

slippage

. . . fine art is as much about the viewer and the act of viewing as it is about what is viewed. As a social construction, it is entangled in a web of meanings intimately tied to and dependent upon systems of symbols that viewers must be able to 'read' and understand if the task is to 'communicate.'

—Howard Risatti, *A Theory of Craft: Function and Aesthetic Expression* (2007)

The works in this collection are the result of an investigation, both philosophical and artistic, in which I wrestled with the blurred boundary between fine art and fine craft. This liminal space is evidenced by our habit of differentiating in speech between the two types of creative work.

It is my hope that viewers of my work will experience a chain of reactions. My first hope is that the work elicits a strong response to its formal and emotive qualities. I also hope that, upon realizing the pieces are pitchers, questions will arise about what purpose they serve now that they are, for the most part, unpractical. Why are these objects being presented as fine art objects? What would these objects have been had they not been smashed, torn, flipped, or splattered?

My research has confirmed that many members of the art world accept a hierarchy between fine art and fine craft. At the end of my journey, I have come to reject this binary, because I have found it to be demonstrably vulnerable. It is my hope that my work slips into the space between fine art and fine craft and blurs the line between them in order to shatter this hierarchy and bring them closer together.

Allegra Angelini '10

The Face in the Looking Glass: An Examination of Self Through Character Traits in Lewis Carroll's Stories of Alice

. . . she remembered trying to box her own ears for having cheated herself in a game of croquet she was playing against herself, for this curious child was very fond of pretending to be two people. 'But its no use now,' thought poor Alice, 'to pretend to be two people! Why there's hardly enough of me left to make one respectable person!'

—Lewis Carroll, *Alice's
Adventures in Wonderland*

It's always been interesting to me how children pretend to be multiple people when other playmates are unavailable, but at what point during childhood does that concept disappear? I am of the belief that when a child has reached the point where their mind matures enough to encompass these playmates without having to give them character outside of their own minds, the pretending and the imaginary friends become unnecessary because they become a part of their persona. In Lewis Carroll's stories of Alice, the heroine is on her way to achieving that maturity. I've chosen to follow along with Alice as she begins her quest for self and relate my observations to certain philosophical ideas relating to personalities. I explore these ideas and attempt to imitate them in my photographs by having the characters interact with each other while in predisposed "personalities." Alice, the Queen of Hearts, and the Mad Hatter are all different personalities of the same person. The main distinction that illustrates them as three beings is that they are each one distinctly different quality that helps to caricature the entirety of Alice's persona. I like to think that in following along with Alice throughout her journey, we learn not only that she has found herself, but that the journey is as much ours as it is hers. In observing her journey, we are reminded of our own childhood journeys for self and the ways in which we have grown from them.

Alice Case '10

The Lens of Perception: Photography's Effect on Environmental Issue Framing

America's dependence on energy is no surprise to anybody. Electricity is an expected part of everyday life. Most Americans never think of where that power comes from and what the true costs are to produce it. They do not see the power plants or the coal that is used in many of them. They do not see the mines from which that coal comes nor the mined mountain before it was disturbed and after it was destroyed. They know nothing of life in mining communities, but what if they suddenly did? This body of work does this very thing by introducing the issue of mountaintop removal coal mining (MTR). It begins with defining what MTR is, the resulting products explaining why it is practiced, the personal experiences of those living with it, and its representation within the debate surrounding it.

Sarah Harbottle '10

Passage Through Night

The night is filled with beauty that can be seen through its mysteries. A presence creeps within the night inflicting an unknown euphoria. Despite this sensation, the night has become a time of the day when a new type of culture is seen. Although evil still lurks in every corner, it has been forgotten by the night's inhabitants. Nighttime parties have become a staple of society. Late night dinners and walks in the park have created a night that is filled with beauty and romance. The night has become a comfortable environment. It has been accepted as a place and time to live.

As a young adult in what is hopefully the prime of my life, I have spent more of my time exploring the night. I try and discover the unknown presence I feel once the sun sets. The night is no longer a time and place that should be feared. It should be a time of adventure; a time when its secrets should be revealed in. While some feel restricted by the dark world of the night I feel a sense of freedom. There is an entire world yet to be explored. These photographs are simply my personal experience of an exploration into the dark world. The secrets and mysterious must be revealed and exploited, in order to see the night's true beauty.

Ben Katz '10

NO OUTLET: An Exploration of Suburban Sprawl

Eighty percent of everything ever built in America has been built in the last fifty years, and most of it depressing, brutal, ugly, unhealthy, and spiritually degrading—the jive-plastic commuter tract home wastelands, the Potemkin village shopping plazas with their vast parking lagoons, the Lego-block hotel complexes, the “gourmet mansardic” junk-food joints, the Orwellian office “parks” featuring buildings sheathed in the same reflective glass as the sunglasses worn by chain-gang guards, the particle-board garden apartments rising up in every meadow and cornfield, the freeway loops around every big and little city with their clusters of discount merchandise marts, the whole destructive, wasteful, toxic, agoraphobia-inducing spectacle that politicians proudly call growth.

—James Howard Kunstler,
The Geography of Nowhere

It is my goal to develop a better understanding of the suburban landscape and encourage others to critically evaluate the built environment they live in. I am primarily interested in how the suburban development over the past 50 years has developed an autodependent infrastructure (roadways) based around the separation of different commercial and residential land uses. With this in mind, I find my work questions recent trends in this sprawling environment while embracing its quasi-beauty.

Nicholas Knodt '10

Philip Is My Best Friend (Being the Story of a Girl and Her Duck)

I don't think it is a coincidence that comic books have always appealed to children. The medium has always required readers to suspend their disbelief, and who is better at suspending, or perhaps more accurately transferring belief, than kids? I have long admired children for their boundless creativity and imagination, and I have attempted to capture the essence of those traits in this work. The comic book form allows a different perspective on both art and storytelling, and has long been associated with children and young adults. With imprecision of line and the use of the nostalgic medium of crayons, I have attempted to invoke feelings of playfulness and the simplicity of childhood in my audience. Sophia is intended to stand for every child, a blank slate onto which the reader can project himself. Hopefully you will find a bit of yourself in her and her adventures, and will be inspired to rekindle that same kind of unrestrained imagination.

Lindsay Lutz '10

sometimes i feel like i'm a twisted inside-out creature

My soft sculptures—creatures—serve as cathartic vessels that have absorbed the stress, the anxiety, the tears and the worry I wish to forget. As a result of being forced to carry the burden of my emotions, these creatures are disfigured, disturbing, odd, and unexpected looking.

Grouped together these energetic works create a sense of life—another realm of living things. It is my hope that viewers become immersed in this animate world of mischief, angst, and desire: overwhelmed by colors, textures, and beings they have never encountered before.

My mediums consist of fabric remnants, scrap paper, and old or forgotten art supplies. These materials have been rejected, disregarded, and thrown to the side, just like my negative emotions. Therefore, it seems fitting that sculptures that address and are the result of undesirable emotions or mental conditions such as stress and depression, should be created from materials with similar connotations.

Sarah Manning '10

Reactive Repetition

It is too easy to fall into patterns of over thinking. We are so accustomed to critiquing our experiences and measuring our reactions. We can't be without asking why. For my Independent Study I wanted to create a space to distract myself as well as the viewer from daily analytic life.

I began looking at how I aesthetically orient myself within the places I spend time in, and realized that we visually express our emotions and individuality through repetition to emphasize our identity. I developed an attachment to the simple pattern of abstract birds, and it became a language I used to express my desire to transform and manipulate. In this installation, my ideas about repetition are worked out through three elements of interior spaces: wallpaper, curtains, and screens. The familiarity of these three elements alludes to an intimate atmosphere. More than simply prompting recognition, I hope the viewer will become emotionally engaged in the gallery. I resisted my own tendency to create a narrative with these birds, in order to allow the viewer to experience what they see by reacting subjectively. The shapes I've created become familiar through repetition and almost infiltrate one's imagination—lulling the viewer into the present-tense dream state I've created.

Hannah Matthews '10

Identity Structure

Identity is usually referred as an individualistic value or conceptualized as a single idea. However, identity can be fragmented into different multiple identities, which can be gender, culture, nationality and so on. This fragmentation is constructed upon one another and gives us unique characteristics to our concept of identity. The underlying concept of my Senior Independent Study Thesis project (Senior I.S) is the floating or composite nature of human identity which can be constructed or deconstructed as well as formed or deformed under influences of social context. The idea that one's total identity is a construction or amalgam of multiple identities makes the concept of self so fragile and makes individuals vulnerable to possible crashes among the elements of one's identity.

Human Jenga represents and reinforces the overall idea of my Senior I.S., particularly how a general identity constructed of multiple identities can be altered and destroyed by social influences. Each block is meant to be these multiple identities that build up to one's whole identity but may also be memories that create the illusion of who we are and who we were.

Jongseok Oh '10

Maker / Material

For the past eighteen months I have devoted the majority of my artistic energy to the practice of steam bending—a manipulative process in which wood is rendered malleable through its exposure to extreme heat and moisture. By utilizing wood's natural capabilities and limitations, I craft organic sculptural forms that contradict the way we conventionally understand the material. My work involves the transformation of a natural substance that has been standardized for commercial means (i.e. milled white oak lumber) into abstract sinuous entities that embody the essence of the material.

One reason I believe I'm attracted to steam bending is that it is a curious process. True, it is more or less understandable; however, it is rarely ever predictable. A significant portion of what I do is out of my control, because the physical characteristics of wood can only be manipulated to a certain extent. I do have a significant amount of control over the wood, but this is not to say that when I push it, it does not push back. This unique interaction between artist and material is the essence and origin of my work, which is intended to stir up thoughts in the viewer about their own relationship to the natural world around them, as well as the fabricated objects they use in their day-to-day lives.

Kevin Reiswig '10

Sex Invented God

As a person who grew up skateboarding, I spent most of my days downtown, in parking lots, alleys, and abandoned buildings. Places like these have a significant impact on my artwork. I am interested in the collection of materials, the collected debris, and the overall sense of a thing being abandoned, only to be co-opted by another group. This layering has always existed in my image making, both formally and conceptually. The main themes overlapping these paintings, collages, and prints is the idea of passing time and how it affects everything it encounters. Life is momentary, and within these limitations is a constant struggle to make things last. There seems to be something in our culture that has us bound on maintaining everything for some sort of abstract eternity. Everything has a specific moment in time and will eventually decompose. Since time is constantly moving, it is impossible to think of it as a whole. I believe that mark making, as well as a desire to leave an imprint, is a universal human condition. With these influences, the direction of this artwork, as a whole, demonstrates a celebration of life, but also a self-directed warning of its end.

Tyler Scheidt '10

Mapping Paris

What is it about Paris? What is it about this place, this romantic destination, this capital for high fashion and cuisine, this world symbol of modernity? What is it about this city that attracts millions of tourists every year? What is it that has captivated so many writers and artists to flee their home in order to work and live in Paris, taking it as their primary subject? What is it that has captivated me?

Each year millions of tourists arrive in the French capital in a state of great anticipation. They stand on Place du Trocadéro, looking out at the Eiffel Tower. It perfectly resembles every photo of it they have ever seen. Île de la Cité, Notre Dame; premier arrondissement, Louvre; Montmartre, Sacre Coeur; déjà vu. They are performing a verification of sorts. Perhaps they are impressed to see that Paris exceeds their expectations, or relieved to see it matches them, or maybe disappointed to find it is nothing like they imagined. To some extent, such expectations are normal for any famous city. Yet Paris seems to be one of the only cities where this expectation is emotional as well. We want to be simultaneously wowed by the Eiffel Tower and swept off our feet by a charming French lover. But why? How is it that Paris has acquired this romantic idealism? And what if this idealized Paris doesn't match up with the Paris that I've experienced? As Diane Johnson notes, "since there are as many Parises as there are people who live or visit, so there are as many beginnings, each personal and cherished, by which each visitor comes to feel a sort of connection here. What other place has such a resonance with each soul who walks around in it, choosing his personal selection of sites and sights, building a complex and (usually) satisfying set of memories to take away?" Even if my first experience of Paris was not wholly satisfying, there are indeed multiple Parises, even for an individual, and so I have attempted to create another.

I have built a Paris that exists outside of Paris. A construction, an analysis, an aerial view. The Paris that I know is empty, grey and yet somehow, always beautiful. The Paris that I know is a city where I often find myself alone. The Paris that I know is the Paris of Henri Cartier-Bresson, of Robert Doisneau, of Brassai, a Paris in black and white. The Paris that I know is the Paris of Baudelaire, of Breton, of Hemingway, of Orwell, a Paris of sadness. And yet the Paris that I have created is a remediation of this pain. It is an attempt to extract this memory and create a new one.

Katharine Tatum '10

Untitled Sacrifice

“Live for something rather than die for nothing.”

—General George Patton

Art and war have been intertwined for centuries. Artists have depicted great victories, devastating defeats, triumphant conquerors and the bravery of those conquered. Historically, art has been a means of cataloging these great events that forever shaped the world. In more modern times, war-related art has shifted its means of recording history. Rather than portraying victory or defeat, artists have begun to incorporate the feelings of those affected by war, whether first-hand or through its ripple effect. For my Senior Independent Study Thesis Project, I created a series of artworks using a variety of materials and mediums to explore my personal understanding of and feelings toward the ongoing conflicts in Iraq and Afghanistan, and the continuing sacrifice of service men and women.

Untitled Sacrifice is a collection of works that began with my brothers' entrance into the military, relationships developed with veterans, and my desire to learn more about the men and women serving during these conflicts. These works reflect both my beliefs about the wars and my gratitude towards our service members.

Calvin Todd '10