

SENIOR SOLO

APRIL 3 - MAY 25, 2017



OLIVIA ARCURI



ADRIANA CRISTAL




KERRI NOVICK



NICHOLE LIGOS



RACHEL KEYSER



JASMIN OLIVERO



REBECCA PALKO



ELIAS RAMOS

EXHIBITIONS

2017 SENIOR SOLO EXHIBITIONS

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.

This year eight students demonstrated how an ambitious liberal arts curriculum coupled with multi-disciplinary investigation can lead to innovative and thought-provoking art production. The students explored combining and crossing-platforming media, as with Olivia Arcuri's upcycled and repurposed thrift store garments. Arcuri transferred her own nature photographs onto fabric, and then photographed her models in nature wearing the clothing. Studio art major Adriana Cristal collaborated with a theatre student and friends to perform a Happening, *Menifesto*, in a Bushwick venue that utilized Cristal's porcelain dinnerware and her interactive ingenuity. Graphic designer Rachel Keyser constructed a multi-media installation, *Collective Disposition*, to both engage and challenge the viewer. Kerri Novick displayed her love of New York's Central Park with a large-scale wall drawing and her black and white photographs. Designer, printmaker, and computer programmer Nichole Ligos teamed up with classmate and now business partner Cody Beegle to bridge the gap between analog and digital art production. Photographer Jasmin Olivero produced oil paintings to accompany her color photographs of New York City's architecture, while Rebecca Palko drew inspiration for a series of paintings and drawings, *In the Flesh*, from her art studies abroad and her philosophy studies at MMC. Finally, Elias Ramos, double major in Studio art and English and World Literatures, reflected on appearance and reality as he painted Everyday Heroes in our workforce.

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

Hallie Cohen
Chair, Art and Art History Department
Director of the Hewitt Gallery of Art

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This senior solo exhibition grows from my senior thesis project as I continue to explore upcycling. Upcycling is a technique of taking apart existing garments and reconstructing them into something new. The technique is gaining popularity as the truth behind “fast fashion” practices gain media attention. Americans throw away over 10 million tons of clothing every year due to poor construction, cheap materials, and rapidly changing trends within the “fast fashion” world. Although stores such as Forever 21 and H&M market themselves as affordable and trendy, few people take the time to recognize the greater negative impact of constant textile consumption on the environment.

I decided to push my work further and expand the technique by not only repurposing used, thrift store garments but also creating my own textiles by incorporating elements of my primary creative medium, photography. Through trial, error and experimentation I found ways to transfer my own photographs onto fabric. Now I not only had the creative control of combining existing garments in new ways, but I could also physically sew in my own artwork.

I began the project by thrift shopping. I collected my materials and chose a color scheme connecting my nature photographs to each garment. The theme of nature aligns with the idea of upcycling since both go through a process of appearing new, growing old, leaving, and appearing again in a new form. My affinity for geometry and pattern appeared as I combined portions of multiple photographs together in each design. The intermingling and rearranging speaks to my love of breathing new life and design into old, forgotten clothes.

To complete this body of work I photographed my clothes on a model and placed her back in nature. To draw attention and focus on the clothing I chose simple settings and emphasized details of the garments. My installation mimics the piecing together technique dominant in the construction of my garments. The final photographs appear in different shapes and sizes, yet ultimately fit together like a highly personal, quirky puzzle.

OLIVIA ARCURI



Installation of upcycled clothing and digital photographs



COAT

VEST

SKORT

CAPE

JUMPER



COAT Upcycled garment, photo on fabric



Digital prints, dimensions vary



MENUFESTO

A Happening makes the invisible visible, wakes people up, and makes everyday mundane objects precious. A Happening is a joyous and mystical exploration of seemingly ordinary bits of life becoming special.

Our Happening gave form and shape to the simple yet profound act of human communion through dining. Bonding through eating food is possibly the most ancient human tradition. Weddings, business mergers, and coming of age rites are all examples of milestones punctuated by a shared meal. We highlighted this unity in our Dinner Party.

Food sustains, heals, and connects. Customs and practices such as dinnertime, mass, and etiquette (a napkin on a lap or waiting to eat until everyone is served) bolster culture and tradition while enhancing the food experience by imbuing it with intent (power). The time and space in which food is shared, prepared, & harvested, inculcate the food with specific relevant vibrational frequencies. Even the dinner set possesses its own magnetism further shrouding the food in an aura of mysticism.

The fourth wall was purposefully dissolved to prove the unity of watcher and watched. Tools were suggested to the audience so that they may become part of the ritualized dinner. The audience gathered in the ceremonial space prior to the arriving procession of the four elemental dinner guests. They were offered blessed figs, chicken, squash, and fruits by the four elements. The room, covered in graffiti, cream-colored tulle, butterflies, mirrored plants, and the handmade porcelain dinner set, re-contextualized the DIY Bushwick basement into a Heavenly Stomach.

The formerly commonplace items took on deeper symbolic meaning. For example, the goblet becomes a symbol of continuous life always needing to be filled up with water, wine, or energy. The works displayed during the Dinner Party Happening were not frozen elements in life. They coalesced fine art, performance, and craft into a moment both hallowed and quotidian. Subtle and overt details invite personal investigation of one's own subconscious, just like tarot. Lines painted on the four elements' faces, 18 butterflies, and publicly shared figs further elicited associations and inquiry. The audience guests' anticipation and ignorance of specific intentions, but unexplained meanings, about what is happening also functioned to buttress the unity of all involved.

ADRIANA CRISTAL



HAPPENING DINNERWARE SET *Menifesto* installation



FOUR HAPPENING Watercolor painting



Video and photographs of *Menufesto*



Video of *Menufesto* performance



SYNESTHESIA (Luster Photo Prints)

The complexity of the human brain has always amazed me with the amount of untapped potential it possesses. After learning about the sensation of synesthesia, “the production of a sense impression relating to one sense or part of the body by stimulation of another sense or part of the body,” I was curious as to how I would see my own world if my senses intertwined. With this photo series I experiment with both perception and color by letting senses other than sight dictate my compositional choices. I hear orange in loud conversation between my friends in a small apartment. I smell purple as I drive with the windows down through a suburban sunset.

A prism was held in front of my camera lens for few of the photos to further the distortion of my reality. These kaleidoscope effects furthered my synesthetic experience by overlaying colors in real time. The results were eerily beautiful and reflective of my unconscious thoughts where both anxiety and content collide.

COLLECTIVE DISPOSITION (Mixed Media Installation)

When brainstorming a concept for a mixed media installation, I found myself inspired by various aesthetics which reflected different aspects of my personality. After becoming frustrated by attempting to stick to one approach, I thought it'd be fitting to celebrate all elements of my being.

Collective Disposition is an observation of my complex aura which can sometimes be flamboyant and courageous, others austere, or delicately artistic, and also governed. I created a web so these manners could intertwine and form a single essence. The mirror within the center of the intended chaos invites the viewer into my vitality to find relatable components, as well as encourage them to explore the complexity of their own consciousness.

RACHEL KEYSER



COLLECTIVE DISPOSITION Mixed media installation



COLLECTIVE DISPOSITION (detail)



COLLECTIVE DISPOSITION (detail)



SYNESTHESIA Luster photo prints, dimensions vary



Silkscreened T-shirts from *Bifröst Printing*, Cody Beegle + Nichole Ligos





PARK NIGHTS

As is common for most New Yorkers, Central Park, is a place to retreat from the deluge of people coming and going about their business. As a native Californian craving a green space, it's been the park that has grounded my experience of living in one of the busiest cities and been a main source of comfort. Over the last few years, I have shifted my preference from visiting when the daytime cyclists, skaters, walkers and talkers inundate the park to solitary night visits. In particular, the walkways where hundreds of dogs, animated children and strolling elders have become paths of deep shadow and extreme highlights from lamp lights marking the boundaries of the space. It's this winter cityscape with snowdrifts and swaying barren branches surrounded by the lights of high-rise buildings along the perimeter that have caught my imagination and has inspired this body of work. My choice of long exposures of black and white film, prints made by hand in the darkroom and an encompassing large-scale drawing reflect my emotional and aesthetic experience.

KERRI NOVICK



BIFRÖST

Cody Beegle + Nichole Ligos

Our collaboration is committed to exploring the dynamic relationships between technology and man. We are fortunate to be influenced by the digital age, and we are even more fortunate to have a place within it. We are perhaps the last generation that saw the pre-culture and continue to influence the post-culture of this era. Thus, we can take advantage of the systems plunging ourselves into discourse about programming, coding, digital media, new media, digital literacy, and digital representation. As we take on this project, we are implementing the knowledge of our beloved digital representation, and we are propelling these elements beyond their confines. Our shirts, though digital in origin, are a physical representation mirroring the constant technological and optical illusions taken for granted. The medium of silkscreen printing is the quintessential process of replicating the electronic visual display for computer monitors, allowing us to physically have the same confines as the systems we pay homage to.

What you have before you is an embodiment of computer programming, silkscreen printing, lighting design, construction, filmmaking, and animation.

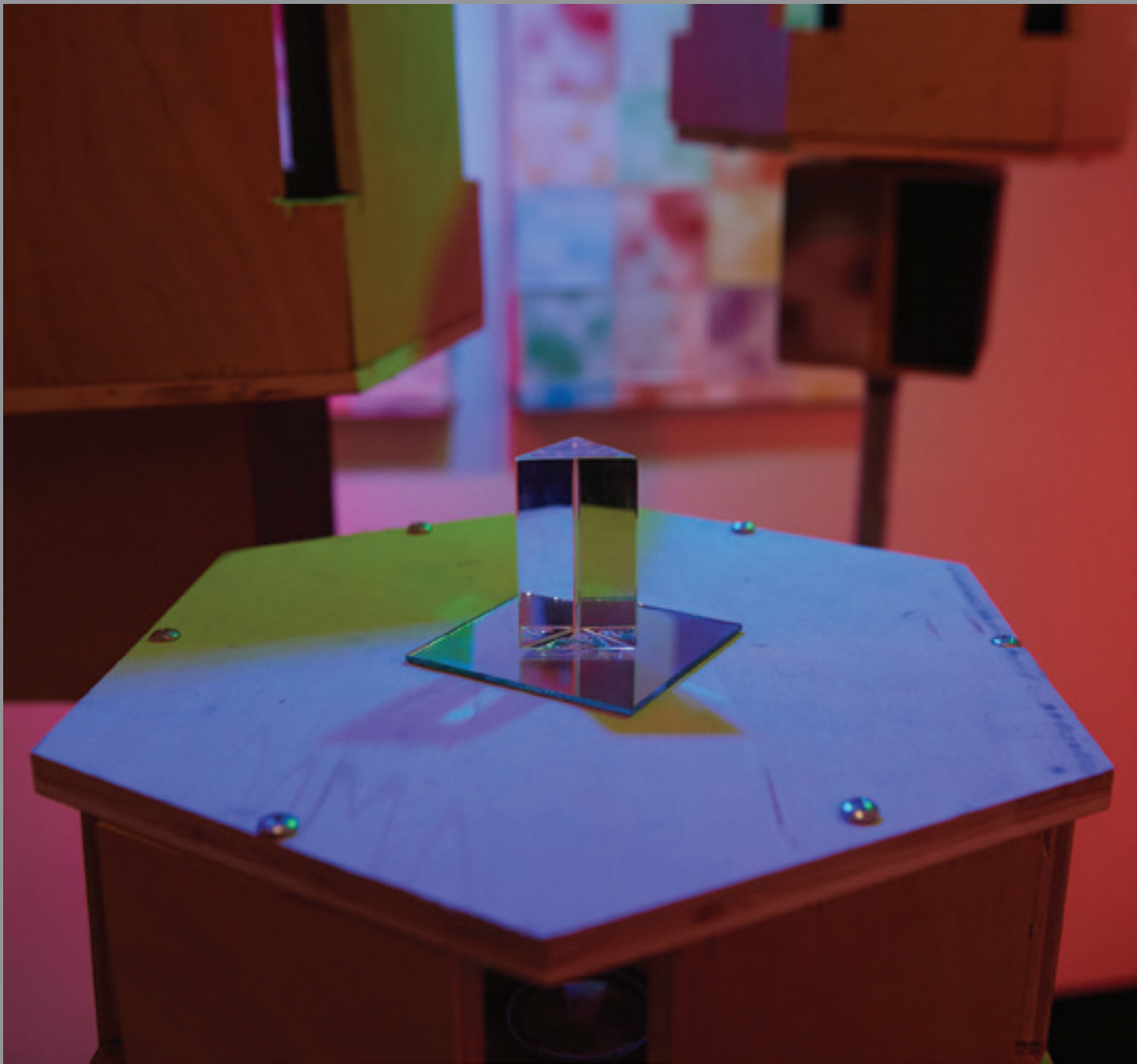
NICHOLE LIGOS



Installation of four Zoetropes with silkscreen prints



Two Phenakistiscopes with silkscreen prints, 13" x 13" x 6"



Zoetrope (detail)



Zoetropes (detail)



NEW YORK CITY ARCHITECTURE

Vito Acconci (1940-2017), an American artist and experimental architect, once said "Architecture is not about space but about time." Living in a city where the space around us is constantly changing, I witness how architecture is always evolving with progress and the passage of time.

This is particularly true in urban cities like New York where old structures and new buildings merge to form a diverse cityscape. My senior solo project entitled, *New York City Architecture*, pays homage to the city that I love and has always been my home.

In this body of work, I have captured iconic details of many buildings through photography and further focused on selected details to create an accompanying series of intimate oil paintings.

JASMIN OLIVERO



NEW YORK CITY ARCHITECTURE Oil paintings and digital photographs



111ST STATION, 889 BROADWAY Digital prints, 20" x 16" each



Oil paintings on canvas, 4" x 6" each



WASHINGTON SQUARE ARCH Digital print, 20" x 16"



IN THE FLESH

“We can experience things—can touch, hear, and taste things—only because, as bodies, we are ourselves included in the sensible field, and have our own textures, sounds, and tastes. We can perceive things at all only because we ourselves are entirely a part of the sensible world that we perceive! We might as well say that we are organs of this world, flesh of its flesh, and that the world is perceiving itself through us.”

— David Abram, *The Spell of the Sensuous*

This statement, by the American philosopher and cultural ecologist, David Abram, resonates with my approach to art and, more specifically, the subject of the human body. Through my studies in art history and philosophy, I have learned that we experience life through our bodies; they function as the physical tools that interpret life through the senses and serve as a platform to address issues of gender, race, sexuality and ethnicity. In order to deepen my understanding of how the representation of the body informs these issues, I realized that I had to begin with the subject closest to me: my body.

I started by examining, photographing and sketching my body. I reflected on how I experience life through it and use my body to connect with life around me. The process of painting extended this examination of the self and opened my mind to how my perception of the female figure was influenced by the male gaze, especially the tradition of portraying the idealized female figure. I challenge this by embracing a more unhindered, raw and personal perspective. As I developed the work, the paint transformed into flesh, not only my own, but the flesh of a universal body. The paintings increasingly embodied my experiences as a female and my perspective of the feminine as a strong, confident and beautiful subject that participates with all bodies on an equal level.

REBECCA PALKO



CORPOREAL TERRAIN Oil on canvas, 40" x 30"



LIGHT CANDOR Oil on canvas, 40" x 30"



FIGURE STUDY 1
Oil pastel on paper

FIGURE STUDY 2
Oil pastel on paper

FIGURE STUDY 3
Oil pastel on paper



IN THE FLESH



UNI-FORM

Before quitting my job, I would often find myself killing time on the clock by thinking about my creative work. I began to feel lost under hours of service, so thinking about my work was a way to re-align myself. In response to my personal experience, I began to compile images of people in their work environment with the intent to portray the person rather than the employee. Half of the images are strangers caught during their break time around the city; the other half are people I know, at least on a first name basis. For both groups my approach was the same.

Formally, I was interested in locating the space between painting and drawing. Each of the works began as a drawing but instead of simply painting over the sketch, I tried to find the balance between the two mediums. By controlling the areas of emphasis, I hoped to repurpose the environments to support the spotlighted people. The borders operate as a window into the compositions, but also help to unify the series. The people do not know each other, yet their common ground is found in their formally invented spaces. The gold calls attention to the figures and alludes to portraits of bourgeois figures, which were usually accompanied by ornate frames. However, rather than portraying heroics or nobility, I aimed to set the stage for these Everyday Heroes. Although painted in their work clothes, the people's personalities come through and outshine the limits of their uniform.

ELIAS RAMOS



DAVE FROM SECURITY



WHITE IN CENTRAL PARK



JDZFINEZT WITH "FEETS"



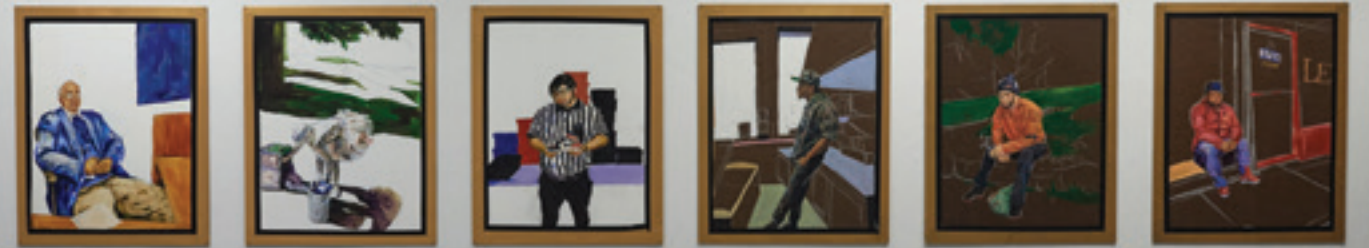
LANDO ON-THE-LINE



CHAMP IN CENTRAL PARK



BARBER IN HARLEM



UNI-FORM SERIES

Masonite panel, oil and acrylic paint, wax pencil, artist's tape, 16" x 20" each

ABOUT THE HEWITT GALLERY OF 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.

We wish to thank the following faculty mentors for their support of our students:

Professor **Millie Falcaro** (Olivia Arcuri, Kerri Novick, Jasmin Olivero), Associate Professor **Jim Holl** (Rachel Keyser), Assistant Professor **Beth Shipley** (Adriana Cristal, Nichole Ligos, Rebecca Palko, Elias Ramos).

THE HEWITT GALLERY OF ART

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