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2017



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Kaylee Klinger
Tanner Larson
Kristian Larrota
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Stephanie Rios
Abby Stoner
Emma Suzuki-Jones
Nicole Venezia**

DECEMBER 11, 2017 – FEBRUARY 7, 2018

GALLERY DIRECTOR'S STATEMENT

As part of the Art and Art History Department curriculum, art majors have the opportunity each year to exhibit in the college's professional gallery space, the Hewitt Gallery of Art.

This group exhibition features the work of 14 practice-based art majors who take their Senior Art Seminar in the fall under the guidance and mentorship of Professors Millie Falcaro and Beth Shipley. The exhibition presents a broad range of senior capstone projects that engage the mediums of painting, photography, collage, graphic design, silkscreen, installation and fabric design. The breadth and scope of media and styles attest to the diversity of approaches and individual visions that are the hallmark of the art program at Marymount Manhattan College. Join us in celebrating our students' accomplishments.

Hallie Cohen | *Director of the Hewitt Gallery of Art*



LARKIN BAILEY AND EMERSON MOORE

I began to paint self-portraits as a teenager as a way to understand all of the pent up emotions inside of me. Through this process, I understood myself better. If I did not paint every day, nothing would make sense. This essential part to each day is an intense ritual for me.

In this portrait, I chose to paint subjects that I know. It was challenging to paint friends and this choice changed the process - I broke ritual. I enjoy painting on a large scale and love being consumed by the sheer amount of paint. My intention was not only to paint what is directly in front of me - pure observation - but also to grasp the emotions sensed. At each sitting, Larkin and Emerson came into the studio with different feelings; fusing these layers of emotion together makes for a complete portrait. My hope is that their true personality and the essence of their presence come through in the paint and in my portrayal of them.



Larkin Bailey and Emerson Moore
Oil on Canvas, 72" x 54"

B RIANNA FAZIO

VENUS

This self-portrait series depicts aspects of my identity through dance and classical art influences. Set in Florence, Italy, I embarked on a new terrain different from my home of New York City. Even while in another country, a connection with city nightlife was strong and there was time when I combed through the piazzas and monuments with a sense of tranquility. The choice of photographing at night depicts a more vulnerable self residing in a foreign city. It is through photographing at night that I have come to terms with being alone.

The inspiration for this series comes from women in classical art, such as Renaissance paintings, where a fuller, curvier female body type was appreciated. I have faced the stigma, as a dancer, that I am supposed to have a certain body type. This body of work is a positive response to that notion of thinking.



Almost
Duraflex on Acrylic Panel, 14" x 11"

Venus
Duraflex on Acrylic Panel, 10" x 8"

Midnight
Duraflex on Acrylic Panel, 10" x 8"

CORINNE GRAHN

LUMBAR

There are thirty-three vertebrae in our spine, which is the strongest structure that holds the human body together, upright and functioning. When one of these vertebrae falls out of place, it's like a brick falling from a building making it structurally unsound. The resulting chronic pain is not something many people experience, but it comes in all different forms. At any age, this is an extremely difficult obstacle to face. At twenty-one years old, it seems almost impossible.

This experience with chronic back pain is the genesis of this photographic project and I have found documenting my experience to be a cathartic practice. I utilized the countless doctor visits and testing procedures and the unsuccessful attempt to correct the condition as the inspiration for this series of photographic images. Even the drab examination gown, is a surface to silkscreen the most recent MRI results and become a central point in the installation.

A special thanks is given to Abby Stoner & Brianna Fazio who helped create every aspect of this piece, and to Professors Millie Falcaro & Shannon Broder for helping inspiring this work come to life.



#10-MRI
Silkscreen on Fabric, 36" x 20"

Left four: #3-10/27/2017, #4-9/1/2016, #5-12/15/2016, #6-1/19/2016
Right three: #7-12/1/2017, #8-10/18/2017, #9-1/24/2017
Color Digital Prints, 8" x 10"

WONDER AND WHIM

Playful, comfortable beauty is something modern art rarely has as its aim. Bringing that easy energy into my work is important to me; as Henri Matisse once said, “What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter - a soothing, calming influence on the mind, rather like a good armchair...”

To this end, I experiment in the realm of decorative arts — a natural step for me considering my interest in both studio art and interior design. As I developed the work, I drew inspiration from both the color palette and the playfulness of the Swedish textile designer, Josef Frank, and the whimsy of the Disney film, “Fantasia.”

In the process of creating the pattern, I focused on keeping a steady rhythm to avoid visual clutter. The fabric panels are mirror images of each other, or as close as I could get doing this all by hand. This was integral to keeping the flow steady. For the pattern on the chair, I reduced the scale of the design to avoid overwhelming a piece of furniture that already made a strong statement. Learning the ins and outs of upholstery had many more layers than I expected. And, finding a medium to use on upholstery linen for both the hanging panels and the chair was difficult. Although I created the initial studies in watercolor, I decided to use the more permanent screen printing ink for the final work.

Ultimately, I created something new to me, yet very comforting. I invite the viewer into my whimsical immersive space.



Fabric Panels
Silkscreen Ink on Linen, 145" x 55"

Upholstered Chair
Silkscreen Ink on Linen, 38" x 26" x 21"

JACK HAMELBURG

A DECONSTRUCTION OF DISHONESTIES

Rip at the walls blindly. Tear away everything and see how it really functions, evaluate its skeleton and truly understand the substance from the superfluous. Appreciate the multitudes contained in deconstruction. Nothing can exist in one dimension anymore. See the bare canvas through the paint, look at the imperfections. Get behind the process and look. Ignore the meaning and do not twist your head to read the text, observe it formally. This is not newspaper. It is a collection of ideas and thoughts on seeing meaning through the inessential aspects of this painting and everything else. You can see every step and iteration I've made on this canvas as well as I could. There is no secret in this painting.



A Deconstruction of Dishonesties
Oil, Acrylic, and Ink on Canvas, 35" x 35"

BLOODY CRIES FOR FREEDOM

My artwork takes a critical view of how humans objectify, claim ownership over, and seek to control non-human animals. Often referencing specific animals, I create digital art to raise awareness of endangered species. Using imagery in combination with text my work particularly focuses on the cruel and invasive methods of animal branding to showcase examples of human ownership and control. And, the image of the rhinoceros shows the aftermath of humans taking a part of the animal's body for profit.

The images are hand-drawn on the iPad and printed on inkjet glossy paper. My color palette is realistic using a vivid red to represent blood and the textures range from smooth fur to a rusted decay. I created a lighting effect that appears lit from within to evoke the majesty, beauty, and suffering of the animal as well as the somewhat abstract backgrounds that reflect the habitat of the animals. The text compliments the work and makes a statement about the injustice forced upon the animals, as well as the innate right for the animals to live free.

The idea of beginning this project developed after observing the behavior, body language, and way of life of endangered animals at the Bronx Zoo. Instead of imprisoning these animals in zoos for entertainment our goal should be habitat preservation.

Creating art pieces that show certain destructive ecosystem outcomes is an ongoing interest of mine. Outcomes such as deforestation, pollution, and global warming directly impact the lives and continued existence of animals. I want my work to have an emotional impact on the viewer. More than just raising the awareness of viewers, I want my work to be a call to action. It is indisputable that all species are connected, from bees to butterflies to polar bears to whales, so any destruction on one habitat negatively affects all life forms including human life. Therefore, artists like me are asking people to get involved in and contribute to wildlife conservation.



Cry for Freedom: Tiger
Hand Drawn Digital Images Using Procreate
18" x 24"

Cry for Freedom: Amur Leopard
Hand Drawn Digital Images Using Procreate
18" x 24"

Cry for Freedom: Black Rhino
Hand Drawn Digital Images Using Procreate
18" x 24"

HOME

Being from a small town in Pennsylvania and moving to New York City, I began to miss the simplicity in the beauty of home. I find vast fields of greenery, nature and familiar faces to be much more pleasing than city blocks of buildings, cars and strangers. I feel that nature and the people I love are both very beautiful and most meaningful to me.

With this collection of work, entitled, "Home," I wanted to highlight family, familiarity, and the Pennsylvania landscapes that are fond to me. To do this, I created double exposure photographs of my younger sister, Olivia, and overlaid them with nature scenery found in PA. I also included text that indicates what home means to me and what makes it so special.

My goal with this group of portraits was to capture imagery that emphasized what is so important about where one comes from. So many people focus on getting as far away as possible from where they come from and the people that helped them to become the person that they are today. But, for me, it is important to reflect on these moments and be thankful for all the wonderful experiences that they have given you. While creating these works, I found that you do not miss something greatly until you have experienced life without it. By placing the supporting text, alongside both subjects of family and nature in one image, this further conveys my message that beauty can be found in the aspects of life that you hold closest to your heart.



What Home Means to Me, Pinchot, Creek, Sunset, Beachy, Fall
Photo-based Digital Prints, 12" x 18"

T ANNER LARSON

STATIC THEN WHITE NOISE / SEASON 2: WHERE THE SKY REFLECTS THE OCEAN

Growing up near the water, I always imagined the ocean was a reflection of the sky and sky as a reflection of the ocean, and they were two inseparable elements. This idea resonates with the concept of "Memento Mori," an Eastern ideology of being mindful of the inseparable link between all aspects of nature which was introduced to the West by Alan Watts, a British philosopher, and practitioner of Eastern philosophy.

A basic Buddhist tenant is that every aspect of life is in flux. Since nature is always changing and our tendency to resist change is to be in opposition with nature we experience great suffering. Accepting the ultimate change experienced through death is to be at peace with this inevitable constant and it allows us to appreciate life moment by moment.

This acceptance connects to the ideology behind the creation of my brand, *Static Then White Noise*. Static represents the inevitable challenges life gives us and the resulting state of mind when we try to avoid the experience of confusion, sadness and helplessness. In my mind, White Noise is a more tranquil state experienced when we accept hardships as a part of the life cycle and experience our ability to thrive despite ever changing external circumstances.

My interest in the metaphysical aspects of the human experience coupled with my training in art and design has been the source of inspiration for creating a design business with plans to distribute a line of garments utilizing both function and emphasizing a philosophical approach.



Consciousness Hoodie, Sky Reflection Long Sleeve, Dreamer T-shirt, Altar Long Sleeve
Silkscreen on Fabric

ICE WITCH
Acrylic Paint

KRISTIAN LARROTA

COMPLEX SELVES

"What is a face, really? Its own photo? Its make-up? Or is it a face as painted by such or such painter? That which is in front? Inside? Behind? And the rest? Doesn't everyone look at himself in his own particular way? Deformations simply do not exist."

- Pablo Picasso

These portraits are inspired by Picasso's cubism paintings and David Hockney's portrait photography and are composed by capturing many photos in one session. I approach each person with different patterns, scale and perspectives to align with each individual.

Among my subjects are the people who are close to me. My good friends Stefania from Bulgaria and Wigner, from Dominican Republic, and my twin brother Jonathan with whom I have shared all my life experiences.

My interest is both visual and psychological and by using digital tools I exaggerate facial facts to render the person's uniqueness. I have considered the complexity of their circumstances and interpret aspects of their individual lives and the relevance of culture, ethnic background, immigrant status and the recounting of singular happy or sad moments. Each of those pieces represent a part of their lives and experiences that together make all of us complete human beings.



Wigner 1 (14" x 11"), Jonathan 2 (16" x 20"), Stefania 1 (14" x 11"), Wigner 2 (16" x 20"), Jonathan 1 (14" x 11"), Stefania 2 (16" x 20")
Digital Photography

HOME

Having spent half my life in Iceland and the other half in America, I've never really been able to figure out where home is. This past summer, I realized the profound connection I have to Iceland with its deep connection to nature and the strong bond I have to the people in my inner circle of friends and family.

This series is a visual investigation of all of these aspects and is a reminder of the people, places and things that bring true meaning and satisfaction to my life that remain within me no matter where I reside.



Ragnheiður, Eyrún, Sóldís, Mana
Color Digital Photographs, 14" x 11"

Nature
35mm Color Film Photos, 40" x 5"

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TEPHANIE RIOS

OUROBOROS

There is no end and no beginning. There is only the fragile and ever-changing now. As people, we are in a constant state of change. Every second we take in information, we adapt, we grow, we transform; constantly shedding our old selves and becoming someone new.

Ouroboros is the embracing of this concept of growth. My painting is meant to explore the idea of self-growth and moving beyond one's old self while not forgetting your past. One leaves behind a trail of the people they used to be throughout different moments in life.

I choose to explore this topic in oil paint through a series of self-portraits within one large painting. My primary medium is oil paint, as I love the way the paint moves and blends. My use of brush work and choice in color is meant to emphasize the frenzy of the individual moment of each face and to further the movement of the painting.

As an artist I don't strive to recreate the world around me perfectly, I instead look to portray emotion and mood through color and brush work.



Ouroboros
Oil on Canvas, 48" x 48"



INTERACTIONS W BOYZ

Every Interaction I have had with the opposite sex has taught me something. In 2015, I began making zines and I was soon taught how to bind books. The first book I made was *Interactions W Boyz*, a personal female perspective on how men treat women, or more specifically how men treat me. I superimposed conversations from men onto kitsch photographs, and soon had 120 pages. Printmaking and book binding brought me to a crossroad where I knew I needed to combine the mediums, and so I began to create prints of the men based on the conversations gathered in the book. Using only photos I had taken of them or that they had sent to me, I deconstructed the images using Photoshop and then I drew each separation. These portraits in a way have given me closure on how these men have treated me, or how our relationships and interactions played out. I have been able to comprehend the humor in our interactions through this process. And, every interaction continues to shape me and my work.



Naughty Work, Bar Douche, Marki Courbet, Gun Nude
Silk Screen on Plexiglass, Images 12" x 12", Texts 6" x 12"

E MMA SUZUKI-JONES

HOW LUCKY I AM TO HAVE LIVED AT THE SAME TIME AS YOU

My interest in portraying the body has its origins in my experience as a photographer and a dancer.

This series of images of my two older sisters is a visual celebration of the body and the shared belief that we are meant to have lived at the same time. We acknowledged this deeply held reverence for each other by tattooing the phrase on our bodies, "How Lucky I am to Have Lived at the Same Time As You."

Our tattoos express the unconditional love and sense of connection we have for each other and although we are not always together physically, we will always play a crucial presence in each other's lives.

The installation of overlapping photographic images formally acknowledges this certainty of love, protection and security.



Photographic Installation/Collage
40" x 30"

OUT OF TIME

For years, I have been obsessed with time. Its presence in my consciousness is unavoidable and so often controlling. The construction of time is something I have always struggled to understand but continue to question and analyze. The process of collaging is an opportunity for me to make sense of my personal relationship with time. After deconstructing imagery and materials, I approach the fragments as a puzzle, creating my own story and drawing any conclusions I can. Each element that has been torn or cut out represents a single moment and, together, their coexistence on a shared plane reflects the relativity of time. Collapsing timelines into a singular space reflects the difference in perceptions of the experience of time.



Mixed Media Collages on Book Covers
Various sizes ranging from 4.5" x 5.5" to 6" x 9.5"



ABOUT THE HEWITT GALLERY OF FINE ART

The Hewitt Gallery of Art, located in the main esplanade and adjacent Black and White galleries, is a laboratory for and an extension of the pedagogy of the Art and Art History Department. In addition, it is an alternative exhibition space for contemporary art of emerging, mid-career, and established artists displaying a wide variety of media and styles. The Gallery provides opportunities for art majors and minors to gain first-hand experience in exhibiting their capstone and junior work, for students to curate and organize shows in conjunction with the Gallery Director and for faculty and alumni to present current work to the community.

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