

EMELY SANDOVAL • BRIANA DeFRANCO • KASEY MINOGUE • SADIE INMAN



# SENIOR SOLO SHOWS

MAY 5 - AUGUST 15, 2019





# SENIOR SOLO SHOWS

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. Each take an Independent Study with a chosen faculty mentor.

This year four students demonstrated how an ambitious liberal arts curriculum coupled with personal investigation in portraiture and self-portraiture can lead to innovative and thought-provoking art production. Through the mediums of photography and painting these artists explored aspects of the self and others, integral to the human experience. There is much to admire and celebrate in these outstanding exhibitions.

## **FACULTY MENTORS:**

Professor Craig Banholzer, Professor Millie Falcaro, and Professor Beth Shipley



## 2019 ARTISTS

**BRIANA DEFRANCO's** favorite pastime is to walk along the city streets and photograph her fellow inhabitants. Her curiosity and interest in the endless variations of human interactions has become the center of her creative practice. This exhibition is a testament to her dedication to the people she photographs and, as Annie Leibovitz so eloquently revealed about herself, her ability to fall in love with her subjects.  
*Professor Millie Falcaro*

**SADIE INMAN** possesses the restless energy, talent, and determination of a young artist poised for success. The paintings in her Senior Solo show "Solitary Glimpse" embody the felt experience, combining the poetic touch of gestural abstraction, the precision of figure drawing, and the immediacy that comes from working directly from the model." *Professor Beth Shipley*

**KASEY MINOGUE** is measured and deliberate when she considers her creative pursuits. This body of work was developed during the time when she was considering the many possibilities for the next phase of her life. Through these images and while examining her internal emotional and intellectual processes, photography and nature were clearly central influences. They intersect at this juncture where she paused for a moment in time to acknowledge the important act of self-reflection. *Professor Millie Falcaro*

**EMELY SANDOVAL** has been on a quest to revive, in her own work, the subtle rendering of flesh with its complex layering of color as seen in the paintings of one of her favorite artists, William Bouguereau. As the operative emotions of the French master's work are love and joie de vivre, that technical quest is entirely appropriate to her new series, which explores the many facets of self-respect and the joy of being alive. Sandoval has done all this in the context of portraits of her family and friends in contemporary New York.  
*Professor Craig Banholzer*



# BRIANA DEFRANCO



You're beautiful





*"I know I seem like a stranger...But...here I stand at your feet"*

**"Neon Crimson" The Paper Kites**

Whether it is my iPhone, film or digital camera, I always carry something to capture my surroundings. My interest in strangers and their conversations has become the core of my photographic work. For this series of images, I recorded the activity and words I heard while on the streets of the city.

Like Richard Renaldi, in his inspiring series, Touching Strangers, I hope to elevate my relationship with people I encounter to a more meaningful level. Once someone is in front of my lens, my curiosity about their lives and our inevitable connection takes hold. Some of my images reflect brief encounters, bonding us well beyond the time spent together. Others are lasting connections, forming a long and familiar closeness. I am constantly seeking these observable connections that link humanity with a common core of compassion.

I've taken these dynamic encounters and transformed my experiences by using materials to symbolize these connections throughout this installation. Each image is affixed to a flexible wire substrate, unifying the individuals by connecting them with small metal rings. These excerpted fragments of overheard or direct conversations teeter between and among the subjects creating an experimental poem.

It is my belief, all of our words and moments can morph into one unifying experience as we stand on the same ground.





*"I know I seem like a stranger...But...here I stand at your feet"*

82 Color Film and Digital Photographs, Chicken Wire, Metal Rings, Paper/printed text • 36" x 25"







# SADIE INMAN







### A SOLITARY GLIMPSE

Painting my family and friends is an intimate process. In the act of drawing and painting, I engage in a deep investigation of the emotional connection between myself and the models. During our sessions together, we converse about many things, such as personal issues, relationships, and family. I closely examine the models and they also study me. It is a very unusual situation that encourages me to not only get to know their anatomy, but also their psychology. I examine the literal face in front of me and what is hidden beneath, with delicacy and care.

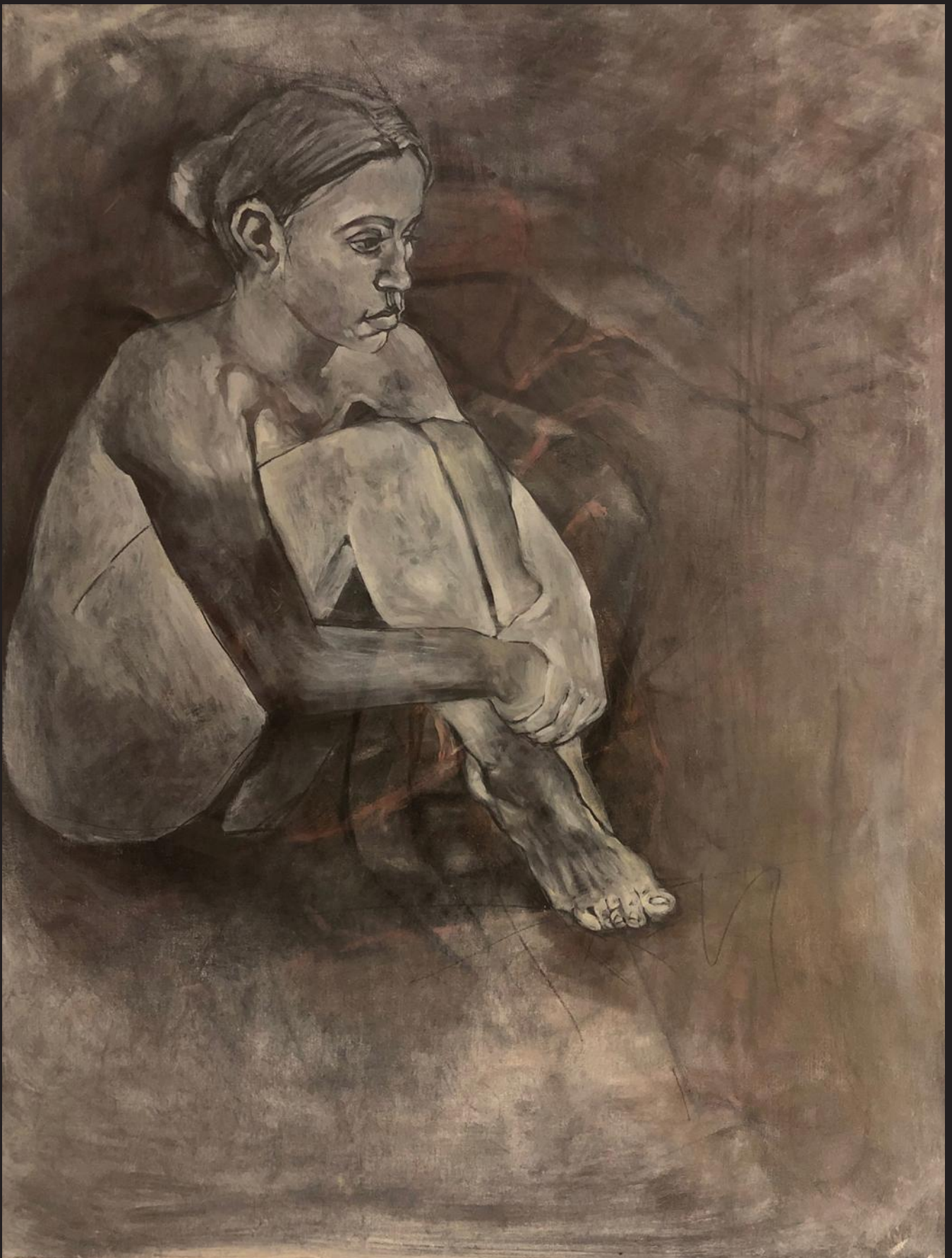
When I refer to intimacy I am not suggesting romance, instead, it is a sense of the familial. I have an intimate understanding of the materials I use—oil paint and pencil. When yellow ochre mixes with a little bit of indian red it creates the base I prefer for most skin tones. I know that when I mix blue into that mixture it becomes a darker color for shadows. I enjoy experimenting with materials that normally conflict in order to find consonance. The disparate materials of oil paint and graphite pencil contrast with each other, but also harmonize. The pencil is linear and sharp, while the oil paint remains soft and dulls the precise rendering of form. They sometimes blend together, producing shades of blue. When I gently carve into the wet painting with the pencil, the bright ground reveals itself underneath.

I try to learn from artists like the contemporary painter, Jenny Saville, and others, who celebrate the natural differences in people while appreciating small details. It excites me to see how she includes the impassioned truth from within and on the surface of her subjects. In my work, I pay special attention to what is true about the models by including tattoos, piercings, and scars. And, beyond simply depicting their physical attributes, I focus on the interaction and the mood that develops between us. Although the paintings are but a glimpse, a moment in time shared between us, much is realized in the process.

For example, I've discovered parallels between the act of painting and my relationship with my subjects. Each work begins tentatively, like the start of a relationship. A respect for the materials—the paint, the brushes, and the canvas, is essential and the paintings themselves are vulnerable much like the human spirit. My approach to both is delicate. The physical act is neither aggressive nor impatient, and each alteration is a matter of layering rather than simply erasing. And, just like people, art can be unpredictable. If I don't like how a color dries, I will paint over it. If I don't like how an eye looks "finished," I'll cover it and start again. When I do this, what is beneath is never fully eradicated because I don't want to forget the lessons learned, just like we cannot erase memories from our past.

The title, "A Solitary Glimpse," captures all that I intended to express in these paintings. When a model poses for me, I experience them in a moment of seclusion. The models are positioned in solitude, the background is faded, and the portraits rest alone. These paintings offer a glimpse into their private moments, their most sacred space—a glimpse into the soul of the model, of which both artist and viewer are witness.





*Pentimento*

Oil and Graphite on Canvas • 40" x 30"





*Elena*

Oil and Graphite on Canvas • 42" x 22"



*LeAnn*

Oil and Graphite on Canvas • 12" x 9"



*Jonny*

Oil and Graphite on Canvas • 12" x 9"



*Sharlee "Mom"*

Oil and Graphite on Canvas • 14" x 11"



# KASEY MINOGUE







## YET

I have always been interested in self-portraiture and have engaged in variations on self-portraits aiming to convey my deeper, more elusive self to reveal aspects of my personality that are not apparent to most people and sometimes remains obscured even to me. I have come to appreciate my reserved nature as a method of self-protection and also as a strength in navigating the world.

My photographs are inspired by two photographers who took different approaches and arrived at a similar place. Francesca Woodman, whose life abruptly ended in young adulthood, produced raw, allegoric images as she investigated her sensual and feminine nature. Wolfgang Tillmans, a contemporary German photographer, who observes the world around him produces large scale photographs evoking images of nature and ordinary domestic details and defines his process as "... looking at the world with fearless eyes."

Both Woodman's subject and Tillman's scale and creative process have influenced the five photographs. I have captured my image as I look out yet to find my place despite my reserved nature. In addition, the symbolism of flowers with their fragility and resilience have been pre-occupying my thoughts and I have incorporated them into the installation to remind myself that I am fully a present force of nature.





#5

Digital Print • 42" x 28"

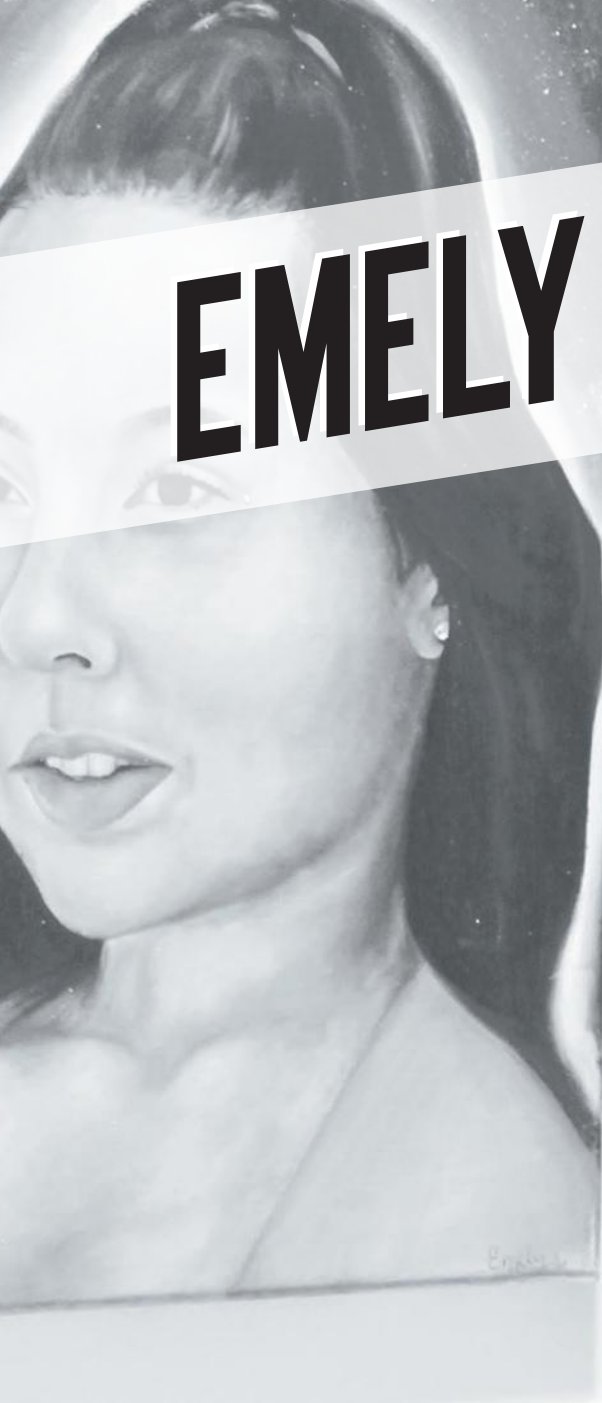




*#3*

Digital Print • 42" x 28"

# EMELY SANDOVAL







## CULTIVATION

My work explores self-love and the way it can affect our appearances. I chose to demonstrate this through portraiture because we see faces every day and through time we have learned to distinguish a person's mood or personality based on their facial expression. Yes by now people have learned to fake their emotions, but if you look closely those who love themselves have a spark. Their energy transfers to us! Somehow, even at our lowest, we cannot help but to smile, be inspired or feel the positivity when we are around such a person.

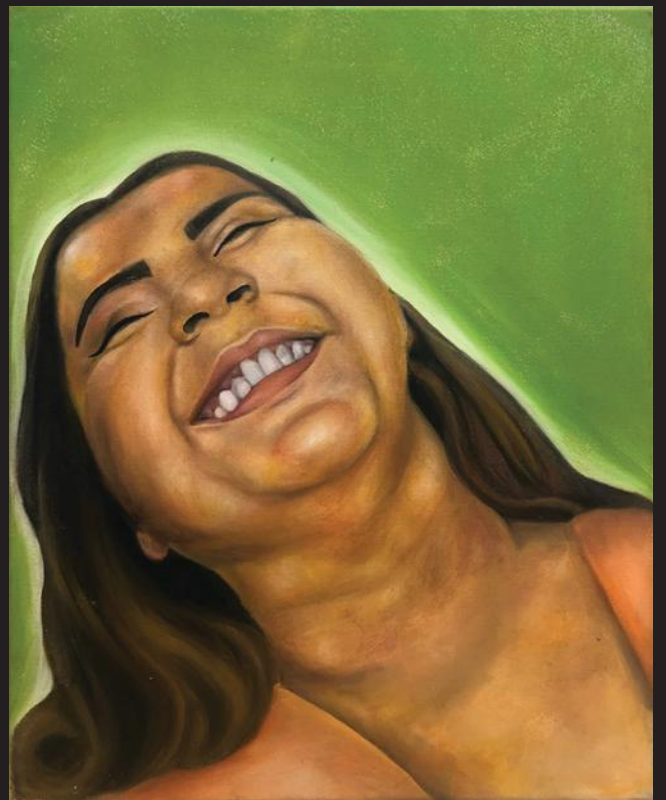
I title this exhibition Cultivation because to me self-love is about growth and nourishment towards one's self. We must accept ourselves and make the best of what we have. Through five portrait paintings of friends and family that have inspired me, I chose to represent a self-love characteristic I see in each - fierceness, independence, happiness, kindness, and determination.

I used personal photographs as references. When it comes to my painting process, I work in layers and glazing. Layering is using more than one layer of paint, while glazing means diluting the paint thinly with a medium such as linseed oil and applying it on top of an already painted and dry surface. These are my preferred techniques since they help me achieve realistic looking portraits and allow me to show all the different color complexions in a facial portrait.



*Kind-Hearted*

Oil on Canvas • 16" x 20"



*Joyful*

Oil on Canvas • 16" x 20"



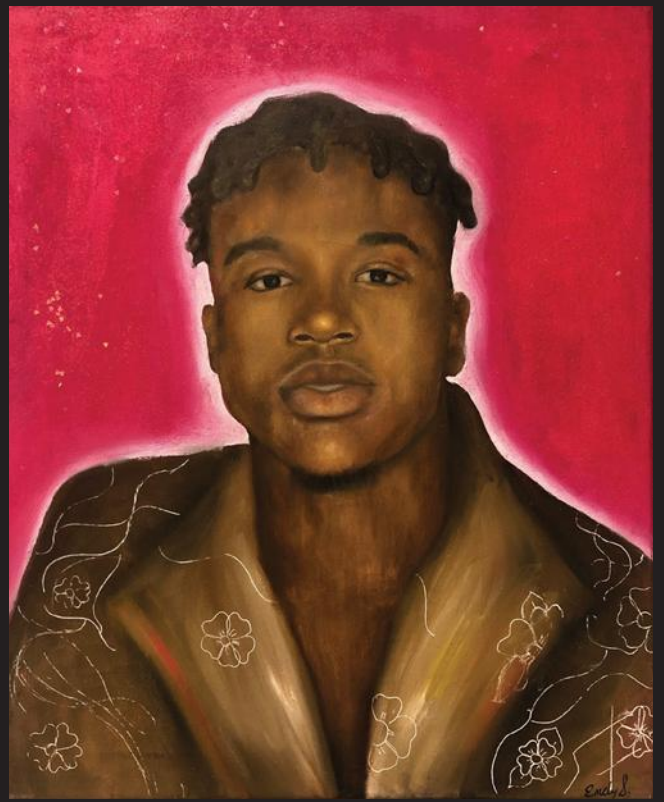
*Determined*

Oil on Canvas • 16" x 20"





*Humble*  
Oil on Canvas • 16" x 20"



*Fierce*  
Oil on Canvas • 16" x 20"



*Confident*  
Oil on Canvas • 16" x 20"







# **SENIOR SOLO SHOWS**

**BRIANA DEFRANCO**

**SADIE INMAN**

**KASEY MINOGUE**

**EMELY SANDOVAL**



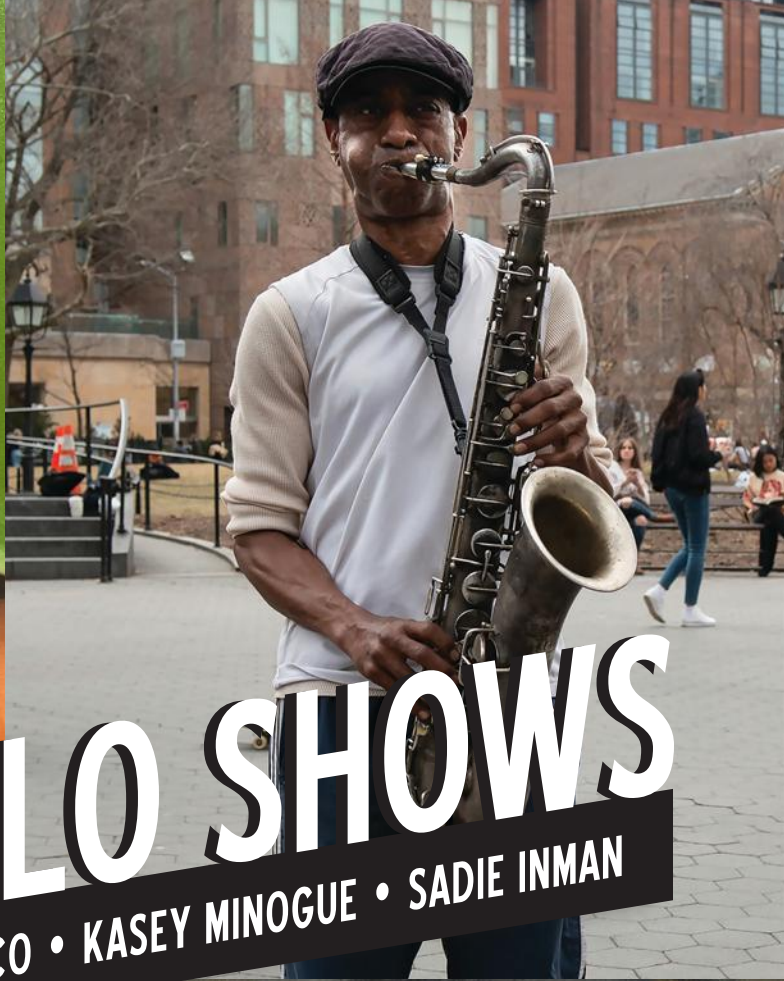
## ABOUT THE HEWITT GALLERY OF FINE ART

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.

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

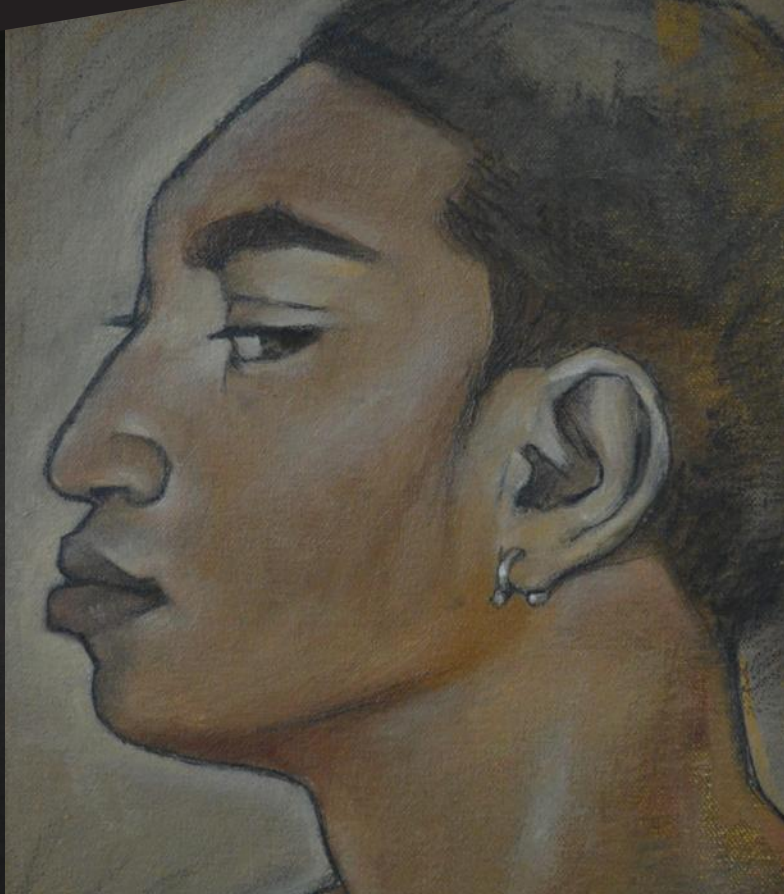
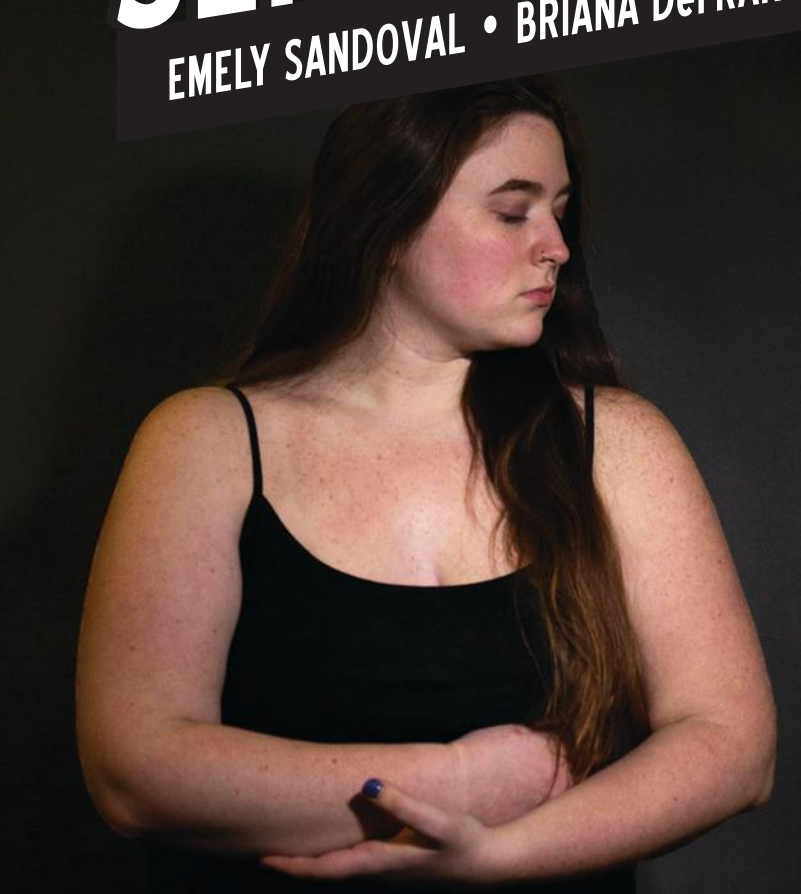
CATALOGUE DESIGN BY KELLYANNE HANRAHAN





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THE HEWITT GALLERY OF ART • 221 E. 71st St. • New York, NY 10021



Marymount  
Manhattan