



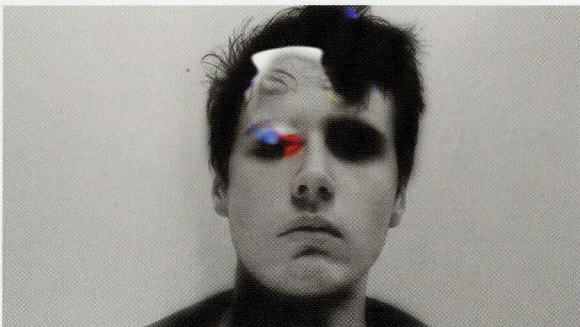
2014 senior thesis exhibition

BETWEEN DISASTERS

clough-hanson gallery at rhodes college

John Cerrito

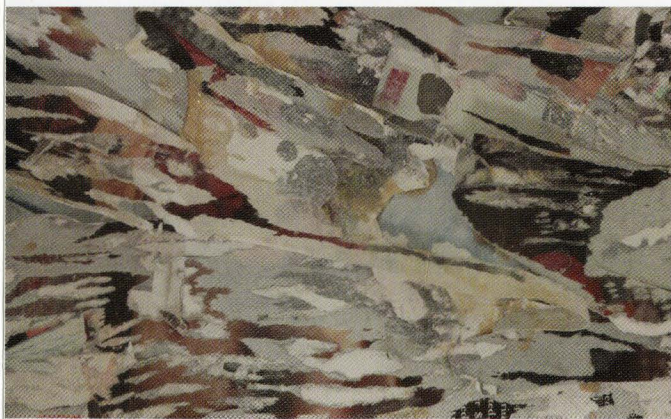
I make videos and conceptual pieces that explore the relationship between performance and performer. I've observed that communication in every medium is a performance, as is all human interaction. Performance is intrinsically manipulative, and even the most sincere performance invites skepticism. My work claims to desire genuine connection, but its failure to do so—fueled by and engaging with the viewer's skepticism and my experience with the academic deconstruction of film and art—removes me from personal emotional investment in order to critique emotion. I walk the line between truth and performance to engage in an open discussion about sentiment.



Megg Doolin



I frame my perception of the female body through the context of my sexual relationships and anxiety. By combining domestic materials and abstracted anatomy, the work communicates a poetic, yet painful understanding of gendered realities. I aim to discuss tension, memory, and liberation by giving new context to a known material through evocative abstraction. The conversation between material and a surreal color palette dilutes reality and forms characterizations within the work. I place myself into a feminist body of work to target the comfort, struggle, and excitement of having shared womanly experiences.



With each piece I am finding a way to make plant life and the human body live in the same space in a natural way. My process of drawing is a way of inventorying both bodily shapes and textures and plant-like forms that I return to when creating each piece. By nestling and collaging elements together in drawings, paintings, and 3-dimensional installations, these arrangements become cultivated gardens where elements collide and affect each other in different ways. My use of exaggerated color and an intimate scale draw the viewer in while the small, sporadic placement of the work transforms these beautiful and welcoming gardens into growths and an extension of the space that contains it.

Amanda Wright



Natalie Ciocca

My abstract works stem from found mixed media that I extract and then curate within inspired organic compositions. My reverence for the natural world inspires me to breathe new life into forgotten domestic and industrial materials that I come upon everyday and that would otherwise cease to be seen. I collect and excavate these items to revive within an inspired abstraction. I treat the jigsaw, razor edge, and sand paper much like a paintbrush for discovery within each piece. The accentuated organic forms and decay leads to the juxtaposition of hard and soft materials within a fresh yet weathered composition.

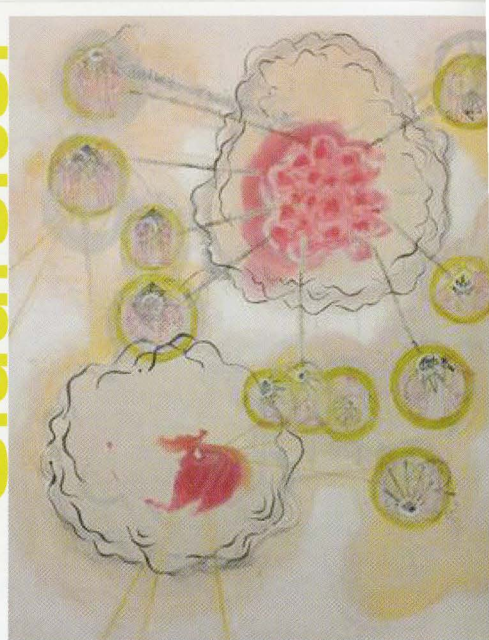
Edith

Xiaoyu Zeng


My constantly changing ideas make me preserve layers of different compositions in the same painting. I often pick up an earlier work and recompose on the existing surface. My images are appropriated from sexuality in popular culture, kitschy cute cartoons, and art history; I further obscure and deconstruct these found elements so that most of them are no longer recognizable. I also use a partially uncontrolled process of pouring and rubbing to enrich the pile of diverse images. The mix of chance and deliberation raises my everyday finds to the exalted status of fine art, while the work also becomes a visual manifestation of my painterly sensibilities about colors, lines, and space.



Anna Gladfelter



This work reflects my habitual thoughts of self-criticism and acknowledgements to my own shortcomings. My process involves creating a history within the work and accepting the mistakes in the lineage of choices. Images and marks are added to the work chronologically as my associations are realized, accumulating into piles of organic imagery that are systematically linked with color families. The diagrammatic language creates relation between memory, imagery, and emotional tone. These piles live in an airy/cosmic space which mimics my own consciousness and thought process; filled with gestural line drawings that speak to an internalized, highly critical conversation about myself.


Rhodes College
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Art History