

2016 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), from which work is selected for a group exhibition in The College of Wooster Art Museum (CWAM).

Senior Studio Art Majors by Advisor:

Marina Mangubi,
Associate Professor of Art

Hannah Ayers '16
Joyce Lee '16
Collin Perez '16
Natalie Shreeve '16

Bridget Milligan,
Associate Professor of Art

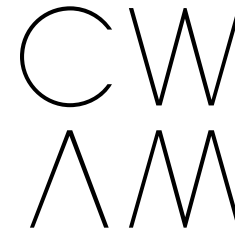
Chelsea Carlson '16
Dallas Dickey '16
Jenna Hunkins '16
Will Owen '16
Petr Wiese '16

Walter Zurko,
Professor of Art

Matilda Alexander '16
Devin Delaney '16
Anna Kruse '16
Adrian Rowan '16
Kaitlin Starr '16
Katherine Stephens '15
Isabel Taccheri '16
Hannah Webb '16

April 29–May 15, 2016

Sussel Gallery
Burton D. Morgan Gallery



Amassing Subsistence

Creating an Environment Through
Objects and Time

Matilda Alexander '16

Advisor: Walter Zurko

Amassing Subsistence draws from memories of the meditative, repetitive rhythms of domestic chores and simple daily actions. The process of accumulating, interacting with, and transforming discarded

Near and Far

A Series of Paintings Exploring the Concept of Home

Hannah Ayers '16

Advisor: Marina Mangubi

Windows are a means through which an artist can frame human existence. A window presents a cropped vantage point, and inserts the viewer into a particular perspective. These paintings are interpretations of the moments I have spent looking out through the frame of an airplane window, down onto the geography of my homeland. Painted from the inside looking out, these paintings serve as a sort of self portrait. The window also acts as a barrier. It is the division between being both close to home and removed.

The inspiration for this project was my return flight back to America after spending a semester abroad. I was surprised at the strength with which I identified with mundane aspects of the landscape, such as the rooftops of super stores, the patchwork of farmer's fields, and the chlorine-filled swimming pools. This perspective

Serendipity in Liminality

A Photographic Exploration of the Liminal Space
in Music Performance

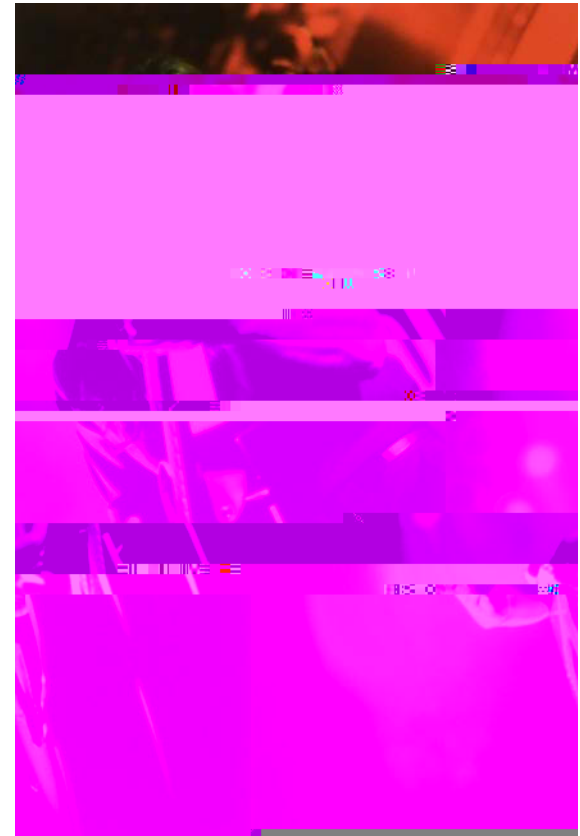
Chelsea Carlson '16

Advisor: Bridget Milligan

I originally had the intent to photograph music when I started this project. What I did not know, however, was why.

As it turns out, music has been a language for as long as spoken language has existed in human culture. It acts as a way to express emotions and thoughts, make people dance, spark revolutions. It is no secret that music has a profound effect on its listeners; how it does and why is the question.

I photographed numerous musical events, from formal concert venues to solitary practice spaces. Between artist and audience lies what I refer to as the liminal space: an anthropological term meaning “in-between.” As the liminal space between artist and audience shifts, so does the way in which music affects those around it. That shifting effect is one I could explain to you myself, but I will leave the images and music itself for you to make your own conclusions. If you like, do not make any conclusion at all. Sit back and let the sound envelop you, as it was intended to do upon its creation.



Home is Where...?

A Visual and Textual Exploration of Home,
Nostalgia, and Persona

Dallas Dickey '16

Making & Mindfulness

How Process-Oriented Tasks Encourage Reflection and Lead to Recovery

Devin Delaney '16

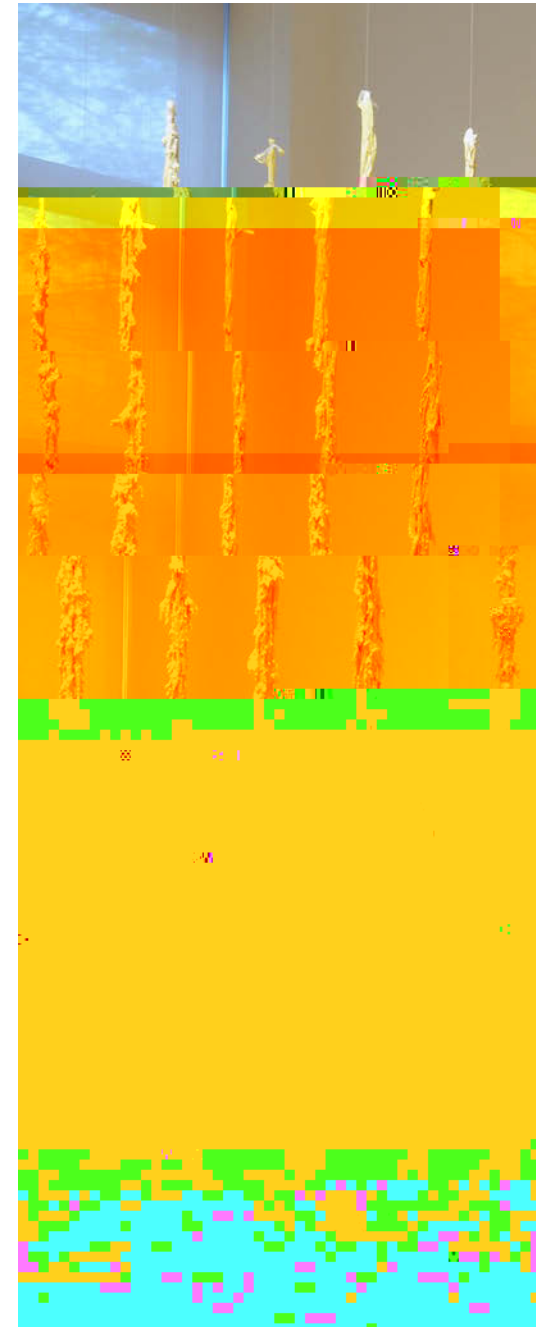
Advisor: Walter Zurko

Art is a marriage of the conscious and the unconscious.

—Jean Cocteau

The work presented in *Making & Mindfulness* documents the process of recovery from trauma through the process of making art. Being engaged in simple and repetitive tasks such as knitting and making hundreds of repetitive crosshatched marks on paper allows the maker to settle into a state of “mindless mindfulness.”

In this state the hands are physically productive while the mind is allowed to wander, uninterrupted by anxiety or overstimulation. These pieces act as documents of time, mindset, nature of material, and labor, while portraying motifs such as transformation, progress, and control. Just as the process of making this work required reflection, it also has the potential to prompt reflection when viewed.



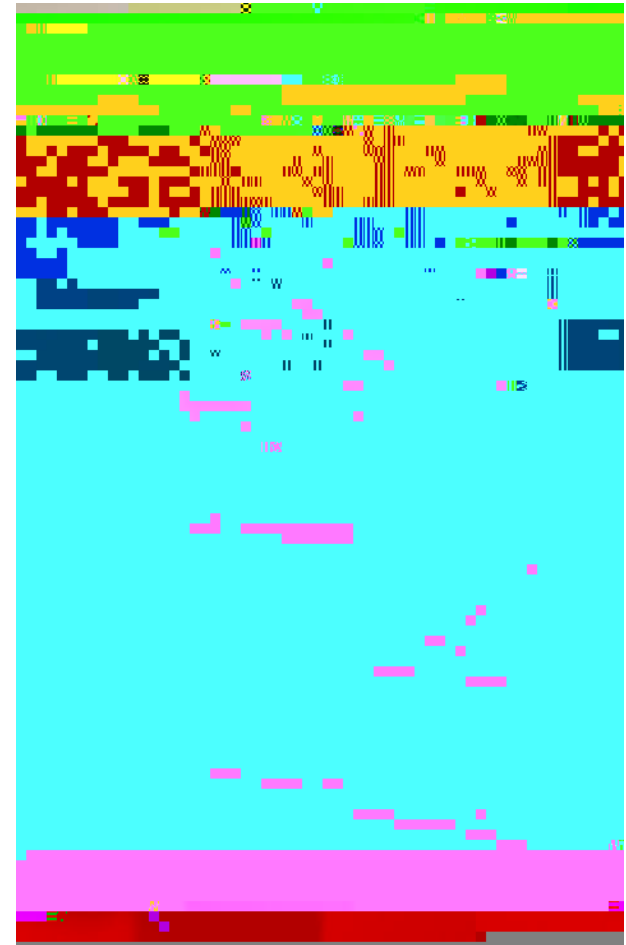
Dynamic Beauty:

The Journey to Perfection

Jenna Hunkins '16

Advisor: Bridget Milligan

The concept of body image has become a mainstream topic of men and women in our appearance-based society. Many struggle to accept their body mentally and physically, in which cause many to lean on surgery to fix insecurity. Although this is a common struggle, many use body modifications to enhance bodily features and gain confidence within themselves. Body modifications are a practice that can be generalized as a cosmetic change, while many forget about the power of makeup, tattoos, etc., can be used as a mechanism for enhancing. Enhancements have become common through choice, but reconstructive modifications are also growing, as they are needed. Throughout my series of prints, I wanted many of these prints to represent the growing popularity of body modifications in which change one's perception of oneself. I chose to print these digital black and white prints on Japanese Rice Paper, while doing two different bodies of work. In my installment the Rice Paper will represent skin, while the stitching of my prints representing the process within the changes. The prints on the wall represent the after surgery effects that come with permanent change. After going through the struggle of body image when I was younger, I aim to make the audience aware of these common struggles that are still on the rise within our society today. Many may not have a choice within modification, but is important to remember that change becomes permanent inside and out.



It Started with a Blank Piece of Paper

The Making of a Children's
Picture Book

Joyce Lee '16

Advisor: Marina Mangubi

I chose to create a children's picture book in which I could capture

Street and Elite

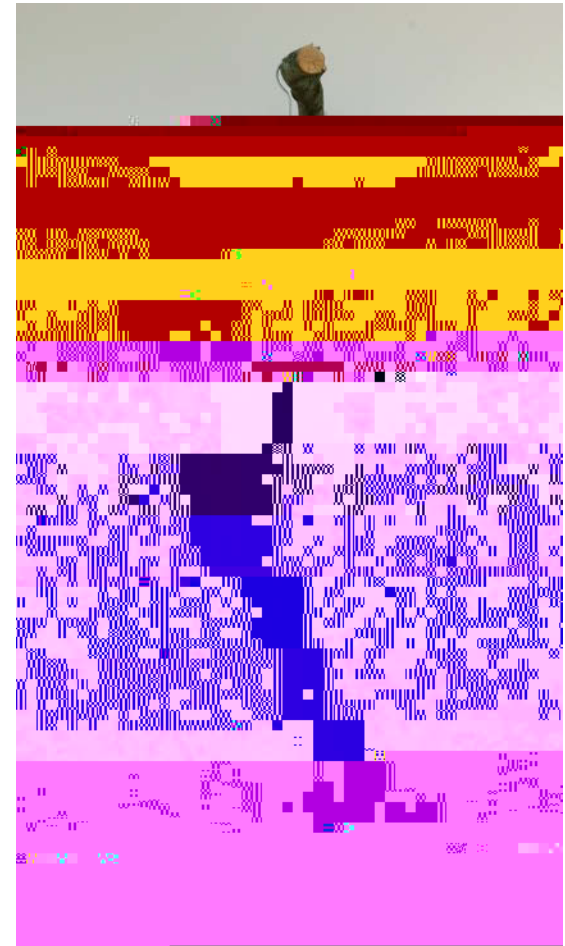
Will Owen '16

Advisor: Bridget Milligan

Reach the Bourgeoisie and Rock the Boulevard

—Chuck D of Public Enemy

I use this quote as an introduction to the artificial brand ARSVITA. Drawing from all aspects of culture, ARSVITA aims to combine functional work-wear, durable outerwear and white collar form in order to create a variety of garments for everyday use. We garner inspiration from, and appeal to, both high and low culture, encouraging a lifestyle of flexibility and adventure. Each garment is designed to honor the silhouette they're fabricated from, but to improve upon through a patchwork of functionality and aesthetic derived from a *mezcla* of vintage pieces and overstocked fabrics, rough hand stitching along with machined. As a collection, I have curated and modified a number of vintage garments, and created a few authentically new ones. I have maintained, if not improved, functionality, and increased aesthetic value to each piece. I have developed a successful aesthetic, garnering inspiration from every aspect of life, from people who defend their countries, provide lumber for our houses, trade stocks, kill animals, and make music, to people who clean toilets. My opening quotation is taken from the song *Don't Believe the Hype* by *Public Enemy*. I recognize not only the necessity to appeal to all markets, but to allow each to influence my work. There is just as much to value in a person that cleans a toilet as there is to the Rolex-wearing businessman. May my design give voice and validity to all.



Guatemala: A Buried History

Collin Perez '16

Advisor: Marina Mangubi

On behalf of the rich oligarchy of Guatemala, backed by the fiercest army in the region, the Mayan people were massacred.

Guatemala's Truth Commission pointed out that the lives and deaths of Central American peasants have never weighed much in the scales against the commercial and strategic interests of the United States.

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At a time when the Reagan administration dismissed such claims of horrendous human tragedy as wild exaggeration, the U.S. government did everything in its power to shift the blame of wide spread massacres perpetrated by Guatemala's army to left wing guerillas. Human rights reporting was largely censored and belittled at the time due to a system of media that was profoundly politically driven.

In these years America's media was obsessed in ousting the Sandinista Government in Nicaragua. While the Reagan administration was funding the contras in Nicaragua and the army in El Salvador, Guatemala was being supplied by Israel and Argentina.

The Reagan administration faced problems with Congress. Congress was unable to abide to their agenda in aiding the Guatemalan military because of a previous Carter-era embargo of Military Aid to Guatemala. So, the administration settled with evasive tactics that involved the government of Israel and Argentina to step in and become principal suppliers of hardware to the Guatemalan Army. Under a guise that aimed to defeat communism, the collaboration perpetuated a profitable, archaic and unjust, social-economic system in Guatemala.

Using the freedom loving agents of the U.S.A, the Reagan Administration created, armed, and trained Central American militaries in counter insurgency doctrine. Under a counterinsurgency program guised as a relief effort, the U.S. was able provide Guatemala with attack helicopters, and exacerbating the war on to the Highlands of Guatemala. Reagan's support was directly attributed to Rios Montt, the military dictator of Guatemala during the 1980's, who perpetuated the genocide of Mayan people by the use of Guatemalan security forces.

Rios Montt would later perpetrate the mass killings of innocent Mayan people. In the northern highlands (Altiplanos) of Guatemala, some 626 villages were eradicated by a ruthless and most efficient Guatemalan military and paramilitary death squads. These massacres were only part of the estimated 200,000 killings and disappearances committed by U.S. backed Guatemalan regimes, since the CIA-sponsored coup that ousted the progressive elected government of Guatemala in 1954.

Reagan encouraged the anti-leftist tactics. As the CIA kept his administration informed of the systematic killings in progress, Reagan waged a lucrative battle against communism.

The bloodbath reached its worst in the 1980s, the army literally herded the Maya like animals; separating the children from the women, and the men. Then they either shot or butchered them in order to conserve ammo. Civilians were massacred, women were raped and tortured, and villages were burned to the ground. The Mayan people were certainly not a threat to world peace, especially not the children and women.

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In 1999, Bill Clinton made an official visit to Guatemala, in a first for U.S. president, he openly acknowledged that America's support for repressive regimes in Guatemala and elsewhere in Latin America had been wrong. With the help of a lack of media coverage, the former president and his fellow war criminals were spared from meaningful accountability, making it easier for Washington to recycle its lethal imperial tactics

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Personally, what keeps me going is the fact that I am contributing to the telling of Guatemala's real story, so that people not only in Guatemala, but everywhere around the world can know what really happened.

Unless we know the truth the wounds of the past will remain open and will never heal.

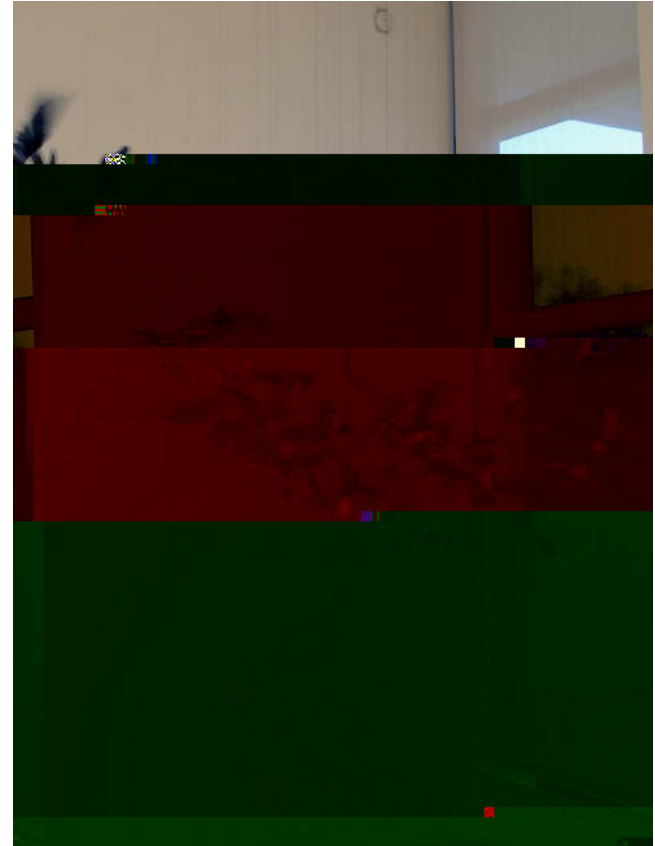
Art Making as an Ecofeminist Exercise in Understanding Species Extinction and Animal Farming

Adrian Rowan '16

Advisor: Walter Zurko

We are currently in the midst of a mass species extinction, the sixth that our planet has experienced, but completely unique in its cause—human activity. As entire species die out, domesticated farm animals remain safe from this fate by our choice to raise them in mass quantities for meat. In both cases, however, individual lives are suffering.

My goal with this series is to synthesis factual information about species extinction and farming and the individuals these systems involve. Using repetitive and labor-intensive processes, I created representational pieces depicting various species that I felt most clearly signified these systems. The process and use of several different mediums are employed to better understand and empathize with the lives of individual non-human animals.



What You'll Miss Just Driving By

A Visual History of My Family's Relationship with Industry

Natalie Shreeve '16

Advisor: Marina Mangubi

My drawings derive from the industrial landscapes of the Ohio River Valley that surround my hometown of East Liverpool, Ohio. Abandoned mills and stacks embedded in the valley tell the story of defeated steel and pottery towns, while operating incinerators and cooling towers serve as reminders of the region's continued dependence on industry. The mills of the past and the power plants of the present stand tall along the Ohio River, but the layers of waste they have collectively spewed sink discreetly into the soil, water, and air—as well as, ultimately, the people who live and work within the valley.

My work represents the environmental, financial, and health implications of industry and its waste allocation. It is a result of sketching from sites, examining industrial structures and processes, and exploring my own family history.



Exploring the Unknown

A Ceramic Journey Through
the Sea of Imagination

Kaitlin Starr '16

Studio Art / Geology Double Major

Advisor: Walter Zurko, Studio Art

*Why do we love the sea? It is because it has some
potent power to make us think things we like to think.*

—Robert Henri

In a world that seems weighed down by the daunting aspects in life, I wanted to make a project that focused on a more light-hearted topic. Inspired partially by my childhood fascination of the ocean, I decided to create a series of ceramic sculptures of marine-like organisms. These hand built sculptures emphasize the use of repetition of simplistic forms to create intricate structures. While these sculptures contain attributes associated with real-life creatures they are not holistically representational of this world, but rather are fictitious organisms embracing the realm between art and science. These pieces' act as whimsical representations of the unknown elements of things yet discovered.



History in the Hand

Looking to the Past, Creating in the Present, and Sharing with the Future

Katherine Stephens '15

Advisor: Walter Zurko

I have always loved old things.

Antique shops are a source of unlimited inspiration for me. The evidence of previous time and previous owners brings up many questions and unveils a childlike curiosity within me. My room is scattered with these kinds of objects, which I use for all sorts of things: mason jars for my paint brushes and kitchen utensils; old, rusting tins for pins and buttons; an old medicine jar for pencils next to my computer. Sometimes in old books I'll find a name, date, or notes in the margins. These objects have all been part of someone else's life, and even though I may never meet the people to whom those items belonged, a link between us has been created; this concept was my inspiration for creating functional ceramics.

Today's world is one of mass manufacturing, easy access, and mindless disposability; rarely do objects get passed from one person to another. I wanted to create objects that served a purpose for the owner/user and also were sturdy enough to last, and hopefully, to be a part of the lives of multiple owners, much like the antiques I love so much.

While I cannot create a history for objects that are new, because my pieces are all made by hand, I am the first person in the human lineage I hope each object will go on to have. I want them to be used in homes and offices; I want owners and users to see value in them more than they would in something machine-made; I want them to have a long life. Their original intention, a mug as a drinking vessel, for example, is not the most important part—instead, the aspect most important to me is just that these wares are used however, wherever, and whenever someone needs them.

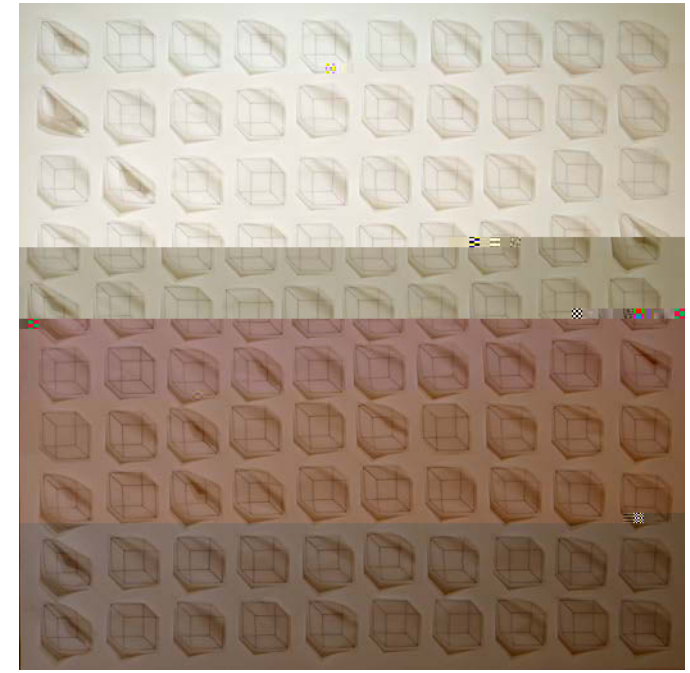


Exposing Mental Illness in a New Light

Isabel Taccheri '16

Advisor: Walter Zurko

I began my Independent Study project pondering what I could focus on for an entire year. Early in the process, I landed on mental illness as my topic because I have encountered it in various forms throughout my life; mental illnesses have affected family, as well as friends and myself. For this project, I decided to delve into four diseases that have impacted me: depression, anxiety, obsessive-compulsive disorder and schizophrenia. These mixed medium sculptures are my physical interpretations of each disorder based on the research I conducted. Through this body of work I want to make mental illness more accessible to those who have not experienced it and bring a feeling of solidarity to those who have.



The Stunting Fear of Failure

An Exploration of Self and One's Own Capability
Through Dolls, Miniature, Animation & Play

Hannah Webb '16

Beyond the Binary

An Exploration of Gender
Expression Through
Photography

Petr Wiese '16

Advisor: Bridget Milligan