

THE COLLEGE OF W  
RT ART CENTER / 1220 BEALL AVENUE / WOOD , OHIO 44691-2363

April 27–May 14, 2012

# 2012 STUDIO ART

Senior Independent Study  
Group Exhibition

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 week-long, one-person exhibition in the MacKenzie Gallery, located in the older section of Ebert Art Center. This group exhibition features work selected from each student's solo exhibition by Kitty McManus Zurko, Director/Curator, The College of Wooster Art Museum.

**Studio Art Majors:**

Lida Bilokur '12

Rachel Frank '12

Brenna Hatcher '12

Julia Murphy '12

Sarah Rudawsky '12

**Advisor:** Marina Mangubi,  
Associate Professor of Art

Will Ehrenreich '12

Kelley Waickman '12

**Advisor:** Bridget Murphy Milligan,  
Associate Professor of Art

Ann Lewis '12

Greer Morgan '12

Rebecca Newhouse '12

Abiose Spriggs '12

Marissa Stover '12

**Advisor:** Walter Zurko,  
Professor of Art



# Extended Family

**Will Ehrenreich '12**

Advisor: Bridget Murphy Milligan

"Don't those look so much more beautiful than the ones we see on everyone's lawns back home?" the man remarked to his partner. As the two approached I informed the man that the two flamingos were in fact, not real, and he seemed somewhat perplexed.

My intent for the photograph was to complicate the viewer's relationship with the object by taking it out of the yard where it can be seen as a symbolic reminder of the natural world, and into a marsh, where it is arguably less natural but appears more convincingly real, thus creating its own visual conflict. One woman who came close enough to realize the two birds weren't real actually became eager to photograph them. After photographing lawn ornaments for some time, seeing that occur felt somewhat satisfying.

In my last four years at the College of Wooster I have spent a lot of time driving around

# An Explanation of Hyperbolic Geometry

**Rachel Frank '12**

Advisor: Marina Mangubi

The mathematical component of my Independent Study researches the development of hyperbolic geometry and discusses three specific hyperbolic models: the Poincaré disk, the upper half-plane and the Beltrami-Klein model. Focusing more on the Poincaré disk because of its simplicity, the axiomatic system of hyperbolic geometry is explained. The hyperbolic axiomatic system includes the postulates, definitions, and theorems from absolute geometry, as well as the altered fifth postulate and dependent theorems. The fifth postulate is what separates Euclidean geometry from hyperbolic geometry. When given a line and a point not on the line, there is only one parallel line to the given line through the point in Euclidean geometry, whereas in hyperbolic geometry there are at least two parallels.

The altered hyperbolic fifth postulate affects many theorems and this thesis examines those hyperbolic theorems through three models. Unique to each model is the formula for measuring distance between two points. The distance formula is crucial to understand in order for a model to be consistent with hyperbolic geometry.

The Studio Art component of my Independent Study explores hyperbolic concepts through multiple color block prints. I created several relief multiple color block prints that focused on differences between Euclidean versus hyperbolic theorems. My relief prints retain an immediacy of the action of the carved mark and patterns. The intaglio multiple color prints I created retained more of a tonal effect through the various etching techniques employed. My intaglio prints were inspired by specific concepts in hyperbolic models. Both the relief and intaglio prints rely heavily on the relationship between plates for an effective abstract piece. This includes the image and color choice to best represent the concept from which it was inspired by. Multiple block printing allowed me to create a three-dimensional illusion of hyperbolic space in comparison to two-dimensional mathematical diagrams.

There is both a technical side and an abstract side to my Independent Study on hyperbolic geometry. The collection of pieces I produced can be understood on multiple levels dependent on the viewer's mathematical knowledge, which is similar to how hyperbolic geometry is understood in many different models. Researching hyperbolic geometry from a mathematical and artistic viewpoint helped round out both components of my Independent Study.



# **Johnny Appleseed:** Exploring A Cultural Landscape

**Brenna Hatcher '12**

Advisor: Marina Mangubi

He represents the America that has never been interested in money or public opinion, that has been friendly, sensible, and brave instead of aggressive and bloody, that has nurtured life instead of destroying it, and that has been sensitive to the beauty of this continent, and done something to create here a civilization.

—Charles Allen Smart,

Time Travelin' is *Dino-Mite!*

**Ann Lewis '12**

Advisor: Walter Zurko

# Come to the Table

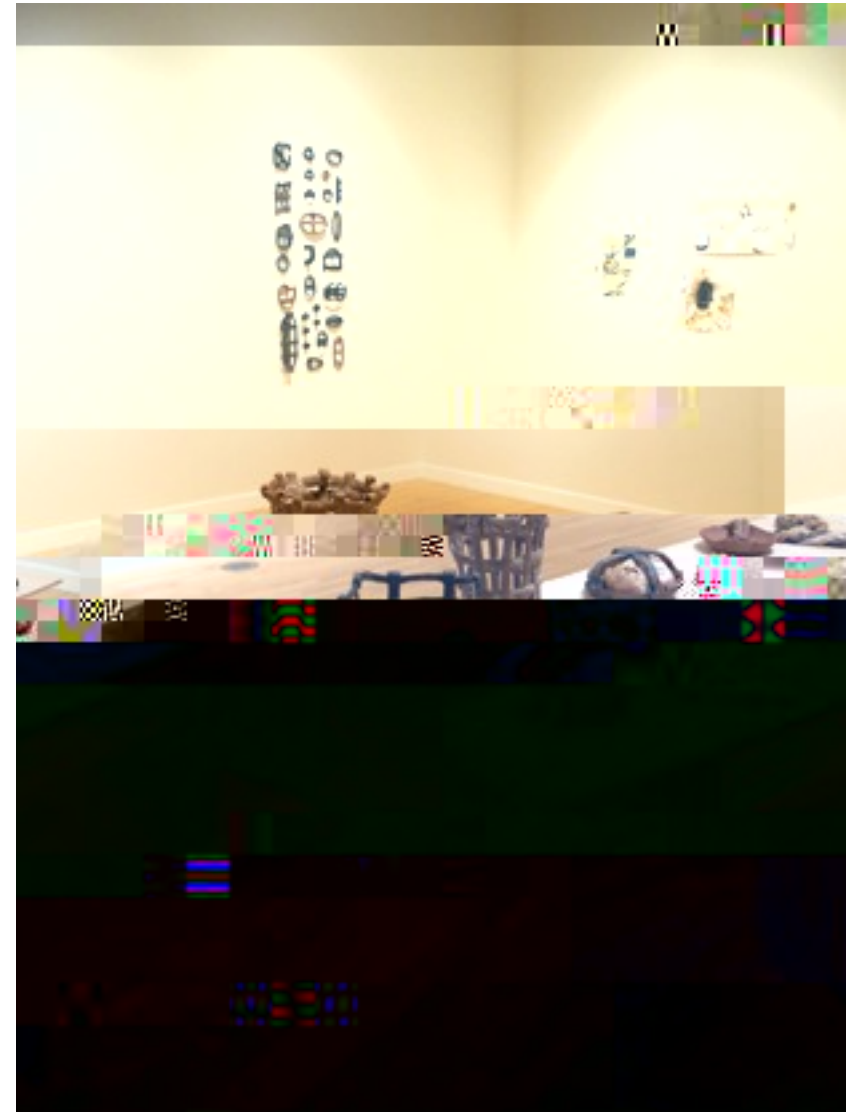
## A. Greer Morgan '12

Advisor: Walter Zurko

Clay and bread share a literal dependency on the earth for their existence, as well as many figurative associations with life. These connections inspired me to find a more direct relationship between bread dough as a sculptural material and the ceramic serving baskets I made. The interdependent sculptural elements of my exhibit are thus intended to cause contemplation about these two mediums.

Food unites people on a basic level by meeting our physical needs, while sitting around a table and sharing a meal can help meet our requirements for nourishment on a deeper level. Welcoming people and providing them with wholesome food can thus become a way of offering an invitation to experience community and a fuller life. The table set for a meal represents this call.

Is there a distinction between everyday life and the process of creating art, or is it simply a variance of perception? When does life become art, and when is art a way of life? I have attempted to address these questions with my senior thesis project by engaging in a relational aesthetic, one that considers relationships and social interactions between people as artistic mediums. To this end, I shared a variety of artisan breads with those who viewed my work each day of the exhibit (see images below). I believe that offering hospitality and encouraging community through sharing food is a way to approach life as a work of art.







# Terrain

**Rebecca Scott Newhouse '12**

Advisor: Walter Zurko

The phrase “miniature-landscape” can seem like an oxymoron, since one of the easiest ways to define the gigantic (the complete and total opposite of the miniature) is by observing the nature that encompasses many of us everyday. Landscapes are gigantic, and as humans we are lost amongst its immensity. Yet we constantly reproduce the landscape in ways that are picturesque, easy to digest and surprisingly tenable—postcards, snow globes, figurines, or photographs. For this body of work I explored the human fascination with landscape and through my own interpretation created a series of miniature, three-dimensional panoramas.

Reversing the scale from massive to miniscule has become the center of my thesis; what is it about the all-encompassing scenery of towering mountains or long green fields that makes them so visually and conceptually powerful? Triggered from childhood memories and imagination, I attempted to

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# Reflections on Biological Research

**Sarah Rudawsky '12**

Advisor: Marina Mangubi

The investigation of the effects of emerald ash borer beetle induced habitat disturbance on spider communities in southeastern Michigan inspired an emotional response in me. I reacted to the process of data collection, the sorting of this data and the environment in which I conducted my research.

I collected spider specimens in the Huron River Watershed region of southeastern Michigan. I

Untitled

Abiose Spriggs '12

Advisor: Walter Zurko



# Destructive Creation

**Marissa Stover '12**

Advisor: Walter Zurko

I began collecting discarded materials and looking for objects with a history early on in my life as an artist, gathering scraps off the sidewalks in New York to glue together, first as collages, then as box constructions, and finally as freestanding sculptures. Trash was free, and it was beautiful, with intricate textures and colors.

! Joy Taylor

I have always had a tendency to accumulate things that I find lying around on the streets, things that were left behind or forgotten. Whenever I would come across these "treasures" my imagination flourished, pondering what these objects were and where they came from. My mind would run wild with ideas of what kind of past they had and what the objects could become. After developing several ideas for my exhibition pertaining to found objects, I discovered that I had a penchant for altering

# Contemporary Merrymakers

**Kelley Waickman '12**

Advisor: Bridget Murphy Milligan

And what a martial air the merry makers have withal,! the banners of their companies displayed, their silk scarves glowing against their dark costumes, their hats with swashing cavalier brims, their eyes alert and gleaming, their martial beards and mustachios;! and all of it, all of it, life itself!

This collection of work focuses on the appropriation of Dutch images in regard to a people deemed 'merrymakers' in 17th century Flemish art. Inspired by the paintings of Frans Hals, I chose to explore the stigmas of bourgeois identity and standards of portraiture through the juxtaposition of misplaced, contemporary subjects with elite Flemish objects and common poses. My subjects were chosen based on the exuberance of their personalities in relation to certain works of Hals', and were rendered using similar methods and styles of his painting. In addition, an essential part of this work was created through the observation of gatherings of people in Wooster bars or other communal locations. This provides an accurate correlation between Hals' jolly fools, and their modern counterparts today.

Essentially, this work concentrates on the identity of merrymakers, or 'jolly fools,' as they were often called, and examines the methods of their portrayal. Some scholars believe merrymakers were belligerent folk who took place in dramatic performances of music and dance or exuberant poetry reading. Others contend them to be multi generational and well-to-do lower class who took part in the self indulgences of festive occasions like drinking and smoking. Whoever they were , it is my hope that their vivacity survives through the animate personalities in my own work.

