

# THE **HEWITT GALLERY** OF ART

## **SENIOR SOLOS** ***Make What You Need***

Art Major Independent Study Projects  
Spring 2020

A VIEWING SPACE



Marymount  
Manhattan  
College

# THE HEWITT GALLERY OF ART



**JILLIAN BANKS**

# Terra Firma

I often question why and how the process of making pressures artists to produce an outcome or image that is beautiful, perfect, and complicated. We seem to always be striving to conform to preconceived notions of beauty and aesthetics. To that, I ask why can't we just make something? Why does making something have to be a "thing" in and of itself? How can we eliminate the constraints, worries, and overall sense of uneasiness around making, in an effort to accurately display our intentions?

Through this series, to explore these questions and essentially eliminate the anxieties around creating perfection, I attempted to completely eliminate intention. I felt that nothing could be wrong and there could be no mistakes if the work had no specific intended result. With that in mind, I ask, can the imperfect still be considered beautiful?

My process is habitually very immersive, as I hold both physicality and direct, personal expression to great importance. Holding true to this, I utilized immediacy and relied on pure impulse to put a medium, in this case gouache, down on a surface as a release of the expressions that I believe are intrinsic in us as cognitive, yet still quite primitive beings.

The marks generated through direct impulses acted as a way as a doorway into the process of creating these drawings. Through these marks of impulsivity, I then attempted to uncover the defined within the abstract through various forms of mark-making using oil pastels.

To end, I continue to be inspired by the complexities and origins of patterns, specifically in nature. Are they random or do they possess a deeper significance? Is their rational significance simply a construct generated by the human mind? As stated, to begin these drawings I directly employed impulse and then worked to excavate defined forms. Through eliminating intention, I was able to further explore this interest in abstract patterning and its impossibility to be separated from the human rationale.





*Untitled 1*

Oil pastel and gouache • 9" x 12" • 2020





*Untitled 2*

Oil pastel and gouache • 9" x 12" • 2020





*Untitled 3*

Oil pastel and gouache • 9" x 12" • 2020





*Untitled 4*

Oil pastel and gouache • 9" x 12" • 2020



*Untitled 5*

Oil pastel and gouache • 9" x 12" • 2020





*Untitled 6*

Oil pastel and gouache • 9" x 12" • 2020





*Untitled 7*

Oil pastel and gouache • 9" x 12" • 2020



# THE **HEWITT GALLERY** OF ART



**BROOKE BELL**



# A Time

This body of work reflects the biblical passage: Ecclesiastes 3. When I first read the text and focused on particular words, I began to visualize how I could bring them to life.

My collaboration with dancers is an integral part of the process, as I direct them to emote, feel, and interpret the spiritual qualities of the inspirational text.

Albert Einstein characterized “dancers as the athletes of God” which I assume means they embody a special athletic ability superior to others because of the divine artistry required. These dancers serve as a visual text of what the passage illustrates.



*Untitled*

Digital photograph • 20" x 16" • 2020



*Untitled*

Digital photograph • 20" x 16" • 2020





*Untitled*

Digital photograph • 20" x 16" • 2020



*Untitled*

Digital photograph • 20" x 16" • 2020





*Untitled*

Digital photograph • 20" x 16" • 2020





*Untitled*

Digital photograph • 20" x 16" • 2020





*Untitled*

Digital photograph • 20" x 16" • 2020





*Untitled*

Digital photograph • 20" x 16" • 2020





*Untitled*

Digital photograph • 20" x 16" • 2020

# THE HEWITT GALLERY OF ART



**REBECCA BERNSTEIN**



# Her Name Was

The idea of “coming of age” is poignant in a girl’s life. I have a fondness for a lot of aspects of my teenage years. Simultaneously, I live and struggle with the repercussions of the trauma inflicted on me when I was at my own intersection of being a girl and a young woman. My images were all shot in my teenage home, and the garments are all items from my own collection, handed down to me from my older sister, my mother and her mother—my grandmother. Each of these women had an integral hand in my own adolescence.

*Her Name Was* follows Connie, a young American teen in the midst of her own societal pressures of coming of age. Connie is loosely inspired by the protagonist of Joyce Carol Oates’ 1966 fiction piece *Where Are You Going, Where Have You Been?* of the same name. As a young woman myself, I can reflect on my own adolescence and see a relationship to Connie’s experience and narrative.



*Untitled*  
Archival images





Untitled  
Archival images



Untitled

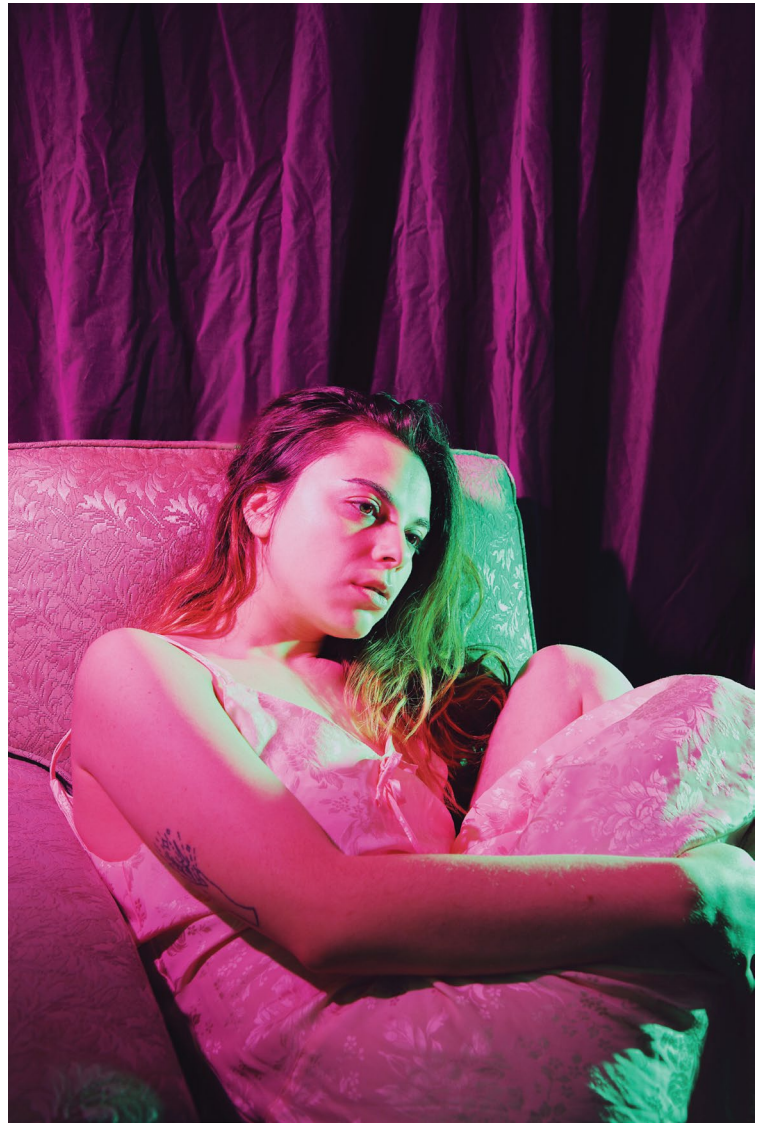
Archival images





*Untitled*

Digital photograph • 2020



*Untitled*

Digital photograph • 2020



*Untitled*

Digital photograph • 2020





*Untitled*

Digital photograph • 2020





*Untitled*

Digital photograph • 2020





*Untitled*

Digital photograph • 2020



*Untitled*

Digital photograph • 2020





*Untitled*

Digital photograph • 2020



# THE **HEWITT GALLERY** OF ART



**EMILEA GARDNER**

# Heart Dude

*Heart Dude*, the character featured in this collection of clothing, came to me at a time when I felt isolated despite having a large group of supportive friends. Upon sharing Heart Dude with the world, I discovered that people related to them. Apparently people can relate to the idea of a creature with a heart for a head. Maybe they saw a piece of themselves in the drawings of this strange character? I loved that, and so, I began drawing my friends as heart dudes, making prints of them, and putting them on t-shirts.

Through this work, I wanted to explore the possibility of fine art and fashion existing together. The two always felt as though they existed in different realms—I could create either fine art or fashion, but not both in one object. This project offered an opportunity to create a line of clothing with one foot in each realm. In addition, I wanted these works to reflect the environmentally conscious practices that are ingrained in me. With this in mind, I sourced all of the clothes from thrift stores and secondhand shops as a way to not support the business of fast fashion. From there, I utilized my knowledge of painting techniques and found a new appreciation for embroidery.

Making these clothes became about making what I needed for the sake of my mental well-being, especially as the world changed around us during the pandemic. And, what I needed was calm, playfulness and structure.





*T-shirt*

Cotton • Large • 2020



*Jacket*

Leather • Large • 2020





*Cropped Tee*

Cotton • Medium • 2020



*Cropped Tee*  
Cotton • Medium • 2020





*Cropped Jacket*  
Painted denim • Medium • 2020





*Overalls*

Painted denim • Medium • 2020



# THE HEWITT GALLERY OF ART



**ALYSSA MACCHIA**

# Reminiscence

This series of drawings and paintings explore memory, meaning, and intimacy with an emphasis on common human experiences that may seem trivial, but gain importance when shared with another person. While developing the work the little things like taking a nap, reading a book, driving, or other small moments that are overlooked or taken for granted, became increasingly important. These moments gained even more significance during this time when we cannot be together.

In my past work, I focused on more traditional forms of portraiture to represent the emotions and experiences of others. However, in this group of paintings and drawings, I relied on a combination of photographic references and memories. This approach helped establish a more personal point-of-view and direct the focus toward the sentiments and intimate interactions between me and the subjects. The placement of the figures in the composition is meant as an invitation for the viewer to participate in the scene and become a part of the moment. In addition, the cropping of the forms allows the subjects to maintain a sense of anonymity, while preserving the private aspects of the memory itself.

In regard to technique, I relied heavily on use of linseed oil. The fluidity of the medium allowed me to combine my drawing and painting skills and develop methods of thinning the paint to create a more immediate surface for mark-making. The choices in color, the looser, more impulsive brush stroke, and the contrast between the finished and incomplete areas all contributed to the expression of memory and that which remains important.





*Untitled*

Graphite pencil on paper • 5" x 7" • 2020



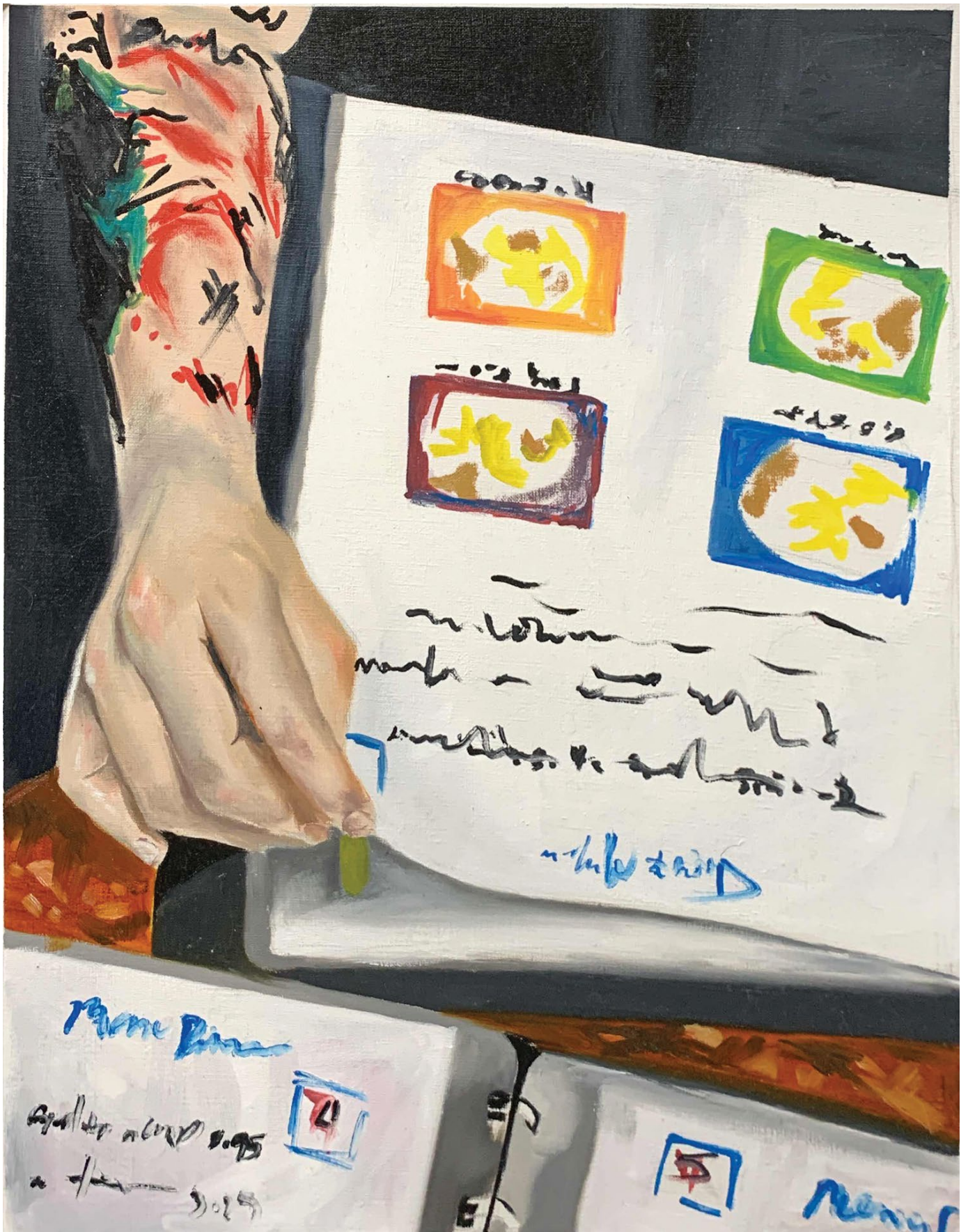
*Untitled*

Oil on canvas • 16" x 20" • 2020





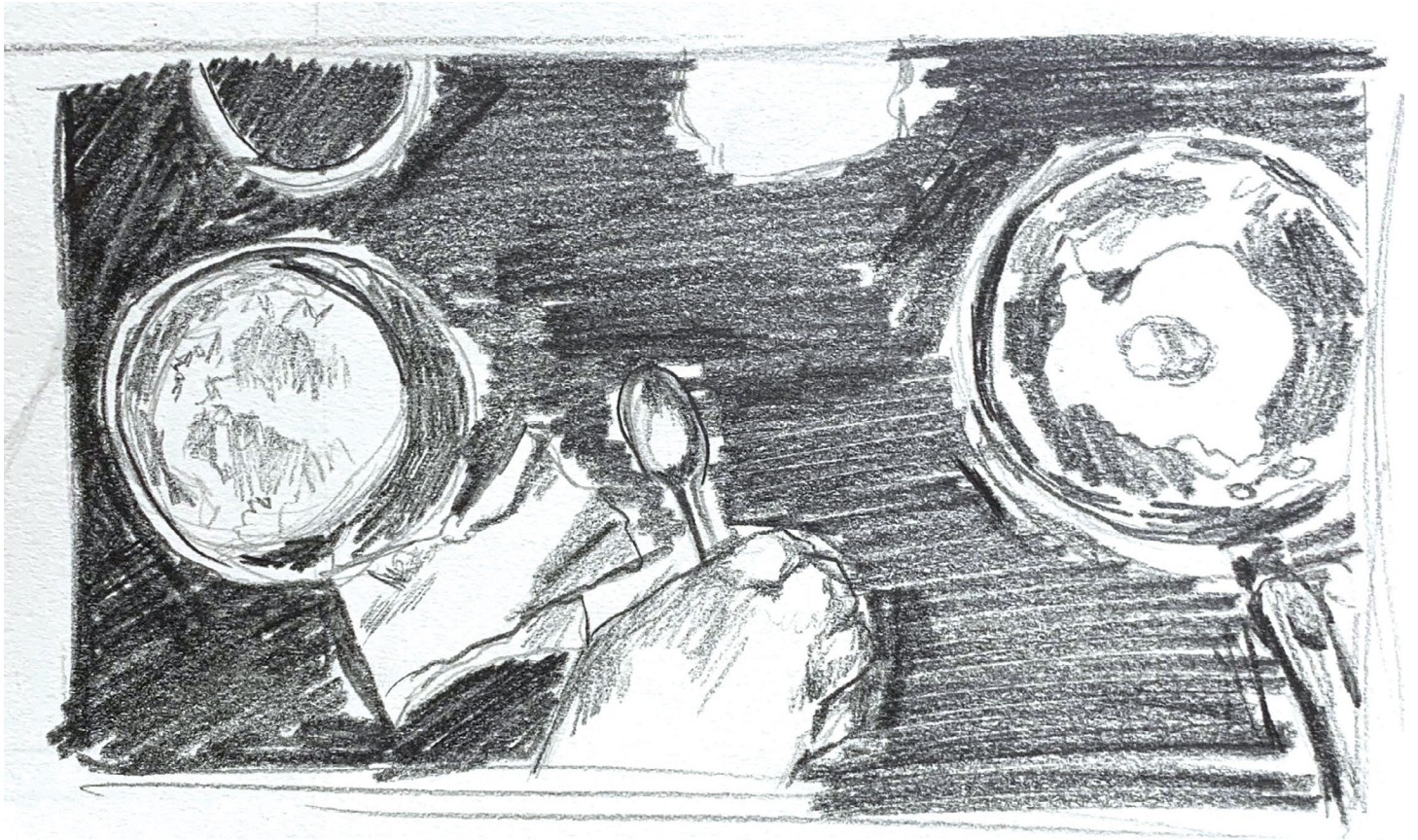




Untitled

Oil on canvas • 16" x 20" • 2020





*Untitled*

Graphite pencil on paper • 5" x 7" • 2020

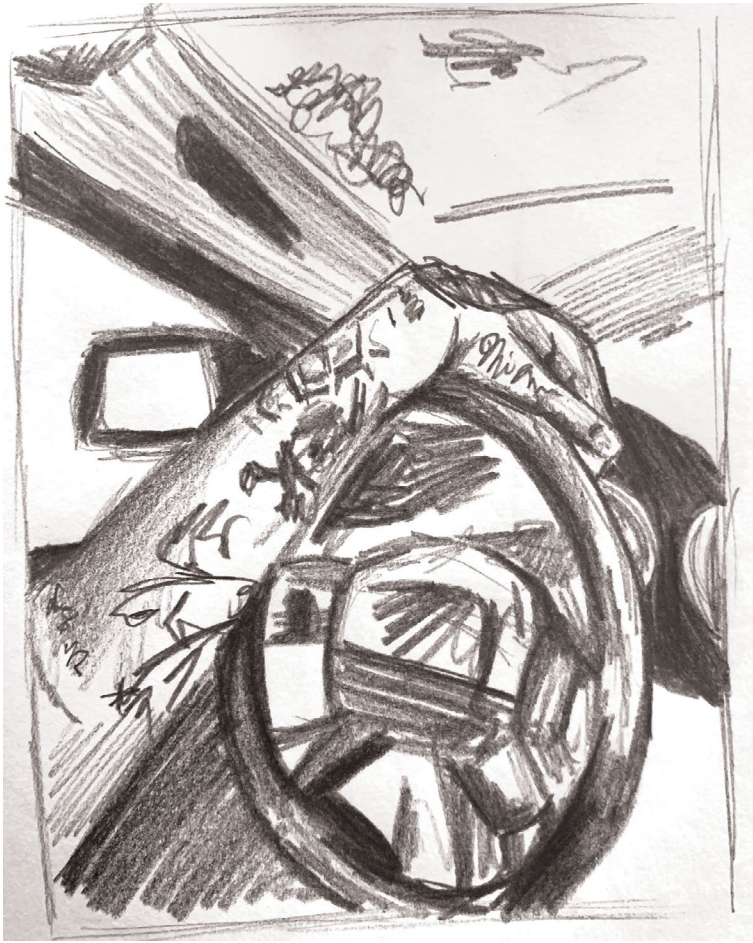




*Untitled*

Oil on canvas • 16" x 20" • 2020





*Untitled*

Graphite pencil on paper • 5" x 7" • 2020



*Untitled*

Oil on canvas • 20" x 16" • 2020



*Untitled*

Graphite pencil on paper • 5" x 7" • 2020

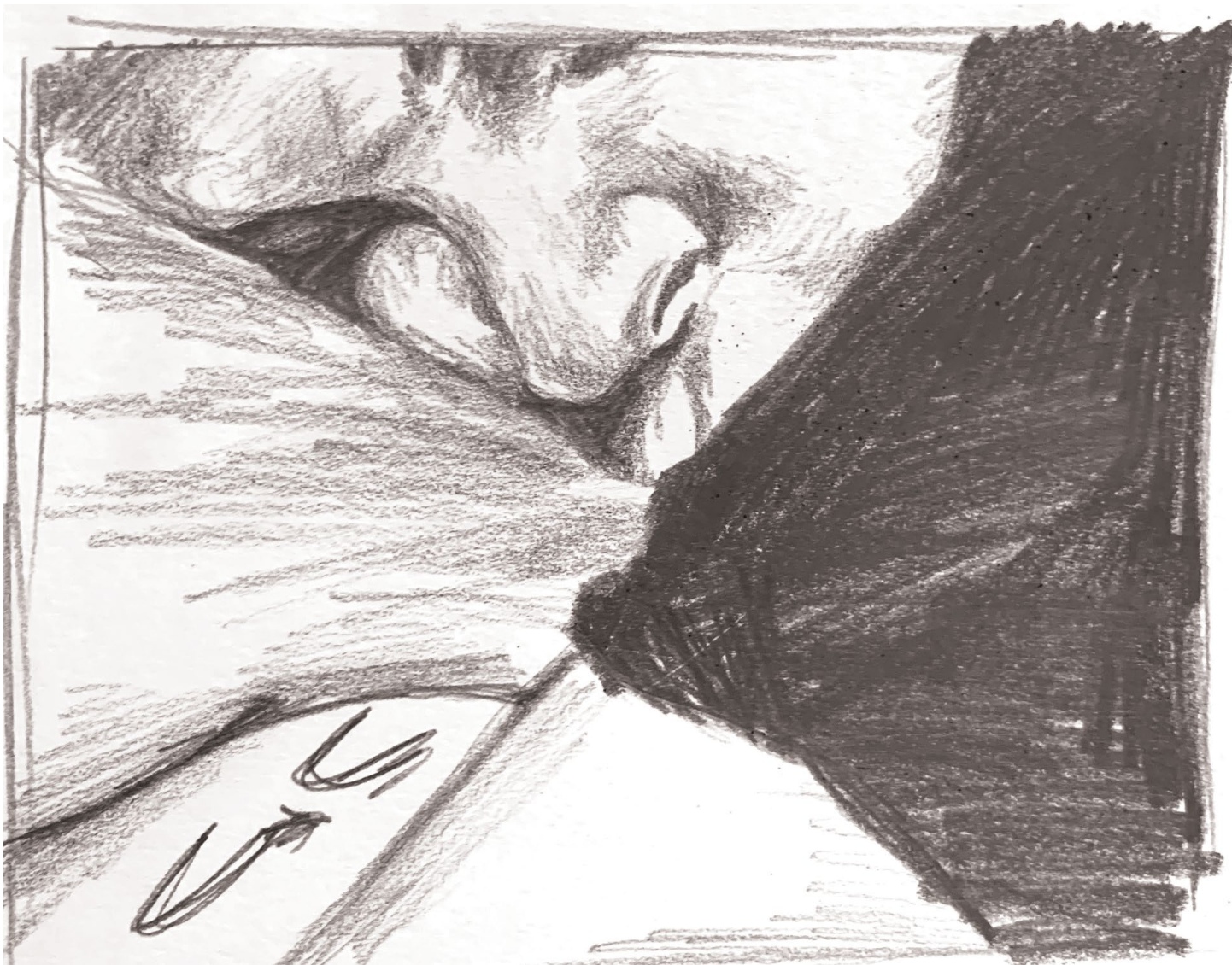




*Untitled*

Oil on canvas • 16" x 20" • 2020

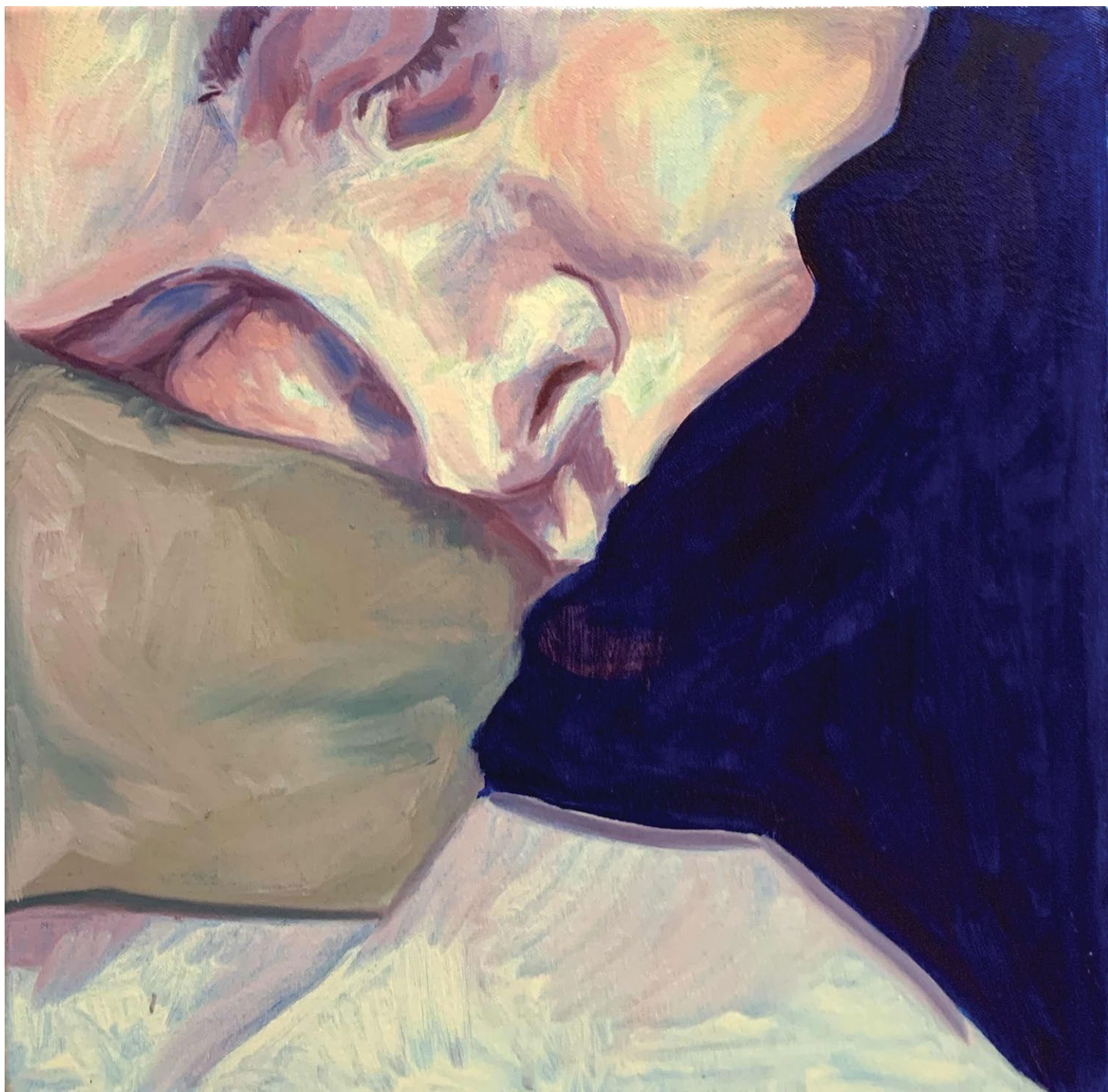




*Untitled*

Graphite pencil on paper • 5" x 7" • 2020

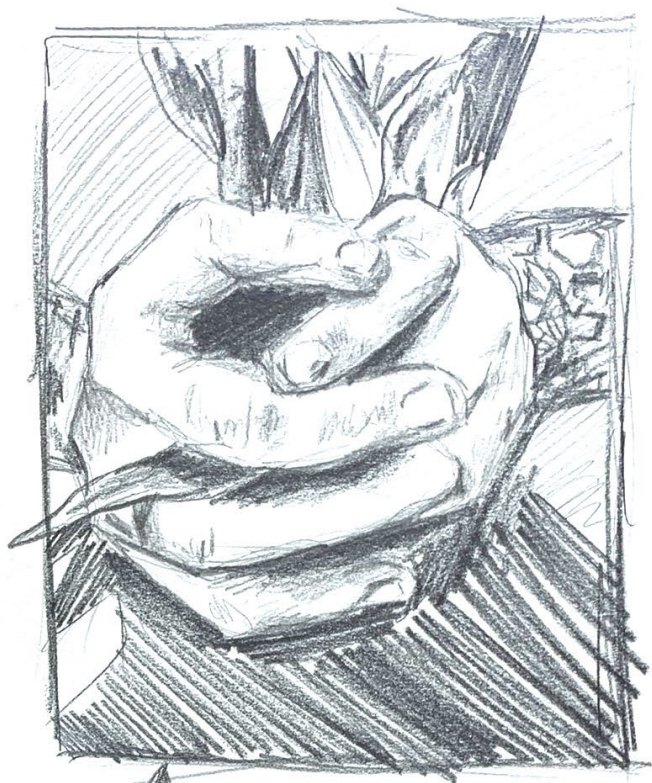




*Untitled*

Oil on canvas • 16" x 16" • 2020





*Untitled*

Graphite pencil on paper • 5" x 7" • 2020



# THE HEWITT GALLERY OF ART



**LUISA MONTOYA**





*Daffodil Study*  
Colored pencil on paper





*Kiwi*

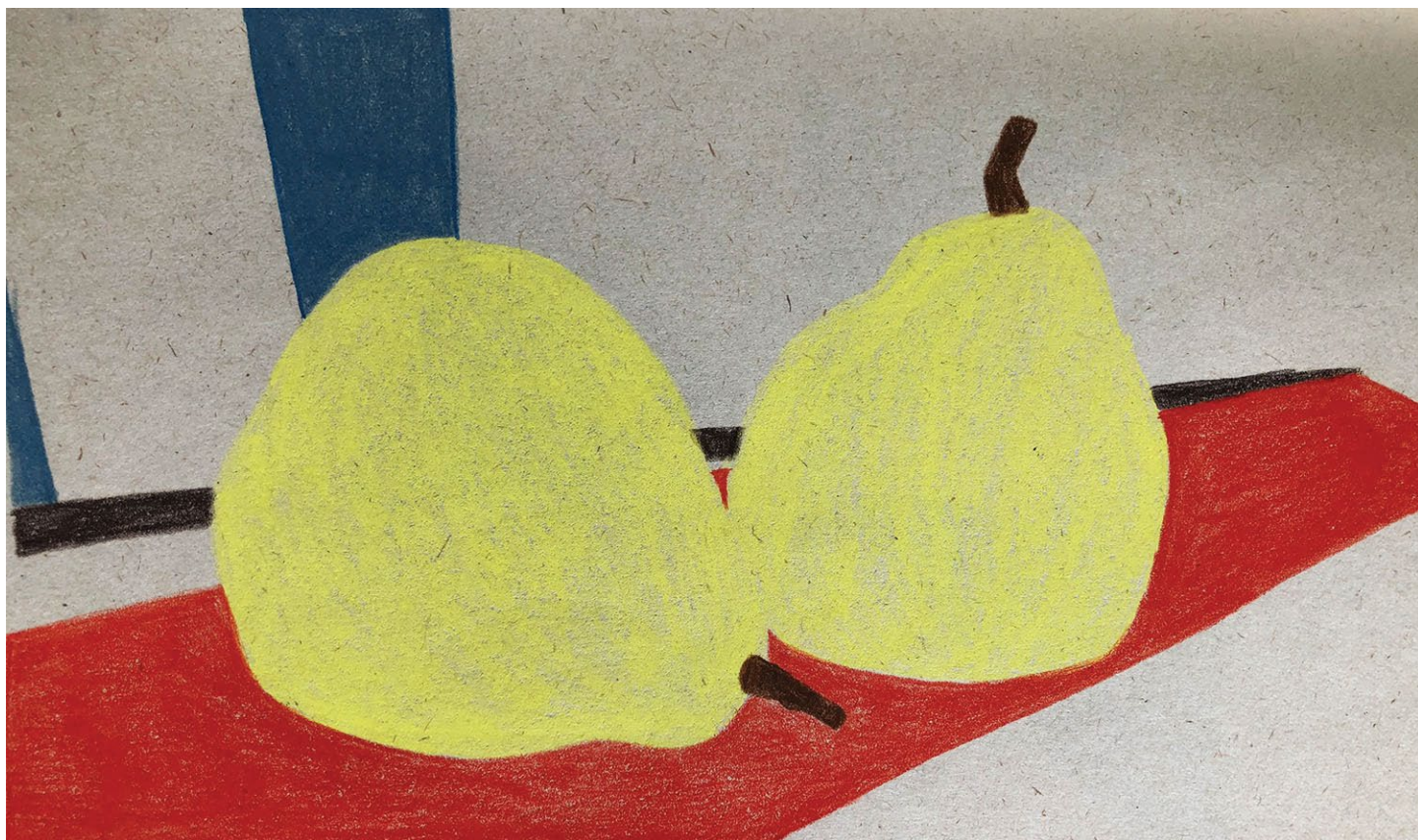
Colored pencil on paper





*Neighbor*  
Oil on canvas





*Pears*

Colored pencil on paper





*Knife*  
Oil on canvas





*Ghost*  
Oil on canvas





*Paper Reflection*

Oil on canvas





*Oranges on Blue*  
Colored pencil on paper

# THE HEWITT GALLERY OF ART



**LUCIA THOMPSON**

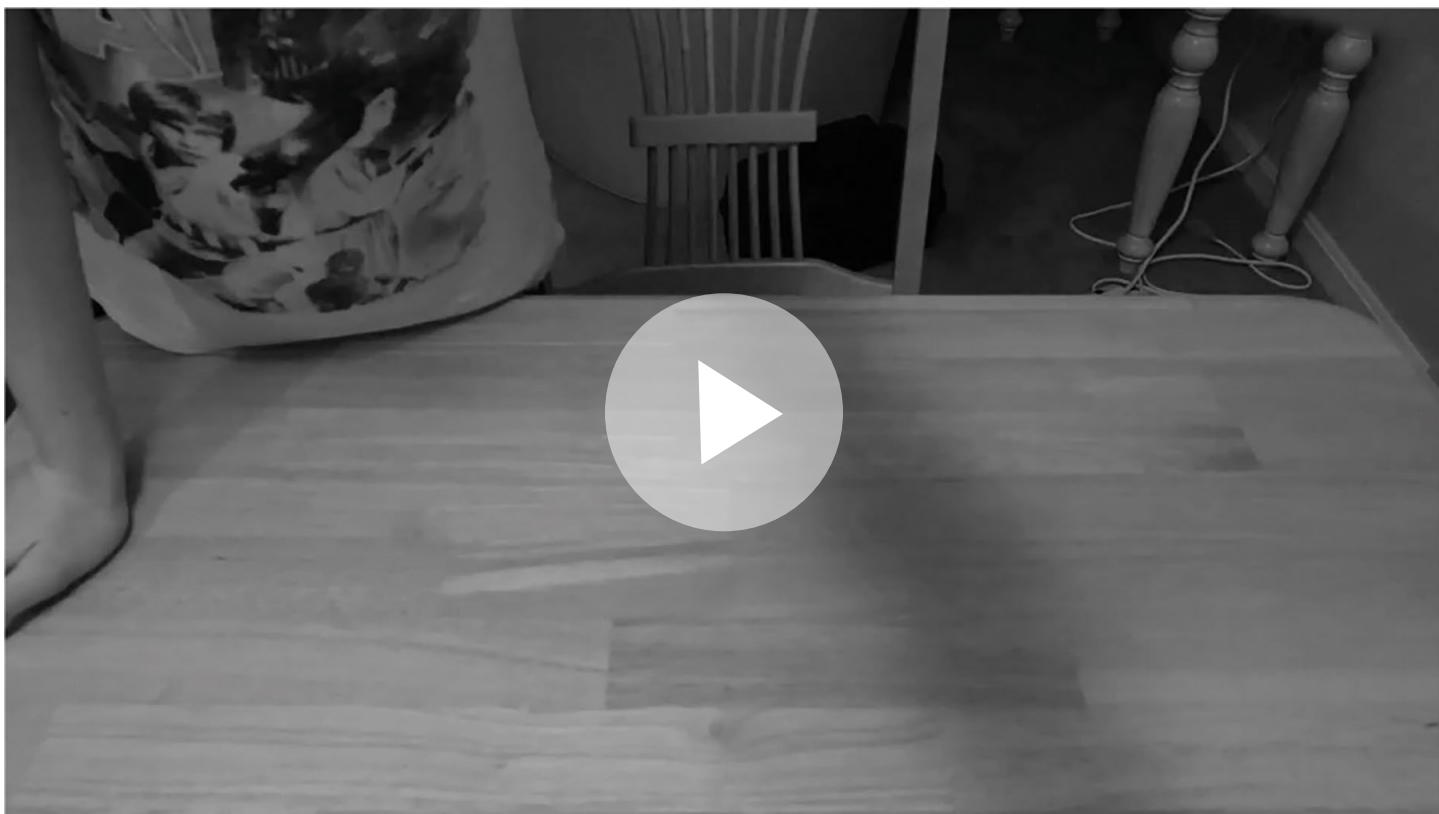


When the pandemic began, I felt as if none of the art I'd been making was important anymore. It all felt superficial and miniscule next to the impending doom that we all are feeling right now. It was meaningless, tedious work that I could no longer enjoy. Along with almost every other aspect of my life, my art stopped in its tracks and changed directions completely. Alone and stuck in the middle of nowhere, all my art supplies fit into a single box, and I no longer had a space to create art, or the resources I was used to. I regressed back to my teenage years of making art, no real equipment, no studio, and no real idea of where the art would take me. So I went back to the basics.

Before "all of this," I'd wanted to combine my filmmaking and fine arts passions, and I held on to that sentiment as my new starting point. Although I couldn't get the inspiration and motivation to create a large-scale piece, I used my art as therapy. I created some ink splotches, and their movement and permanence calmed me down when I was feeling anxious. Inspired by Brakhage and old experimental cinema, I combined them into a film to try and simulate movement.

The film really opens the door to think about the relationship between visual art and film. The earliest films were just observations about everyday life, and that was what made them so revolutionary. Films were also tangible, physical things that were cut up and pasted back together. Over the last few decades we've lost that almost completely, and I wanted to see if I could revive that concept with digital film, and contemporary art. I often find that people see film as completely separate from visual art. We don't value the process of filmmaking as much as we might in a painting, because it's mostly invisible to the audience. But in making this film I hope to prove the process of filmmaking as its own form of visual art.

When my town banned outdoor activities without facial coverings, I learned to make masks because I had to. There was nowhere I could buy them, and I didn't think it would be right to anyway. I thought it would be a quick little project, but making these masks took up all of my creative energy. I spent days measuring, cutting, and sewing until I had enough masks for my family, and by then I was something of an expert - meaning I didn't have to rely on youtube videos anymore. These masks became my canvases as I tried to turn a depressing symbol into something more uplifting and positive. I think these masks are a symbol of the role art is playing in all of our lives today, as a necessity, and a way of survival, rather than a luxury.



*Ink Splotches*

Video • Ink, paper, photography, and film • 2020





*Masks*

Acrylic, oil, and thread on canvas • 2020



*Mask*

Acrylic, oil, and thread on canvas • 2020





*Mask*

Acrylic, oil, and thread on canvas • 2020





*Mask*

Acrylic, oil, and thread on canvas • 2020





*Seam*

Oil on canvas board • 2020