occurs during the last two weeks of the academic year, opening in time for the College's Senior Research Symposium and continuing through Alumni Weekend. This group exhibition is selected from each senior's solo exhibition by Kitty McManus Zurko, Director/Curator, and installed by Doug McGlumphy, museum preparator, as a means of providing every studio art major with the opportunity to experience working with a professional museum staff.

Children and Nature  
Cause and Effect

Adria Hankey-Brown '11  
Advisor: Marina Mangubi



## Portraits and Figures of Women at YuLi Mental Institution, Hwa Lien, Taiwan

Her name is Yi-Lin, my aunt, and she's been under some form of care for schizophrenia nearly half her life, the last seven of which she has lived at the YuLi Mental Institution in Taiwan's countryside. In the institution's courtyard, I sat before my aunt as she described her daily life, interrupted frequently by the half dozen other patients around us, each of who was eager for attention. The women who were so frightening at first glance soon exposed a warm, childlike curiosity for the strange niece who had come to visit her aunt.

Thinking about schizophrenia, it's easy to get caught up in the bizarre, the terrifying, the delusions, visions, and voices. It was a trap I worked to avoid, realizing that any attempt to capture the full intensity of their pain would result in a gross distortion. Instead, I hoped to explore the patients' humanity. I treated each portrait of my project as an intimate interview with the patients. For each, I attempted to capture the unique personality that differentiates each woman, rescuing her from the outsider's tendency to group schizophrenics on the basis of their disorder. To help retain their individuality, I decided against painting abstraction. I felt that each woman deserved equal treatment, and thus tried to fill the canvas with a solid flesh and blood existence. I painted as if sitting across from them, listening to their stories, learning the routines of their daily lives, and working to understand their struggles through suffering and joy.

Feng-Ju Chien '11

Advisor: Marina Mangubi



## IMPRO-VIBES 17X: The Visual Expression of Hip Hop Lyrics

The African American entertainers depicted in my drawings are symbols and representations of the hip-hop movement. As I developed these images, I was influenced by the entire genre of hip-hop and the culture that emerged as a result. African Americans have undoubtedly been a dominant force in the culture of hip-hop throughout time. This movement has inspired me to visually express my own interpretation of each artist's music. Through the use of different marking techniques, combinations of academic and loose styles, and contrasting colors, I am able to illustrate what I envision when I hear the music of specific rappers.

My drawings are more than album covers, faces on billboards, musical

## Sacred and Profane

For my Senior Independent Study Thesis Project in Studio Art (Senior I.S.) I hand built a series of figurative ceramic sculptures that explore concepts of being headless and the resulting lack of logic that occurs in such instances.

Within my sculpture I combined sacred (religious) and profane (mundane) imagery to create contradictory monsters with human bodies and unnatural heads. These monsters interact with their environment and each other, often climbing out of reliquary objects or interacting socially. They display inner turmoil because of the dual natures. Although this project was conceived with the human body in mind, for this group show, only two feet reliquaries and a head reliquary are presented.

My techniques and symbolism are influenced by western religious art of the late Middle Ages and the early Renaissance, with the subject matter, the lack of concern for relationally proportions, and bright primary colors. I want the work to be understandable at first glance but have deeper meaning with time.

**Been Struggling Way Too  
Long With Pockets Still Empty**  
*A Lifetime of Regret in view*

The simple way to describe what I have created this year would be to label it, but a label does not begin to describe the process, philosophy and physical manifestations of my art. These three things are what I am attempting to show in this paper, because each one is intrinsic to understanding every aspect of my art. This level of engagement

## Selling Air

*Selling Air* was created in order to understand the challenges of a modern marketer, and is a visual depiction of my Independent Study research. The intention of my work was to develop a marketing campaign for a ludicrous product, bottled air. In the process of creating branding and advertising materials, I learned how to construct persuasive arguments and I expanded my skills in computer-based design.

My work grapples with a number of ethical and intellectual debates surrounding marketing and its consequences. *Selling Air* does not provide answers for viewers, but rather, asks questions. The

## The Victorian Machine's Modern Fever

### DreamA series of Animations Exploring Technological Life

Much has changed in the last two hundred years as a result of the Industrial Revolution. Today we see the Victorian Era as so antiquated and so different from us today to the point of being foreign. Yet, we experience many of the same issues and phenomena as they did, despite the advances our society has made. Through my films, I work with themes such as handmade versus machine made, the cyclical nature of time, interior versus exterior worlds, social networking, and the ultimate connections in life as explained by Walt Whitman.

This group of film stills emulate the original installation in my senior show which featured stacked television monitors (image below). The top middle monitor featured still shots of a dollhouse I built primarily from recycled industrial and electronic waste. The dollhouse gives new life to machines and junk that would be considered useless after they cease to function as they were intended.

The cluster of televisions derived from paintings hung in the salon style of the eighteenth century. The simultaneous action of the videos represents what our modern society experiences on a regular basis: an over consumption of media and over stimulation. The perpetual looping, however, as seen in the video format shown here, plays into a basic human adoration for repetition.



Meredyth Lynn '11  
Advisor: Bridget Murphy Milligan



## Fear of...

I want to make something we can live with and that becomes a reservoir for feelings — feelings that perhaps we hadn't known about until this thing was there or feelings that couldn't arise until it was.

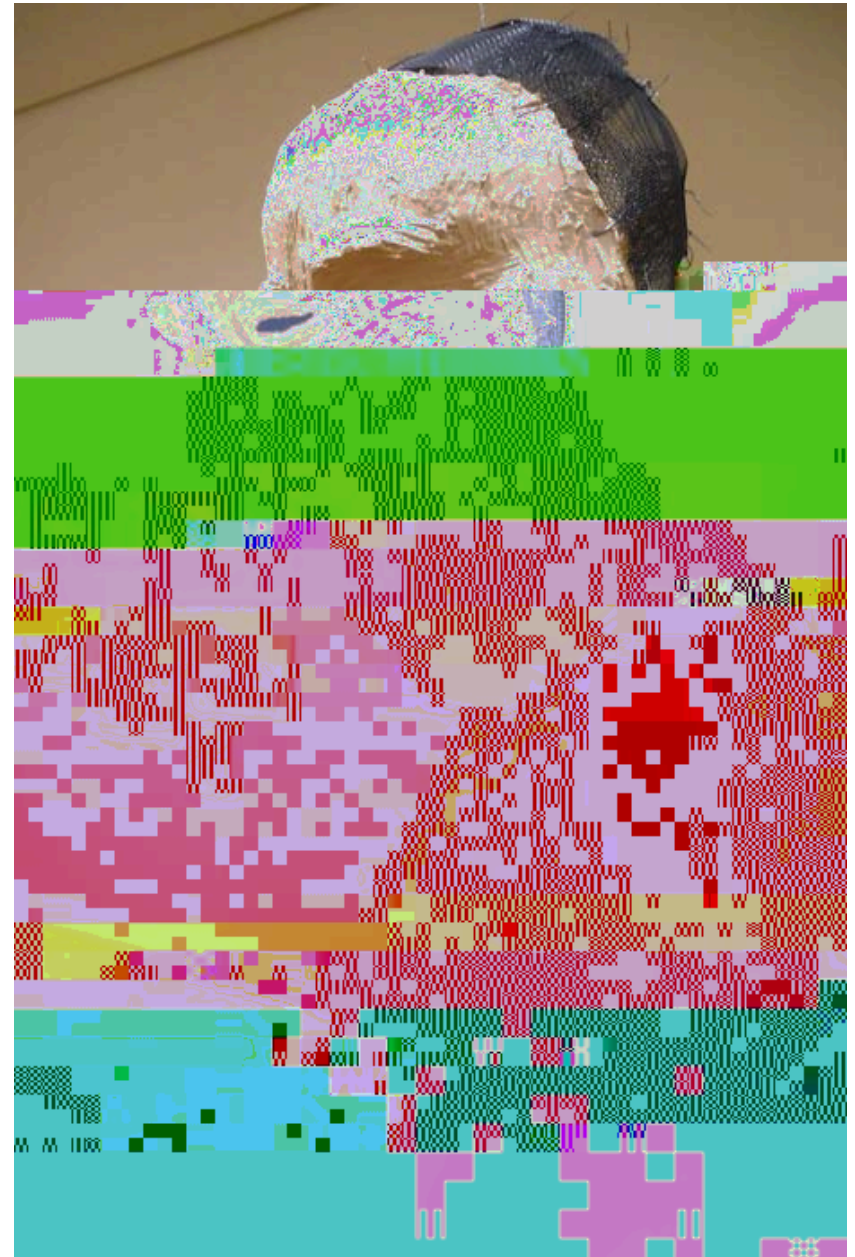
Antony Gormley  
*Making an Angel*

Fear is a negative emotion caused in reaction to an impending threat or danger. All humans begin to express at infancy; for example, babies express fear of strangers and heights. Fear can take form as feelings of panic, worry, and even surprise. My own experience of dealing with different forms of fear has inspired me to embark on this project.

The series of sculptures I created for my Senior Independent Thesis Project address three different fears I have struggled with over the last year: the fear of losing control, the fear of death, and the fear of change. Each consists of a full-scale figure and an accompanying inanimate object. I believe bringing these notions of fear into a three-dimensional space allows me to accept and understand them in a cathartic way. I believe as the contemporary British sculptor Antony Gormley states, "If you are not prepared to expose yourself, you will have nothing to communicate."

Kathleen Mazzei '11

Advisor: Walter Zurko



## Babel

They said to each other, 'Come, let's make bricks and bake them thoroughly.' They used brick instead of stone, and tar for mortar. Then they said, 'Come, let us build ourselves a city, with a tower that reaches to the heavens, so that we may make a name for ourselves; otherwise we will be scattered over the face of the whole earth.

Genesis 11:3-4

Many of us know the end to this parable. The Babylonians, eager to create a great structure which would unite their civilization and flaunt their strength, began building a tower, only to have it come crashing down when it came into conflict with the powers-that-be. After this symbolic collapse, humanity was scattered, divided, and confused. "Babel" became "babble," and the idea of architecture was forever associated with humanity's hubris and the hunger to build.

The two works in this group exhibition (the adobe tower and the adobe construction on the table) come from my one-person I.S. exhibition comprised of architectural fragments from a lost civilization; possibly forgotten, possibly our own. Their purpose, like their origin, is undecided. However, they share the same struggle: to reconcile imperfect materials with a dream of perfect order. The structures are each poised at a moment between collapse and expansion. At any second, another piece of the puzzle could come into place, or could be taken away.

This sculptural language spells out a question: why do we build? Why build when collapse is inevitable, when perfection seems impossible? We build with words, walls, and ideas, but towards what? Like the story behind these remnants, each person must create their own answer.

Nicholas Ouellette '11

Advisor: Walter Zurko





Photo Fabricated Memory:  
An Autoethnographic Study of the Female Preception of Beauty,  
Through the Photography by the Nzulezu and Akaa Women

Hayet Rida '11

Advisor: Bridget Murphy Milligan

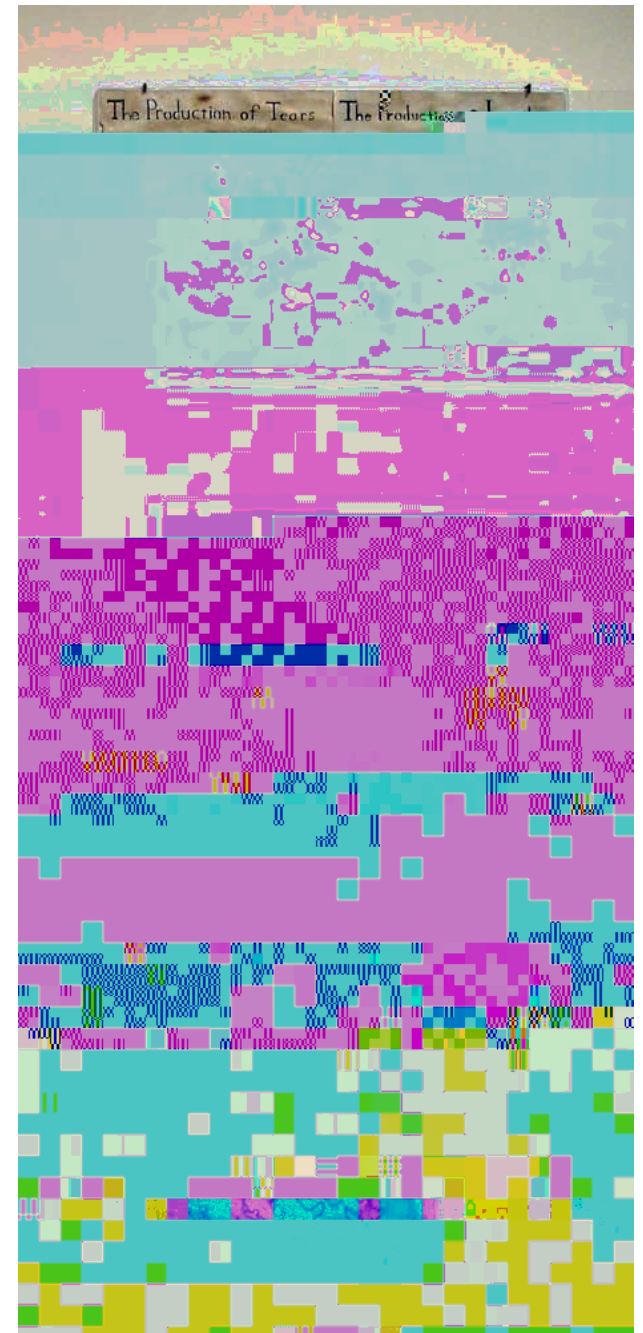
## Fish That Don't Exist; Part One: The Wonderful Plague of 1666

I came to Wooster with the intention of being a writer; it was, then, my one burning ambition. In pursuit of this goal, I wrote fiction in lined notebooks. Around my stories a colorful reef began to grow, a pen-ink population of polyps and anemones that we can confidently classify under the genus *Doodle*. Eventually, the doodles usurped the page. I was surprised to find myself declaring a Studio Art Major. I discovered that the ultimate goal wasn't writing. Writing was subsumed within a larger, grander enterprise: story telling. The union of text and art, which had been con-fused in my notebooks, turned out to be the vessel of expression I had been searching for.

This past summer I concocted a complicated four-part story pullulating with characters and spectacles and amazing animals, which might best be described as a bildungsroman of the human species told by a grandmother on acid. Fueled by over-excitement, I intended to complete the whole grandiose tome in one scholastic year. I'm currently close to half-done with Part One.

I've completed forty 14" x 11" pages of art, and written a whole bunch of unedited short stories, parables, and flash-fictions. Hopefully I'll finish Part Four "The First Bathysphere with a Bookcase" before I'm twenty-eight. Hopefully I'll do this for the rest of my life.

Will Kiley Santino '11  
Advisor: Walter Zurko



**Combined Realities:**  
Dreams informing Life;  
Reality as seen through Dreams

My dreams have been a source of inspiration and interest.  
Painting has been a way for me to communicate the personal  
and often indescribable experiences I have had while dreaming.

