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2019



DECEMBER 9, 2019–FEBRUARY 19, 2020

**Megan Almonte • Jillian Banks • Brooke Bell • Madeline Benitez • Rebecca Bernstein
Tian Chen • Hope Cusano • Nathalie Diller • Bethany Gardner • Emilea Gardner
Olivia Halliday • Danielle Hay • Charles Holt • Alyssa Macchia • Luisa Montoya
Kasandra Ross • Kobi Ross • Lucia Thompson • Arriana Veloso**

GALLERY DIRECTOR'S STATEMENT

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

This group exhibition features the work of 19 practice-based art majors who take their Senior Art Seminar in the fall semester under the guidance and mentorship of Professors Millie Falcaro and Beth Shipley. The show presents a broad range of senior capstone projects that engage the mediums of painting, photography, collage, graphic design, installation, illustration, animation. The breadth and scope of media and styles attest to the diversity of approaches and unique visions that are the hallmark of the art program at Marymount Manhattan College.

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

ANONYMOUS CITY

I am a native New Yorker, immersed in the bustle of the city. While being rooted in NYC and commuting to school and work, I see so many different people. Many of these people work hard and are a vital part of how the city functions. We interact with them, sometimes daily, but often do not know their actual names or what is going on in their lives. I decided to explore this level of anonymity through my rendering of these figures and their settings.

To highlight the presence of these workers, I decided to represent them through digital illustration. This method allows me to play with bold and very saturated colors along with different composition styles within this body of work. I made sketches of locations I go to often highlighting the interaction between the worker and the busy environment.

I am influenced by E. McKnight Kauffer's work, especially his London Underground posters. His bold graphic style is eye catching and inspired me to reduce my observations to their simplest forms. Through selecting the most important visual information, I wanted to represent how these people are important to the city's framework. Selecting the important visual information connects to how the city is highly information based; having efficient systems of information are in place to help people quickly get to where they want to go.

The efficiency we experience comes from the hard work of many of these anonymous workers. I want my posters to represent my observations of visual information and the anonymous worker.



28th Street
Matte Laminated Poster Print, 24" x 18"

The Met
Matte Laminated Poster Print, 24" x 18"

Central Park South
Matte Laminated Poster Print, 24" x 18"

JILLIAN BANKS

PRESENCE

For me, art is direct, art is immersive, and art is an act of pure expression.

Our thoughts and emotions are present solely within ourselves until we find a way to express them. Concepts and ideas exist within the privacy of our minds until they are confronted by the actions we take and the choices we make. We all possess an ongoing and constant conflict with who we perceive ourselves to be and who we portray ourselves to be, as the mind is nothing without the body and the body is nothing without the mind. For this reason, the immaterial must be transformed into the material for it to connect to others as a true representation of ourselves.

In a society and time that is so focused on technology, it is reasonable to think that we may and should be diving deeper into the digital realm in an attempt to express ourselves through artistic means. However, with digital works, a physical intermediate prohibits direct, physical interaction thus limiting our expression.

I am fascinated by what it takes to create a painting and by what defines painting. Though the end result is important, the actual process of making is what is most important. A painting would not exist without the actions, choices or mind of the artist, therefore, a connection to the paint itself is crucial. By utilizing non-traditional methods and paints, I wish to emphasize the physical and primitive notion of expression that is embedded in us personally, while simultaneously relating us to one another.

By using my body as a means to apply paint to a canvas, there is nothing between us. I, and primarily my essence, become immediately present in the work. Through both physical engagement and a deep attention to medium, action, and movement, I leave behind a stain, a mark, and ultimately, myself. The physical and material qualities of paint become intrinsic to the process and can be used to remove the constructions of representation and move the real into the illusionary.



#1

Enamel on Canvas, 4' x 5'

#2

Enamel on Canvas, 4' x 5'

B ROOKE BELL

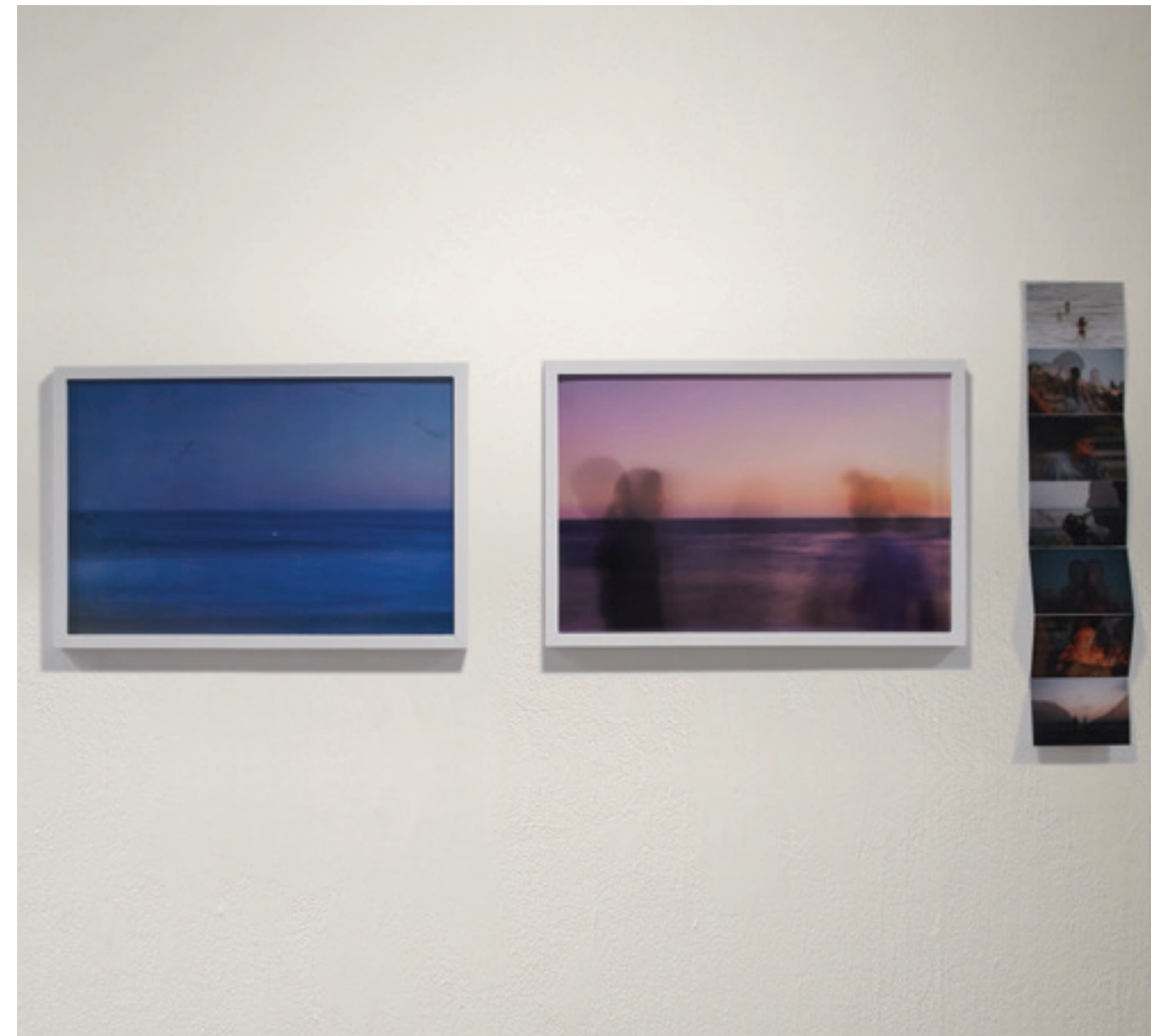
CALIFORNIA DREAMIN'

This body of work, entitled *California Dreamin'* is a visual representation of my emotional attachment to my home in California where the close relationships of a core group of friends has had a fundamental influence on my memories and recollections of childhood. My ultimate goal and challenge was to interpret my internal experience and the personal memories I carry about my hometown and my friends and move beyond the documentary tradition to convey a personal feeling state.

My work has taken aspects of four contemporary photographers. Darren Almond, Joel Meyerowitz, Olivia Bee and Marcus Haney provided visual references that I interpreted in my own style. Almond's images of nature's movement in the dead of night inspired the general direction of my project. The use of color in Meyerowitz's *Cape Light* and the aesthetic of Bee and Haney's works helped expand the use of color.

This series of staged and constructed photographs using the technique of blurring the landscape and double exposures are symbolic of my ever-changing thought process and the flow of consciousness. My images resemble cinematic stills stitching both the external environment and the internal feelings simultaneously.

California is my refuge, and a place where I thought I wanted to stay forever but I also know that someday I would leave. Living so far away in a completely different environment of New York, I am grounded in the rich naturalism of my California origins and yet thrive in an ultimate urban place of NYC.



Untitled (Blue)
Digital Print, 16" x 24"

Untitled (Pink)
Digital Print, 16" x 24"

Untitled (Strand)
Digital Prints, 28" x 6"

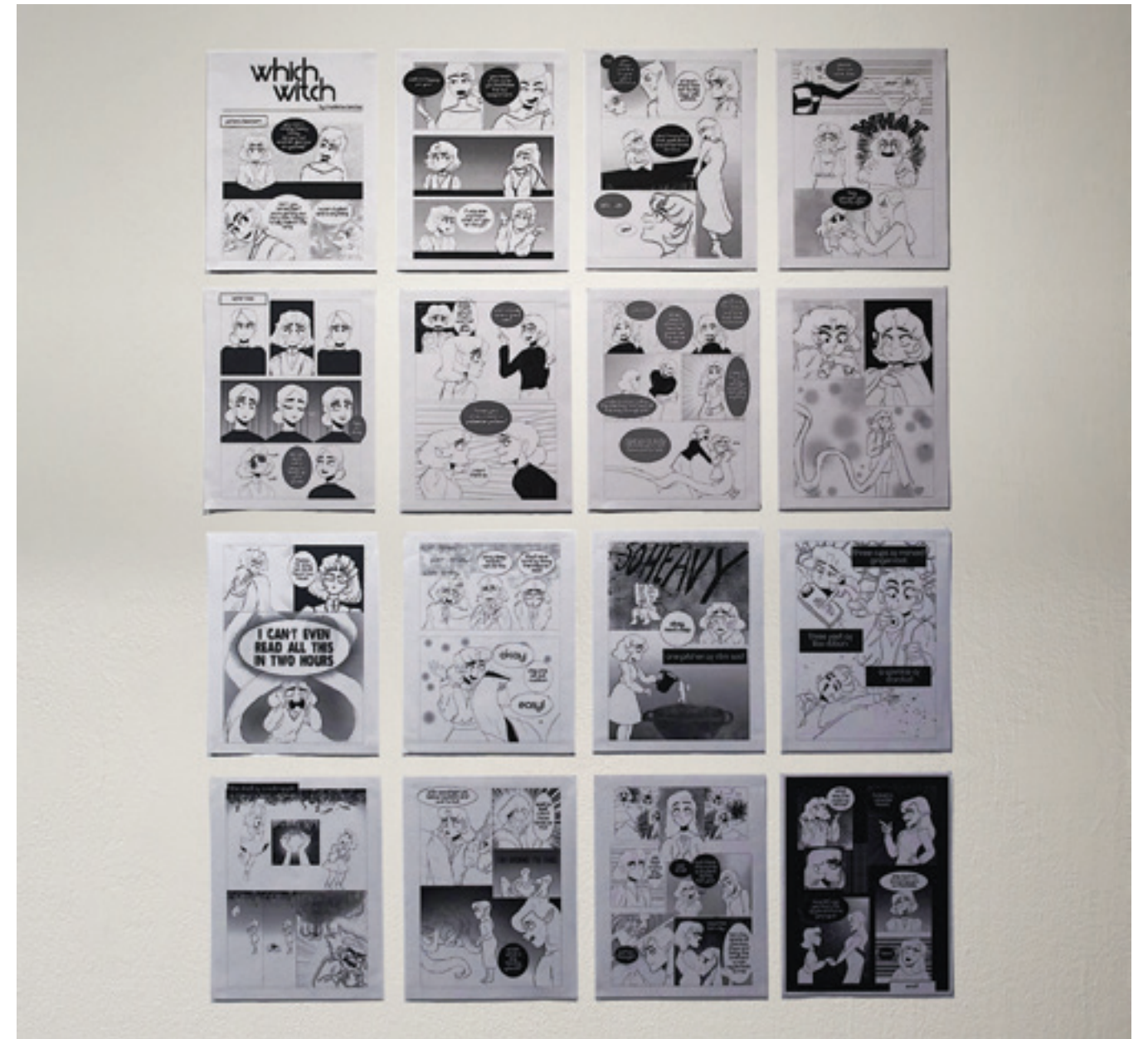
M ADELINE BENITEZ

WHICH WITCH

I've always been passionate about graphic novels and comics. The way the illustrations and stories visually flowed inspired me to construct my own stories. I find myself most drawn to fantastical worlds that don't always follow the rules of our own, worlds full of strange creatures and whimsical follies that entrap the protagonist. Stories where I can relate to a character and their struggles even though their world is so different from mine.

My story follows Eve, a young witch in training. After failing an assignment she's given an opportunity to make it up by following a long list of specific instructions to create a *Patience Potion* within two hours. Instead of following instructions she falls back into old habits and rushes through the seemingly never-ending list.

With hints of my own life experiences, I hope to show others that they are not alone in theirs. That they can get knocked down and overwhelmed, procrastinate, rush, cry, and in the end, pull it together. I've always learned best from making mistakes. We learn as we go and grow as we learn.



Which Witch
Xerox Prints (16 pages), 8.5" x 11" (each)

R

EBECA BERNSTEIN

INHERENT COMPLEX

My mother has let me dress myself as early as I could remember and clothing and dressing up has been a shared past time and aesthetic preoccupation. She and my father have always saved clothing as both a way of recording our family history, while amassing a large collection of garments. These have also served as an extended closet where everyone wore the clothing in our everyday lives.

I began enjoying and appreciating these garments throughout my adolescence when my sister and I would go through the item, and select and style them together on each other. We would then do a photo shoot on a disposable camera or our parents' 35mm point and shoot camera in the outfits.

The collection of clothing and accessories span eighty years and included garments from my grandparents, my parents as well as articles from sister and myself. Our family collection fills every storage spot in my family's Chicago home and includes bedrooms, closets, the attic, and the basement.

For *Inherent Complex*, I pulled these archival garments to create three different personas. Each of these are highly stylized and distinct to respectively represent a different facet of my personality. Through wardrobe, make-up, lighting and set decoration, this series confronts and explores the performative aspects of identity.



Inherent Complex #1
Photograph, Acrylic Sheet, 12" x 18"

Inherent Complex #2
Photograph, Acrylic Sheet, 12" x 18"

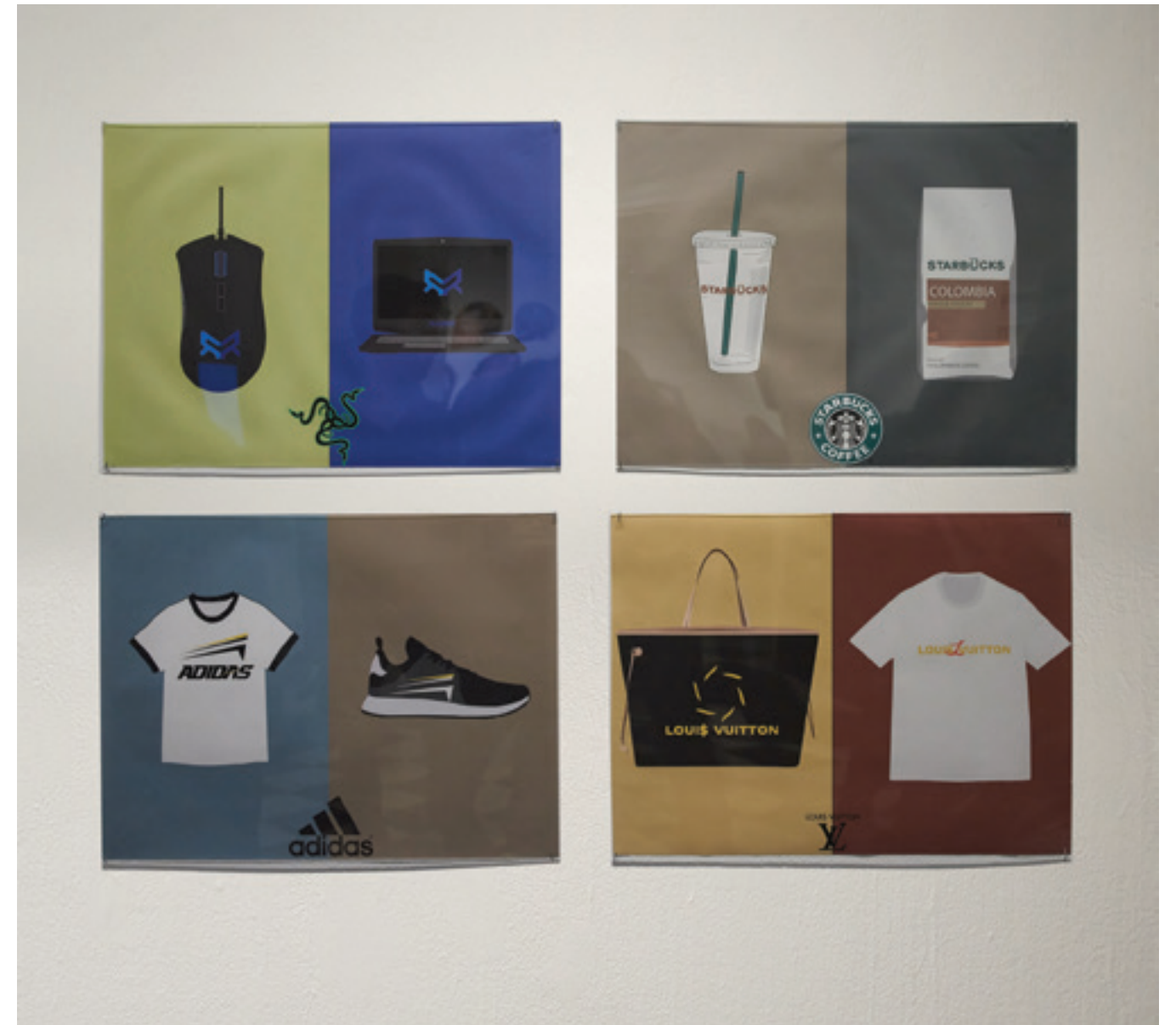
Inherent Complex #3
Photograph, Acrylic Sheet, 12" x 18"

T IAN CHEN

REBRANDED

A product's logo is a silent ambassador in the consumer market place. The consumer completes the task of advertising a brand by displaying the logo that has been incorporated into the merchandise. Whether it's a simple cup of coffee from Starbucks or a high-end couture handbag, Louis Vuitton, the consumer is displaying both the merchandise and the logo in every setting.

But even the strongest brand needs to be refreshed to retain even the most loyal customer. My project, entitled *Rebranded*, undertakes the most well-known brands. I have modified existing logos with the goal of reinforcing the dominance in the respective product categories by retaining loyal customers and attracting new ones.



Rebrand (Razer)
Digital Print on Poster Paper, 15" x 20"

Rebrand (Starbucks)
Digital Print on Poster Paper, 15" x 20"

Rebrand (Adidas)
Digital Print on Poster Paper, 15" x 20"

20" Rebrand (Louis Vuitton)
Digital Print on Poster Paper, 15" x 20"

H OPE CUSANO

RECOVERED

In this body of work, I merged my love for music and my passion for art in a series of reimagined album covers, *Recovered*. All of these albums have moved me in one way or another, and I wanted to show my appreciation for my favorite artists. Each album has been thoroughly listened to, sometimes on repeat for weeks on end. My personal favorite in the collection is, *She Is Coming*, based on the EP of the same name by Miley Cyrus.

The idea of reusing and reducing waste is also something that is important to me. With collage as my medium of choice, I was able to engage in a process of hands-on cutting and pasting images from old magazines and the albums themselves. Each record is re-purposed, thrifted, and given a new life. I also thought it was important to incorporate the music with the artwork featured. To this end, I invite you, the viewer, to scan the QR code by each record. By scanning, the featured album should pop up on your phone for you to listen to while you view.



#1: Norman F****g Rockwell • #2: She Is Coming • #3: Fashion Nugget • #4: thank u, next
#5: Bangerz • #6: Lemonade • #7: How Do You Love? • #8: Hot Pink
Collages, 12" diameter (each)

I LAUGH ABOUT IT NOW

My work is inspired by the stories my grandmother told me about growing up in Ridgewood, Queens. Hearing her stories have always fueled my hope to one day live in the city in contrast to suburban living and see my own version of her characters and experiences first hand.

These images document locations specific to my family, these personal connections brings me closer to my family and understanding of the past. For this project, I decided to use color film which was the photographic medium at the time.

I examined and recorded specific locations from my grandmother's childhood and how they have evolved over time. Although the cityscape has changed, I hope that with the absence of people, the viewer will be transported back in time. I started this project by talking with my grandmother and encouraging her to re-tell her favorite stories from growing up, including playing handball, getting ready to perform in the school orchestra, and the intersection where she walked to take the bus to school.

I was inspired to pursue a personal documentary story by a student from a class at the International Center of Photography with his photographic series of churches that his family helped build throughout New York. This work helps me to revisit our specific history, our matriarch, and how her stories hold us together.



Framed Polaroid
Joan Agnes Fetto , born in
Wyckoff Heights Medical Center
in Bushwick, Brooklyn, 1942.

Untitled 1
Photograph, 16" x 24"

Untitled 4
Photograph, 24" x 16"

Untitled 2
Photograph, 24" x 16"

Untitled 5
Photograph, 16" x 24"

Untitled 3
Photograph, 16" x 24"

Untitled 6
Photograph, 24" x 16"

BETHANY GARDNER

LANDSCAPES

I took photos of the landscape from the inside of buses and trains throughout the Northeast. I combined oil paint and oil pastel on canvas pad and worked from these photos. I was really interested in places which were kind of separated from me, both by the window and the highway.

I have this anxiety that generally people are becoming indifferent to their own experiences. At least I sometimes feel that I'm so distracted that the only thing I can imagine is the future. I wanted to use these places that were removed from the general purpose of my life, places that didn't really mean anything, as a means to reflect on this and re-insert myself into the landscape and the world. I was interested in these scenes that are really familiar and could basically be anywhere alongside a road or train track. I was fascinated by how a field along the highway becomes a stand-in for nature.

The places where the road gives itself back to the landscape feels arbitrary, giving the spaces a kind of honesty. These spaces are all united by a lack of intentional landscaping, but their locations alongside highways and railways creates this boundary that I found captivating. On the surface, there can be a boundary between the industrialized world and the natural world. But to me there's also this relationship to the vanishing privacy of our lives and that feeling that personal moments, landscape, and architecture become more and more controlled. The world becomes a reflection of some kind of abstract ideal, working backwards from the focused-grouped, tested idea of how something should look. There's a lack of control or sense of purpose both in the landscapes I chose, as well as in that moment of being in transit, alone and removed from those experiences, constant communication, and relationships. I feel that these places are nostalgic despite never having been to them before. A few acres of native trees, weeds, and bushes just exist for no reason. Patches of field and these interactions between overgrowth and the crumbling infrastructure of the Northeast are strange and familiar. I layered and scratched oil paint and pastel into the surface, looking for new patterns and relationships between color and abstract shapes which could refer only to each other within the landscape.



*Yesterday; November 26,
2019, 9:51:44PM*
Oil and Oil Pastel on Canvas Paper, 9" x 12"

*Yesterday; September 14,
2019, 2:05:33PM*
Oil and Oil Pastel on Canvas Paper, 9" x 12"

*Yesterday; August 1,
2018, 1:17:38PM*
Oil and Oil Pastel on Canvas Paper, 18" x 24"

*Yesterday; February 27,
2017, 4:31:50PM*
Oil and Oil Pastel on Canvas Paper, 9" x 12"

E MILEA GARDNER

STATEMENT

I have been thinking a lot about transitions — about change, about growth, about the odd out-of-body sensation when you realize that you are going through a transitional phase. From a young age, I have felt things intensely; the happy moments, the angry moments, the nostalgic moments. It is hard for me to move out of these moments — to let the moment go, to let old ways of thinking go, to let go of old ideas of who I am go.

Painting has always been my way of trying to understand all of these moments and feelings. Working in oil paint felt very familiar and safe to me. Experimenting with denim also felt familiar and safe to me because of years of altering my own jeans. It proved to be difficult. Figuring out how to integrate all of the layers of these works turned out to be a challenge.



The Blue One
Oil on Canvas, 30" x 40"

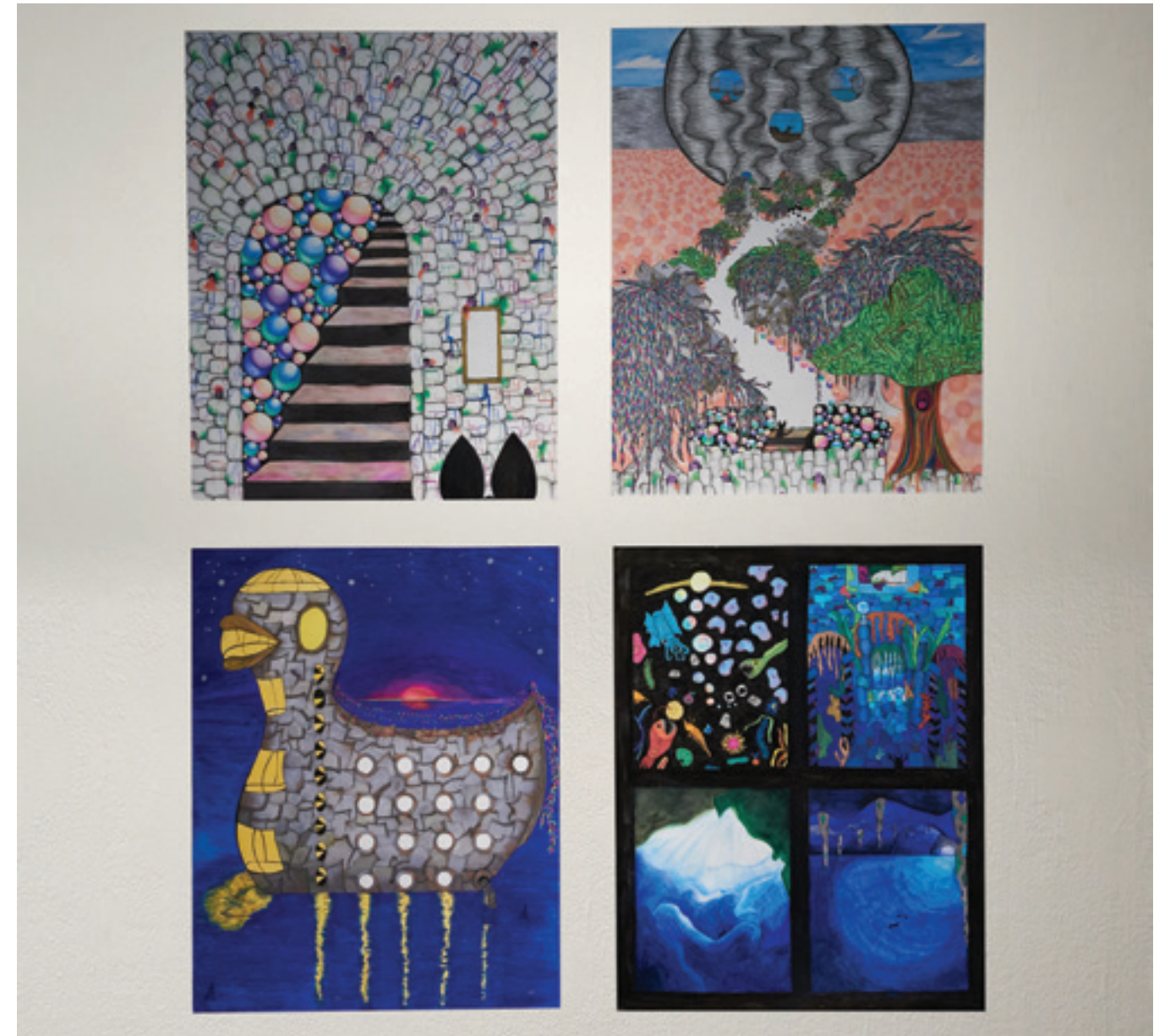
The Denim One
Oil on Canvas, 30" x 20"

LOST

Lost is an adventure story. What I want the viewer to experience is a voyage through a psychedelic world filled with visual oddities. The basic narrative is that of an escaped zoo creature reuniting with its kin. The work deals with perspective, color, fantasy, and visual patterning to create narrative. There are hundreds of different clues and inferences one can glean from exploring the images. For example: following our hero's webbed footprints can lead you from one image to the next. The minimal use of text is intentional; let your imagination soar.

Lost is my homage to the brilliant illustrated children's books I was read every night as a child. I began this work last semester in my bookbinding class and find illustrating deeply satisfying. Chris Van Allsburg's *The Garden of Abdul Gazazi*, William Joyce's *A Day With Wilbur Robinson*, Roy Gerard's *Rosie and The Rustlers*, and Jan Brett's *A Christmas Treasury* are some of my inspirations. Much like these writers/illustrators I have chosen to work in a variety of mediums. The mediums used are prisma marker, micron pen, colored pencil, watercolor pencil, metallic ink pen and Bristol board.

This work is meant to appeal to all. It's fun and visually stimulating, I want your imagination to help complete the narrative. Although there are only 12 words in the entire story, I hope you can come up with more.



The Entrance
Micron, Prisma, Pencil on
Bristol Board, 19 " x 24"

The Park
Micron, Prisma, Pencil on
Bristol Board, 19 " x 24"

The HMS Duck Boat
Micron, Prisma, Pencil on
Bristol Board, 19 " x 24"

The Descent
Micron, Prisma, Pencil on
Bristol Board, 19 " x 24"

D ANIELLE HAY

GET TO KNOW ME

Flags aren't just powerful symbols, but they are a representation of a country's pride and identity. My work is inspired by a British photographer, Phil Knott, the famous photo of A\$AP Rocky, a Harlem native rapper, with his head down while wrapped in an upside-down American flag.

In my project entitled, *Get To Know Me*, I merged the tradition of portraiture and infused my views on national and global politics and human rights. My subjects are children of immigrants who have inherited the love of their parent's homeland. As residents of the United States, they blend their family's culture into the American experience. Each location throughout the City represents the family's homeland flag to reinforce their combined identity and to show the hardship, blood, and sweat immigrants endured.

I used New York City as the background because the stories of immigration are endlessly diverse, yet overwhelmingly the same showing that we come from different parts of the world. Although immigrants play an essential role in both the history, the present state and future of the United States, they've always been viewed as second-class citizens. Here in the borders of this nation, we're all American.

This body of work praises and acknowledges immigrants and their children whose vital roles reflect the ideals of diversity and acceptance for all people living in America.



Gabriel, Filipino • Ariel, Dominican • Ima, Sierra Leonian • Zoh, Ivorian • Jackie, Colombian • Yvonne, Chinese
Digital Photography, 16" x 24" (each)

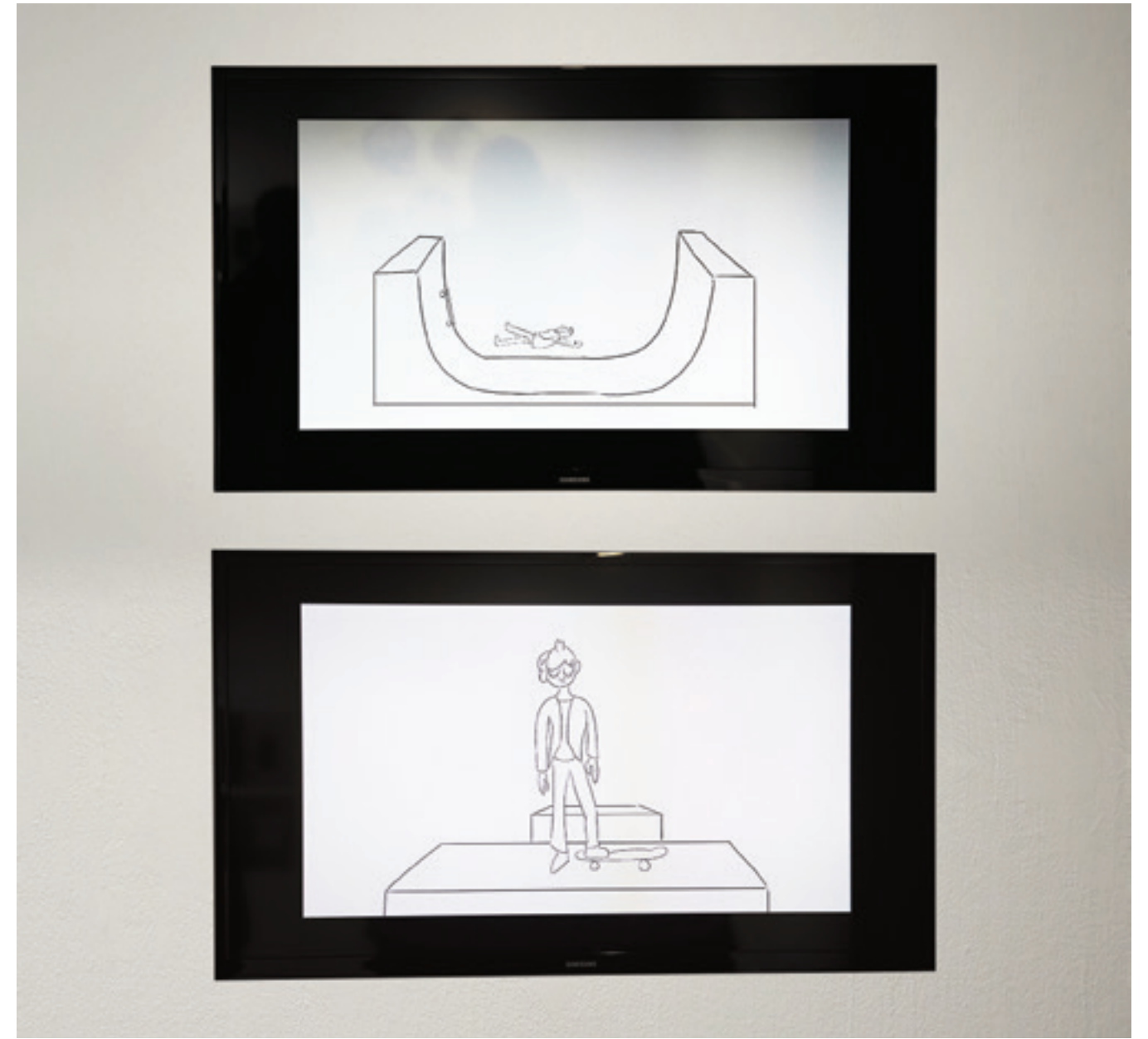
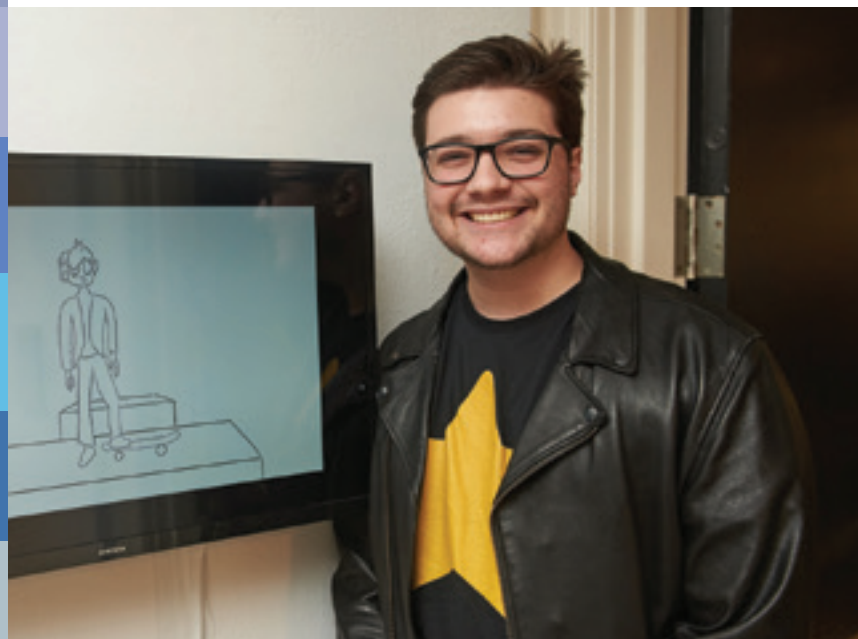


STATEMENT

For me, I've found that hand-drawn animation is the most rewarding style of animation. I challenged myself to make two-dimensional objects appear three-dimensional. I've had moments where I'm locked in and working for hours on end, painstakingly drawing every frame.

There have been moments where I'm screaming at my computer and doubting myself as an artist. But the moments when I press play and everything comes together are what keeps me motivated and captivated by animating.

This is an incredibly time-consuming form of art, and a fifteen second clip took me 3 months to create. The narrative of this piece comes from the idea that confidence comes from masked insecurity, but hubris is the downfall of mankind.



Masked
Video Animation, 15 sec. looped



COLOR SERIES

What I am doing with *Color Series* is playing with ideas of persona and anonymity. I want to use the anonymous subject, drawn from the Internet, as a blank slate to then manipulate with graphite, then again with paint, and see what meanings can be gleaned from each medium. Utilizing formal qualities, more specifically, exploring the relationship between light, shadow, and color, I created a space to create my own narrative through the representation of these figures — portraying them not how they want to be seen, but rather how I want them to be seen.

The subjects are all Internet personalities. Their desire to entertain, to gain a following, means that they must create a certain persona for themselves through their videos. This allows for the viewer to impose their own thoughts and feelings about this person based solely upon physical appearance and the content of the videos. This idea of anonymity, specifically an anonymity that thrives on subjective interpretations of strangers, is fascinating to me. I try to explore this phenomenon in my *Color Series*.

I decided to create a series of diptychs, because I felt it would allow me to explore narrative themes in multiple ways. I was initially drawn to the dramatic shadows on the face and feel that light and shadow have an intrinsic effect on tone. The graphite side of each piece focuses on light and shadow, while the right side is an exploration of color and the connotations it can carry. There is also a psychological element to how we interpret shadow and light; shadow and darkness are often associated with secrecy, mystery, suspicion, and malevolence, whereas light and lightness are associated with joy and spirituality. By manipulating the connotations assigned to colors, darkness, and lightness, I can construct moods, and even personalities, to designate to each portrait. *Color Series* is, to me a new way of approaching figurative work; rather than working to bring out a model's actual personality, or actual feelings, I can make the figure a vessel to convey my own narrative.



Color Series #1- #12
Oil and Graphite on Canvas Board, 9"x12" (each)

EFFACEMENT SERIES

I am interested in how an image becomes a mechanism to construct a topography. In such a way, I consider under-recognized or fragmented spaces, and how these spaces create a specific bond with people. Through painting I am able to produce a visual problem, a suggestion of an ambiguous space that may not necessarily be entered. In a way, these spaces are made to create satisfaction, that my daily environment does not hold.

I use abstraction as a framework in which I examine ideas of effacement. Through this investigation, I scrape, cover, or layer transparencies as a means to investigate intermediate spaces. These interventions are indicative of a tradition of erasure and transformation that a space may undergo. These transitions are meant to evolve organically, by maintaining the cultural elements as relevant, and engaged in such a way, that the work at times becomes self-referential. I experiment with different intuitions, which at times means to consider sacrificing or discarding elements in the composition that may not work.

The pictorial space is framed as a type of cartography where the accumulation of material actions — including the construction and erasure of form — embody the act of painting rather than represent ideas. Each image exhibits the memory of the image left behind, by this, I do not mean to attach any meaning, but I intend to create infinite possibility. This series is produced introspectively and at a modest scale. By observing interior, or exterior spaces through the filter of materials, I adopt drawing and painting as a means to navigate physical and impossible spaces.



*Nothing to Add • Yellow and Red on White • Blue Corner • Fast Car • Sun Portal
Portal 1 • Green on blue, on red, on pink, on wood • Black and White • Pool with stripes • Woven Space*
Oil on Panel, 8" x 10" (each)

EXPERIMENTAL BLUES

My work stresses the importance of chance, timing, and experimentation. For this project, I am working with natural elements, such as sand, kelp, shells, water, leaves, mussels, and salt as well as objects like hand combs. I am utilizing the cyanotype process, which involves spreading a solution of potassium ferricyanide with ammonium ferric citrate onto a piece of paper, watercolor paper in my case. After letting the coating set overnight, I was able to create compositions on the paper and expose it to light. After the print has been exposed, I wash it for about 15 minutes and then let it hang dry. When creating these pieces, I work with natural and man-made elements to create painter-like compositions. I use a paint brush, dip the paper in water, and let it interact with various things.

I am heavily inspired by artists such as Meghan Rippenhoff and Klea McKenna who both let natural elements interact with the paper as well as manipulate them previously if necessary. Klea McKenna is an artist from California. The majority of her works possess light as the subject of them. She places a lot of emphasis on the ways in which nature reacts to or works with photographic paper in order to create an image. Meghan Rippenhoff works similarly with nature. She lets the ocean's waves flow over the paper to create compositions that serve as a spontaneous creation as well as a record of the nuances of the elements the art is exposed to. My work represents the relationship between the end product and the process of creating art.



Untitled, #1, #2, #3
Cyanotype (unique print), 30" x 22" (each)

K OBI ROSS

ATTACHMENT

This conceptual photography project has become one that has invoked personal introspection regarding my closest relationships. This body of work examines the three main realms of my life: family, friends, and romantic relationships through both the discipline of photography and psychology. I chose dancers as the subjects of my images because of their ability to understand and portray feelings through movement. The goal for this series is to have each viewer interpret their feelings and think about their own concept of intimacy. There is an idea that each area of emotional significance should be in balance, but this is not always true.

Each "realm" has designated colors. The images with the blue hue belong to the area of friends. This color was chosen due to the color's calmness, serenity, and ease of connection. Images with a golden rose hue are designated to the romantic realm, due to the general warmth and affection associated with love and affection. Most of the time we associate red with romance and passion, to me rose gold is a balance of passion and reality. Finally, the golden yellow images are affiliated with family. This is reflective of the uplifting feeling that yellow invokes, as well as positive energy and clarity. The belief that yellow is a color that lifts up our spirits in their worst times is shared by all of my family members.



Blue #1 • Blue #2 • Gold #1 • Gold #2 • Rose Gold #1 • Rose Gold #2

Digital Photographs, 16" x 24"

LUCIA THOMPSON

ARTIST STATEMENT

There are 76 ICE detention centers in New York. There is one next door to the Ikea here in Brooklyn. Parents and children packed into small spaces like sardines and deprived of food, water, warmth, sanitation, and healthcare. Parents and children separated, dying in cages. Undocumented immigrants are a faceless, voiceless population, whose struggles are kept behind curtains and in shadows, and the atrocities committed by the US government against them need to be faced and acknowledged.

I am exploring the concept of the "politics of space." How much space is one given at any point and why; how much space are you taking up now, as you read this panel? Would that change with your gender, race, class, or citizenship? The allocation of human space can be a powerful political tool to control a population. My inspiration for this piece was a collection of images from the inside of some ICE camps, crowded and claustrophobic, juxtaposed with a famous image of the current Vice President visiting the camps with his administration, walking freely in that open space next to the overcrowded cages. I thought their similar, uniform-like suits was somewhat symbolic, and I blurred them together like a deformed, racist, 26-legged monster.

As a first generation American, I have the unique experience of being assimilated into the western, American world, while at the same time having strong roots to a culture I've never fully been a part of. Being a part of both of these worlds has given me unique perspective, voice, and power. My work takes the violence aimed at undocumented immigrants in this country and shoves it in your face, forces you to grapple with the uncomfortableness, claustrophobia, and shame. If my work moved you, I encourage you to donate your time and money to a local charity devoted to helping undocumented immigrants and refugees.



Huddled Masses
Oil on Canvas, 24" x 48"

The Administration
Oil on Canvas, 24" x 48"

THE FLOWERS: ISOLATION AND HEALING.

The Flowers represent the last four years of my time living in New York City to attend college. To mark my graduation, I wanted to create a piece of work that concluded this chapter of my life. This painting essentially represents hints of my personal experiences combined with some of my interests in art history and religion. It appears as a dark ritualistic painting, with a cluster of imagery that represent pain, suffering, and healing. There are also subtle references to Catholicism, which was one of the influences from my upbringing.

I wanted to create a painting that used two of the strongest skills I harnessed throughout the years: graphic design and painting. The painting started out as a sketch, which then made its way to my computer where I created a 3D rendering of the environment.

I did this to play around with perspective, light, and texture to get the exact composition I desired. After the final rendering, I then wanted to register these ideas into a tangible medium, oil paint.

I titled it *The Flowers* because it gradually made itself about the flowers, specifically sunflowers. These flowers have meant a great deal to me personally therefore I wanted to use it as a sort of binding element to bring the composition together. Historically, sunflowers mean longevity, resource, and a symbol of bliss. To me, the process of making the painting was therapeutic in a way that released inner sorrow. For the viewer, I want it to be their own experience whether they find this painting humorous, strange, or scary, I want the painting to be *yours*.



The Flowers
Oil on Canvas, 30" x 40"

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.

Photos: Jerry Speier • Catalog design KellyAnne Hanrahan



S E N I O R
T H E S I S

2019



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