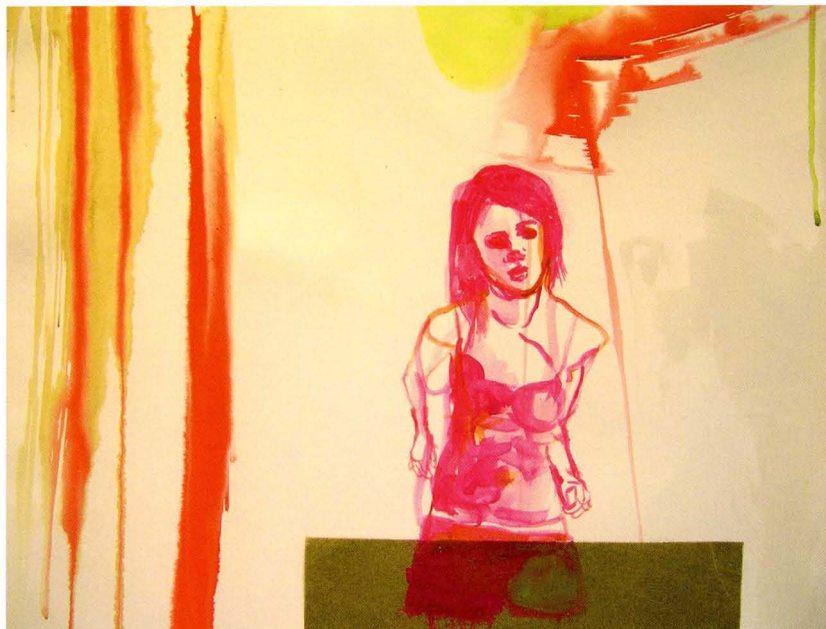


S I X F I G U R E S :
THE 2008 SENIOR THESIS EXHIBITION

K A R A C L A R K E
H A Y L E Y H I L L
E L I Z A B E T H M A N N
D O N N A S M I T H
R A C H E L T H O M P S O N
D A N I E L L E Z U C K E R M A N

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C L O U G H - H A N S O N G A L L E R Y
R H O D E S C O L L E G E
M E M P H I S , T E N N E S S E E



Kara Clarke, Detail from *Untitled*, Ink, acrylic paint and found materials on paper, 48x49".

Kara Clarke

My paintings and drawings are initiated by a series of formal responses to texture, color and shape. The conversations resulting from the placement and nature of various marks on the page, is the main focus of my work. The illustrated relationships between marks serve as means of posing questions and suggesting outcomes, wrapped up in my own concept of mark making. I explore my role in this process by isolating marks, and allowing them to act on the space around them, and each other. By including bodily and figurative elements in my works, I insert myself back into these curious settings, establishing my role as questioner and witness in the middle of these formal events. My goal is not to represent static thoughts, but rather inquiries that remain open.



Hayley Hill, Stills from *What We Talk About When We Talk About Love*, Video.

Hayley Hill

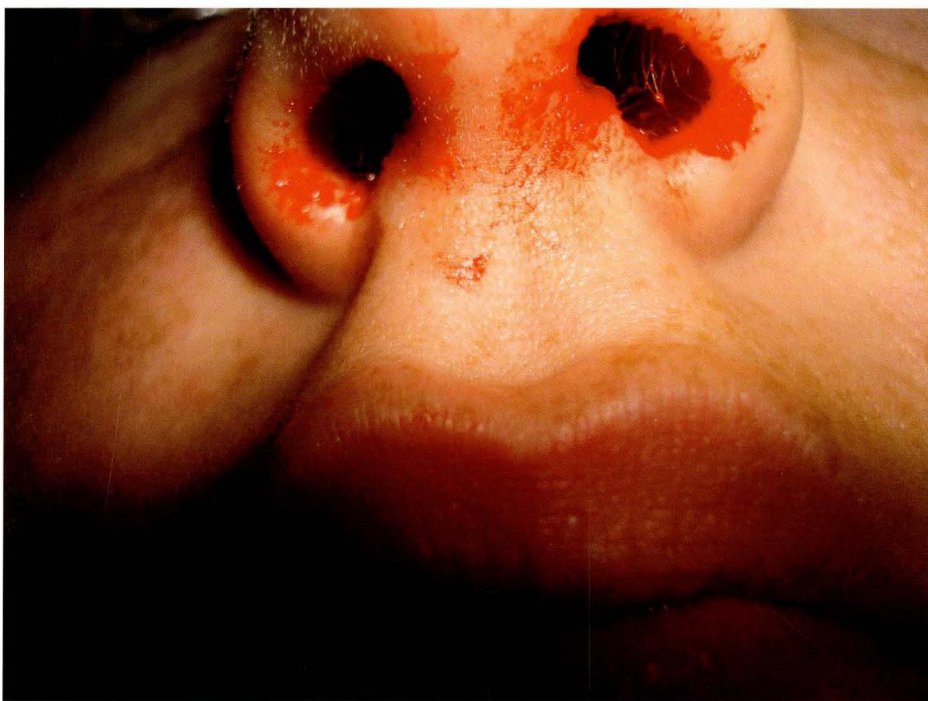
My art deals with the preservation of moments, characters, and stories that touch my heart. I ask the people around me to integrate their feelings and experiences into my artwork in order to create a relationship with the audience and so they can share my sentimentality. The combination of humor and shared experiences creates a sense of community for viewers, allowing them to walk away from my work feeling emotions such as giddiness, nostalgia, and sadness. In the end, I want people to know that they're not alone.



Elizabeth Mann, *Sit On My Lap*, Acrylic on canvas, 42x42".

Elizabeth Mann

As we grow up, we learn about the lies that were told to us and the truth about what we didn't want to know. This work explores the innate desire to learn the truth even if it hurts us. Childhood icons, such as Santa Claus, become embodiments of falsehood. These paintings may appear cute at first glance but closer inspection reveals undertones of dysfunction. The palette used in these paintings is chosen to reference children's clothes, toys, and décor. I use the colors to paint an initial representation of the character that is researched through appropriated images and creating multiple studies to form a tainted portrait of a fabrication.



Donna Smith, *Clot*, Digital Print, 24x30".

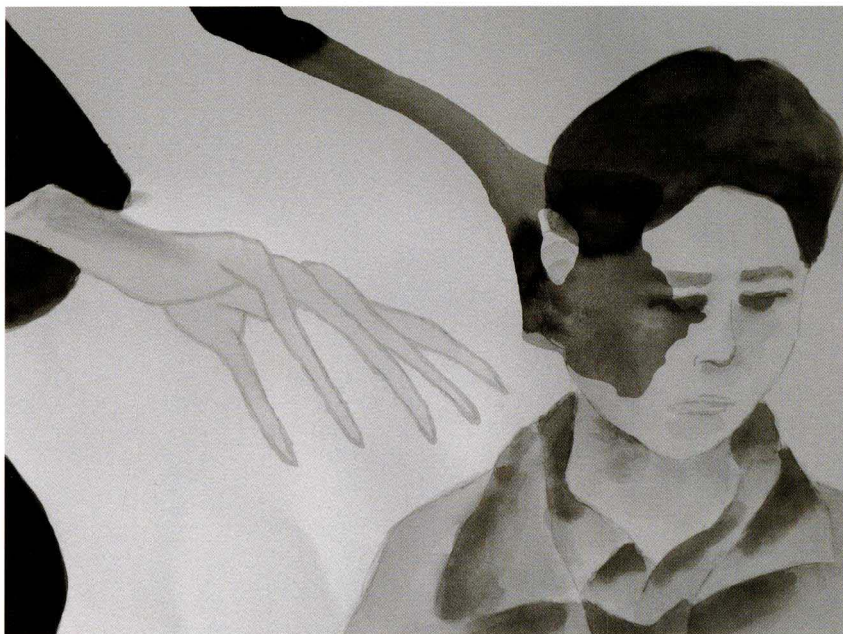
Donna Smith

My work deals with the ever-changing human body and works to document situations that require endurance in the name of cosmetic improvement. Many people go through their daily lives living an outer performance through appearance using such simple means as makeup or hairstyle, as well as radical transformations like surgery or injections. Our bodies act as maps of past experiences through scars, wounds, and exposure. In the end the viewer finds the connection between their own bodies and the work, making them feel the discomfort that initially inspired the projects.



Rachel Thompson

Remembering is a ritual process for me. Combining sensory memories of significant personal events with elements of design, I create artwork that is reflective of such rituals. While dealing with the notion of nostalgia; I explore connections with the past through my interest in decoration and space.



Danielle Zuckerman, *The Dementor's Kiss*, Ink and Video

Danielle Zuckerman

My work represents my inner self as seen through the eyes of familiar film characters. These characters are chosen based on their stories and situations that are connected to my own experiences. Each piece contains drawn imagery combined with video, to convey the feeling that it is handmade and personal, while at the same time cinematic and entertaining. The combination of media helps create a variety of moods: from the dark and foreboding to light and joyful. Using the pop culture of the movies allows the audience to enjoy my works and feel that they can approach them with little or no previous knowledge of the art world.