

# SENIOR SOLO SHOWS

MAY 7-JULY 26, 2018



As part of the Art and Art History Department's commitment to a pre-professional education for our students, a select group of art majors are encouraged to exhibit a body of work in the spring of their senior year. They each take an Independent Study with a chosen faculty mentor.

This year five students demonstrated how an ambitious liberal arts curriculum coupled with multi-disciplinary investigation can lead to innovative and thought-provoking art production. Through the mediums of photography, video, painting and installation practices these students explored facets of the human experience.

Photographer **BRIANNA FAZIO**, a dancer since childhood and a current member of the Pretty BIG Movement Apprenticeship Dance Program, created a series of photographic portraits of plus-size women in the dance company. Her vibrant portraits reveal the strong character of her subjects who have dealt with discrimination related to their size in their personal and professional lives.

**CORINNE GRAHN** combined her interest in the visual arts, art and drama therapy to produce a series of still photographs and conducted video interviews exploring the complexities of emotions experienced by her peers. She has integrated excerpts of the conversations with 15 subjects and incorporated their words as part of an installation in the Black & White Gallery West.

**JACK HAMELBERG** has a love of classical painting and a taste for irony. This potent combination was the catalyst for a series of portrait paintings that feature his friends. The works draw from the techniques of traditional craft but focus on the idiosyncrasies of contemporary life.

**STEPHANIE RIOS** draws inspiration for her paintings from sources as varied as religious iconography, traditional folk painting, and sci-fi fantasy and horror genres. The keenly observed merges with the supernatural in a highly imaginative way.

**EMMA SUZUKI-JONES** set out to make a photograph a day beginning with the first day of the new year. The subjects of her photographs vary widely with each day and setting. Through this visual diary, she has gathered evidence of what is important to her and how she has found her place in the world.

There is much to admire and celebrate in these outstanding exhibitions.

*Faculty mentors:* Professor Hallie Cohen, Professor Millie Falcaro, and Professor Beth Shipley

# SENIOR SOLO SHOWS

BRIANNA FAZIO • CORINNE GRAHN  
JACK HAMELBURG • STEPHANIE RIOS  
EMMA SUZUKI-JONES

experience of... how people experience them differently

\*The fear of... forgotten

There's no overcoming the loss of a parent or child

**Hopeful** - having that moment right before something works out

\*Projection of yourself to the outside world and how aware you are of that.

\*Selfish happy vs. Selfless happy

↳ knowing your own happiness created a similar feeling for others

↳ How you react to those around you

able to others

What point start thinking?

↳ we're all... emotional intelligence just by the people we meet + interact with everyday.

Communication understanding of emotions

↳ if you're good at one you're good at both. The key to communication is understanding.

↳ you're born a certain way but taught certain thoughts

↳ you're raised

Chemicals you have vs.

↳ you don't fully develop your emotions until college

↳ the best that ever comes a time when you can no longer learn this if you already haven't

↳ you're born a certain way but taught certain thoughts

↳ growth of emotional capacity

"There is no pinpoint to emotion. There is no word to encapsulate it."

emotions ≠ sedentary

\*No experience of emotion until 8

\*Belief that it is impossible to be emotionally intelligent

↳ "I haven't laughed that hard"

↳ can this become a feeling?

↳ can you begin to see/feel/remember emotion?

↳ can this become a feeling?

↳ can you begin to see/feel/remember emotion?

Closure  
↳ a g

tired  
↳ Re  
affe  
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\*Knowi  
want  
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↳ a  
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\*Happi  
neces  
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↳ M  
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↳ M  
unhas

↳ M  
unhas



# BRIANNA FAZIO



## TAKING UP SPACE

Beyoncé's song "Flawless" includes a quote from Chimamanda Ngozi Adichie stating "We teach girls to shrink themselves, to make themselves smaller." Hearing these lyrics was like a lightning rod that sparked at the core of the creative force behind this body of work.

As a plus-size woman, this self-conscious feeling of taking up too much space is embedded in my consciousness and formed my feelings about myself since I was a young girl. My photographic projects have been a cathartic tool in exorcising this cultural stereotype and began with the *Venus* series. Those images, taken during my study abroad experience in Florence, Italy during the Summer of 2017, harnessed my resolve to thwart off this type of social criticism as I continued to practice my passion as a plus-size dancer. The resulting photographs were exhibited in the Hewitt Gallery of Art for the Senior Thesis Exhibition in December 2017.

This new series focuses on four plus-size women who rightfully are taking up space with their beauty, personality and life experiences are an extension of the *Venus* series. These portraits are of four dancers that I have had the privilege to train and perform with as part of the Pretty BIG Movement Apprenticeship Program every week for about six months.

I consider these women to be role models and female warriors who have survived despite great adversity. These strong females are not only dancers but are teachers, poets, writers, models, and mothers and are some of the strongest women I know and our bond through dance is deep and unshakable.



*Jessica #1* • Inkjet Print, 24" x 16", 2018





*Kristen #1* • Inkjet Print, 24" x 16", 2018



*Paola #3* • Inkjet Print, 24" x 16", 2018



*Donnamarie #3 • Inkjet Print, 24" x 16", 2018*

CORINNE GRAHN



## EMOTIONAL/EMOTIONLESS

This body of work is a series of still photographs and video interviews where I explored the complexities of emotions. My 15 subjects became more like collaborators as they allowed me to photograph and record our conversations in the intimate setting of their bedrooms. Each space was as different as each of my peer subjects. They shared their thoughts reflecting on the struggles they experience, trying to understand their emotional make-up and cope with various aspects of their relationships.

As a student of drama and art therapy, I understand emotions to be “a natural instinctive state of mind deriving from one’s circumstances, mood, or relationships with others, or an instinctive or intuitive feeling as distinguished from reasoning or knowledge.” Research on this idea comes from University of California, Santa Barbara. However, despite this definition, I am not sure what this actually means and how having an intellectual concept of emotions helps in coping with the experience of the emotional ups and downs of life. So, I began this series to better understand this complex mental state in others and myself through the creative process.

As a result of this series, I have studied the process of how my friends and acquaintances think and feel about themselves and others, and explored the circumstances that have affected their emotional development. Through these interviews, I have grasped a better understanding of my own emotional intelligence, and what experiences have informed how I perceive myself and how I operate in the world. This process of why and how specific emotions affect one person more than another, the idiosyncratic perceptions we hold, and the stereotypes we construct have helped me understand and appreciate the intrinsic difference in each of us.



*Andrew* • Digital Color Print, 20" x 24", 2018



*Gabby* • Digital Color Print, 20" x 24", 2018



*Sean* • Digital Color Print, 20" x 24", 2018





*Lily* • Digital Color Print, 20" x 24", 2018

JACK HAMELBURG

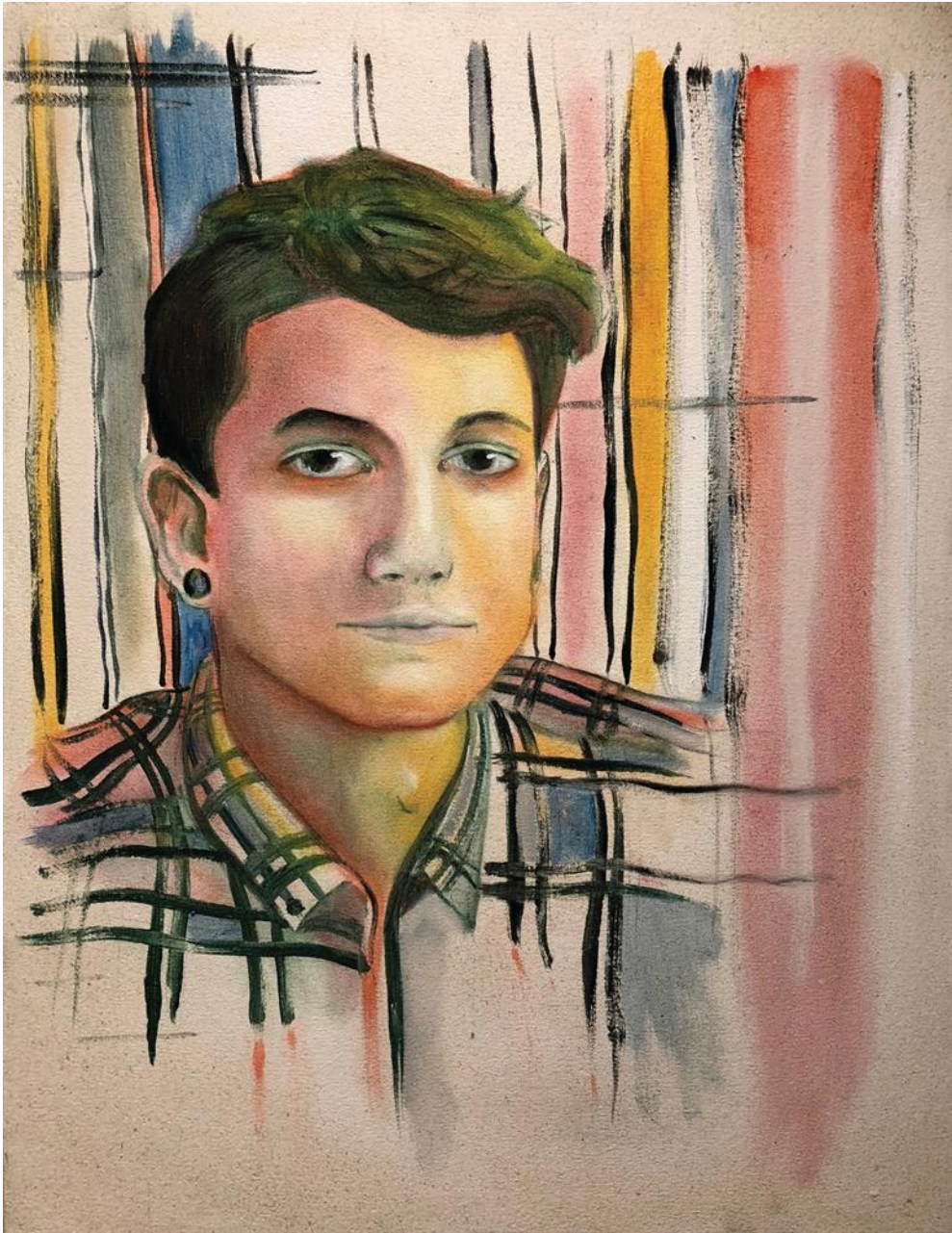


## **SPRING SUMMER LINE**

We live in a time where the world is saturated with easily attainable images of ourselves and others, in a time when painting has been declared dead and alive again many times over, and classical techniques have given way to more convenient methods of representation. These concerns about the place of art in the modern world form the basis of my work. Through portraiture, I confront these dilemmas – negotiating the space between art and representation, the interaction with objects, and the methods used to create them.

From the moment I begin stretching the canvas, my attention is on the painting as an object existing in three-dimensional space. The structure and geometry of the canvas inform and justify the painting process. I focus on the effect that the paint has in conversation with the architecture of the canvas and then further into the room it is displayed in. All art is installation art, and all art occupies space. How to assign value to and engage this interaction I believe is the main challenge of all art, and is a thought constantly on my mind when I am working.

This body of work is visually inspired by the oil sketches and studies of William-Adolphe Bouguereau. The delicate paintings of Bouguereau are beautifully simple and complete. They are composed in thin layers of paint applied in such a way that the figure emerges from the canvas with both object and image operating as one. I especially admire how he deconstructs form down to its essential parts and locates what is integral to convey the figure. From him, I've learned that every stroke of paint is necessary.



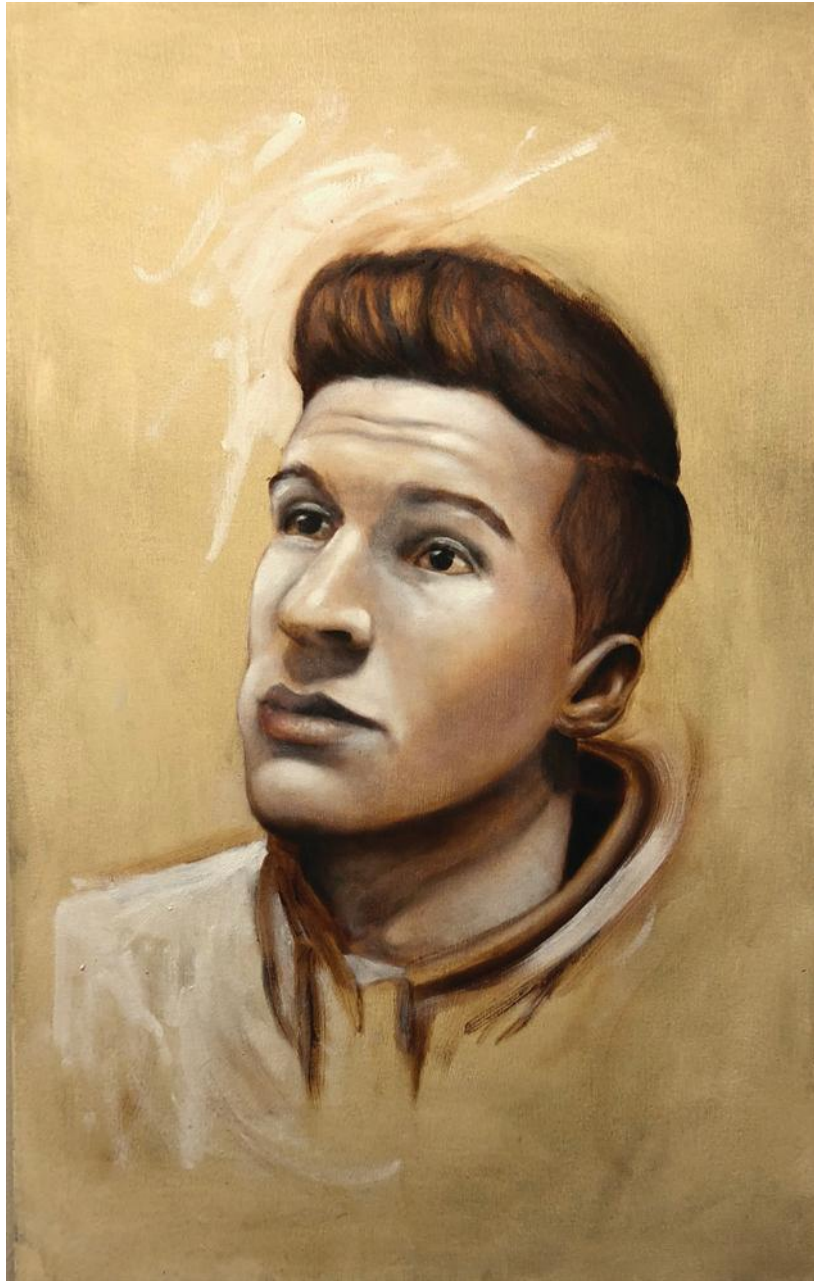
2018:20 • Oil on canvas, 20" x 26", 2018



420:69 • Oil on canvas, 22" x 32", 2018



29:11 • Oil on canvas, 30" x 40", 2018



28:20 • Oil on canvas, 24" x 38", 2018

STEPHANIE RIOS





## **SAINT BEASTS**

There is a sense of comfort in the easily recognizable. Knowing what we are faced with allows for us to have an appropriate response. Fear is prompted when we can't come to terms with or understand what confronts us.

Even more unnerving is when something familiar becomes alien. This sense of alienation is what I seek to convey in my paintings. Taking something we know and morphing it slightly disturbs the viewer's safety and comfort.

Another concept I explore in my work is liminality, the aspect of the in-between. It's these moments that exist only in the lingering space between start and finish. My art investigates a liminal space that exists briefly and is filled with everything we know in a way that is difficult to recognize.

I fuse these two concepts with inspiration from pop culture, religious iconography, history, and a personal interest in horror. I seek to create visions and realities in my paintings that may exist in another plane. Using paint and canvas scaled to life-size I intend to provide the opportunity for viewers to experience these unnerving images. The small painting acts as both a bridge and a reality check that allows for contemplation.



*Santa Hoy* • Oil and Acrylic on canvas, 72" x 36", 2018



*Santos Mañana* • Oil and Acrylic on canvas, 16" x 20", 2018



*Santo Hoy* • Oil on and Acrylic on canvas, 30" x 40", 2018



*Installation*

EMMA SUZUKI-JONES



## ***as it unfolds***

I began this project on January 1, 2018 when I set out to make a photograph every day. My motivation came from both a creative and visual curiosity with a deep desire to notice what was surrounding me and what was important to me. Through this limitation and discipline of making one image a day I gathered a physical representation of people, places and things which are connections and tangible evidence of what I notice and cherish. This body of work is a record that has become a visual diary. It has helped me understand what I want from this life, where I belong in this world, and has contributed to my yearning to know myself better and find my place in the world.



*as it unfolds* • Color and Black and White Film Photographs, 42" x 25", 2018

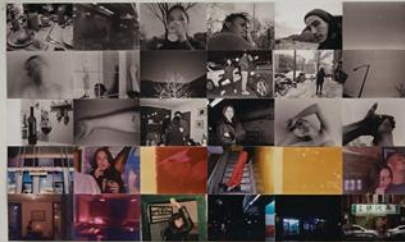




*as it unfolds* • Color and Black and White Film Photographs, 42" x 25", 2018



*as it unfolds* • Color Film Photographs, 8" x 76.5", 2018



*Installation*



TO NUGENT HALL



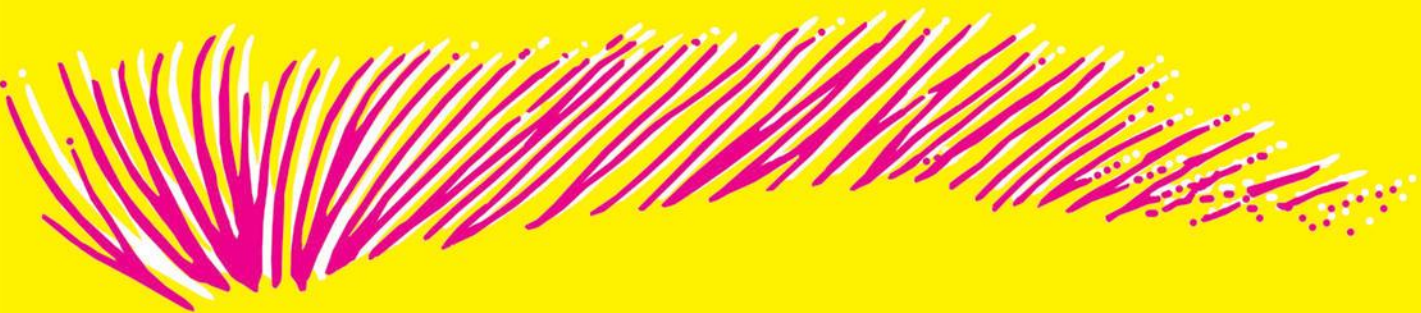


## ABOUT THE HEWITT GALLERY

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.

**Hallie Cohen** *Professor of Art*

Director of the Hewitt Gallery of Art



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Marymount  
Manhattan  
College

**THE HEWITT GALLERY OF ART**

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