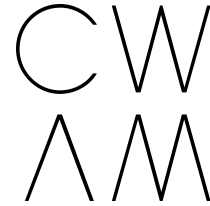


April 28–May 14, 2017

Sussel Gallery

2017 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

Emily Glickman '17

Bridget Milligan,

Associate Professor of Art

Foster Cheng '17

Cassidy Jester '17

Theresa Spadola '17

Walter Zurko,

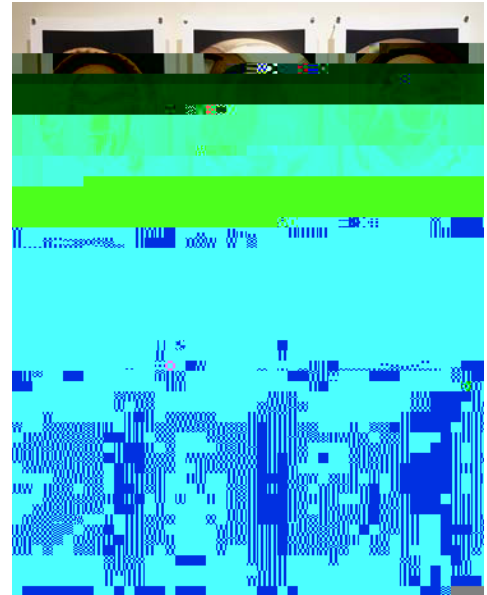
Professor of Art

Mariah Joyce '17

Abbey Partika '17

A Feminist Photovoice Exploration of LGBTQ+ Experience at The College of Wooster

Advisor: Bridget Milligan



In today's world we hear a lot of talk and debate about the rights and treatment of LGBTQ+ individuals. Outside of predictable coming out stories, we rarely hear about the nuances of LGBTQ+ lives. My Senior Independent Study project explored experiences of LGBTQ+-identified students at Wooster through a research method called photovoice. The photovoice technique is a community-based research process that asks participants to create photographs about their experiences and engage in group dialogues using their images as a catalyst for discussion. I created the photographs to the left. The two groupings to the right contain photographs provided by participants. All of these images are a response to these two prompts:

- What is the spirit of your experience at Wooster?
- Who are you in different spaces?

After learning more about the participants' photographs through group interviews, I identified groups of images with overlapping themes. These themes define the constellations of images: *N* *I* and *C* *C* .

I hope that this work will encourage you to consider the value and healing power of defining and depicting one's experiences. Too often we forget to stop and truly look at ourselves and those around us. Consider your own responses to these prompts. Perhaps you will learn something new about yourself, too.

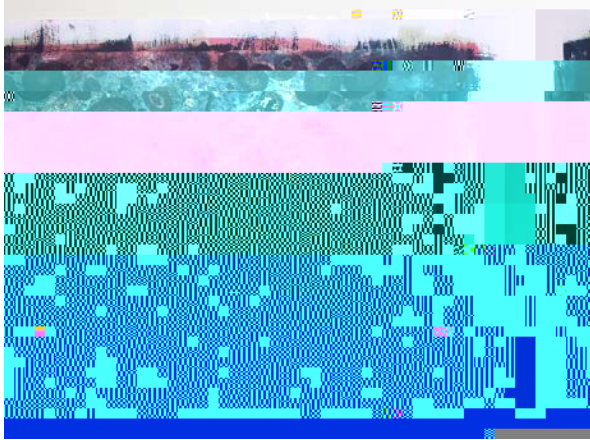
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The Ogtogmanií-khün

Advisor: Marina Mangubi



I envisioned an ancient culture of my own creation: the Ogtogmanií-khün. This is a name of my own creation, but in this culture's language, it roughly translates to "people who worship the sun and moon." I created textiles and clay objects that came from this culture's burial practices. While only the sketches are presented here, the installation emulates a history museum exhibit. These artifacts were prompted by my love and respect for ancient cultures, which I have found fascinating since childhood. I was inspired by the moon, which is significant for myself and for many cultures across history, and its silent and wondrous presence set the tone of my project. I aimed to make a connection with the individuals who helped shape ancient cultures, and also form an understanding of what beliefs and motivations went into creating those cultures. I put myself in conversation with the Ogtogmanií-khün through a micro-focused approach. I began by passively studying ancient cultures; looking at images or objects in a museum. From this, I found an element that captured my attention, and through handling it, sculpting it and immersing my senses into it, I made it my own. This project explores how making a small change in detail can change the look and meaning of an object. In this way I was able to create a new culture, which straddles both reality and fiction.



Exploring the Gum Bichromate Process— Landscape Microscopy and Geo-Photography

Advisor: Bridget Milligan

In our everyday lives, we observe the world around us, forming our own unique perspective. What gets overlooked is the microscopic perspective that we simply cannot see. This body of work attempts to alter our perception of natural landscapes by creating an unconventional viewpoint. This is done so by focusing on the juxtaposition of microscopic and macroscopic perspectives, while considering the influence of context in a photograph. To accomplish this, I physically broke down geologic fossil and rock specimens to create thin sections at a thickness of 30 microns and photographed them under a microscope. Microscopy can provide us with endless information about the history of the landscape, as does traditional landscape photography from a larger vantage point. To change the perspective and rebuild the context of these thin section images, I digitally created layers of paper negatives and prints using an antiquated developing process- Gum Bichromate. This process uses potassium dichromate, gum arabic, and watercolor pigment to develop a photograph using UV light. My final work presents images of landscapes taken in the western United States and the UK, along with geologic microscopy of collected specimens.

Self Portraits



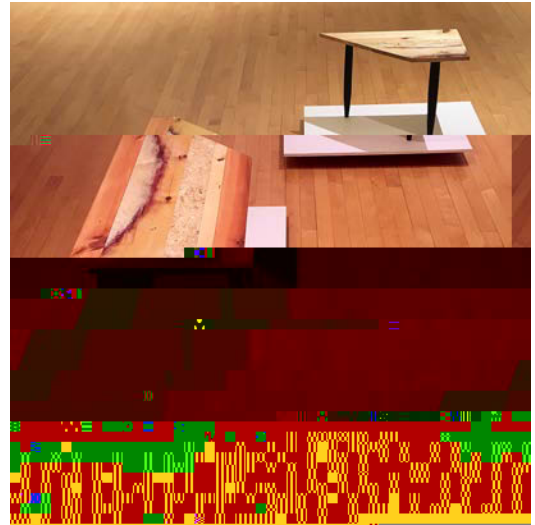
Mariah Joyce '17

Advisor: Walter Zurko

The Art of Function: An Exploration in Reclaimed Furniture Design

Abbey Partika '17

Advisor: Walter Zurko



My Senior Independent Study explored designing and building furniture using reclaimed wood. Turning old and discarded materials into new furniture gives new identities and purposes to the materials that I salvaged. Through a series of tables I explored design, form, and materiality.

Beach Haven:
A Photographic
Exploration of
Long Beach Island

Theresa Spadola '17

