

2017 STUDIO ART SENIOR INDEPENDENT STUDY GROUP EXHIBITION

CW
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JESTER



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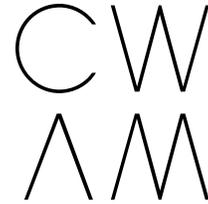


GLICKMAN

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 Lens of Our Own: A Feminist Photovoice Exploration of LGBTQ+ Experience at The College of Wooster

Foster Cheng '17

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: *Navigating Identities* and *The College of Wooster Community*.

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.

Please note that all participants were given pseudonyms for anonymity. Additional information and images can be found at [LensOfOurOwnWooster.omeka.net](https://lensofourownwooster.omeka.net) Individuals wishing to submit their own photographs to add their voice to this project can find instructions at the above website.

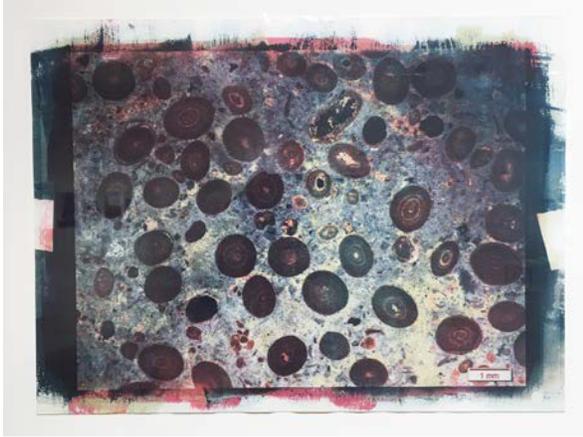
Dead Culture, Imagined Contexts: The Ogtogmaní-khün

Emily Glickman '17

Advisor: Marina Mangubi



I envisioned an ancient culture of my own creation: the *Ogtogmaní-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 *Ogtogmaní-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.



The Science of Art:

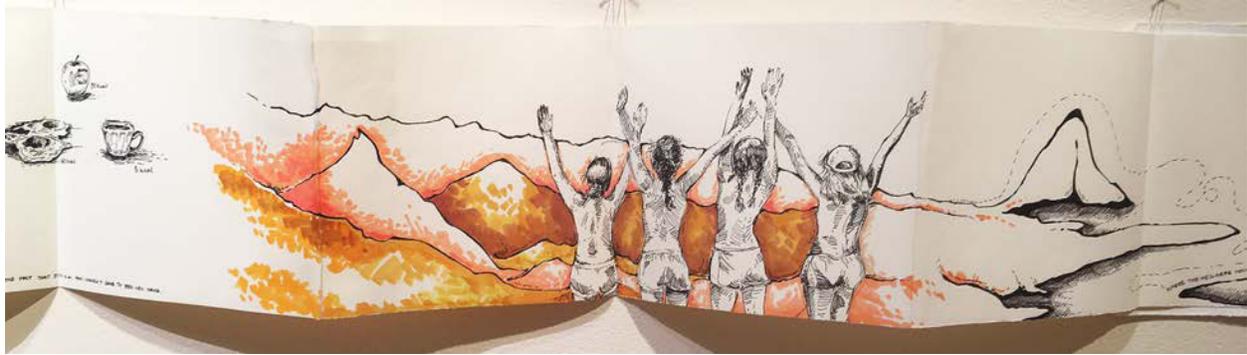
Exploring the Gum Bichromate Process— Landscape Microscopy and Geo-Photography

Cassidy Jester '17

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

I have kept sketchbooks and journals consistently for about the past five years as a way to both record and process my thoughts and experiences. These sketchbooks are a combination of personal diary entries and drawings stemming from events in my life. Though these journals seldom include images of my own face, they are self-portraits insofar as they are snapshots of how I view the world. The drawings stem from images that initially appeared in my sketchbooks, and the book is a compilation of new and old sketchbook drawings.

Ultimately, my Senior Independent Study has been about sharing my point of view and carving out a space in the world that is my own. When I identify with a piece of art or writing that articulates something I myself have felt, it gives me a sense of being seen, understood, and connected to the artist. If my art accomplishes anything, I hope it gives at least one other person the sense that though they are confused, they are not alone—that someone else has felt the same things and understands.

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.

My goal was to create a distinctive, yet cohesive series of furniture pieces influenced by principles of minimalist design and hinting of Danish Modernism while using found materials. Through this project, I investigated how art can be functional, and functional design can, in turn, become art.

Beach Haven: A Photographic Exploration of Long Beach Island

Theresa Spadola '17
Advisor: Bridget Milligan



We often refer back to the places that we are familiar with when encountering change, these places can be familiar over decades and generations. Along the coast of New Jersey, between Toms River and Atlantic City, there is a sliver of land that stretches 18 miles north to south but is barely half a mile wide. This place called Long Beach Island on a map but referred to as LBI by those who know it, is where I grew up, spent my summers and learned to surf. LBI is also where my father grew up and spent his summers, and where his father grew up and spent his summers.

For my Senior Independent Study, I conducted a photographic investigation into the locations where I, and the generations before me, spent time. I have photographed what those locations look like at present. Though I have shot the images with a Hasselblad camera from the 1950s my images convey the contemporary look of Long Beach Island. I captured the modern disposition of the island, however the monochromatic images reinforce the nostalgic quality of my relationship to the island and explain how I want the viewer to feel. This camera format and the choice of black and white film enabled me to create work that possesses an older look, instead of a modern image.