

The Mirth That Exists Between Everything Else

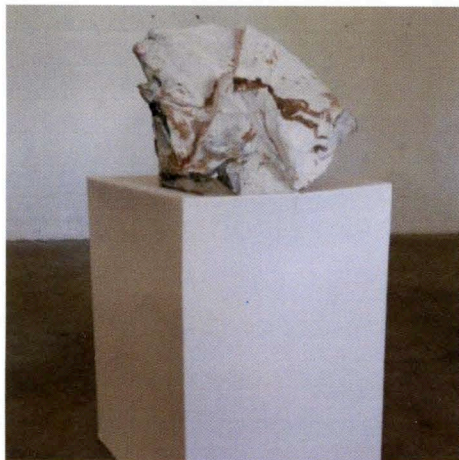
The 2017 Senior Thesis Exhibition

Clough-Hanson Gallery at Rhodes College

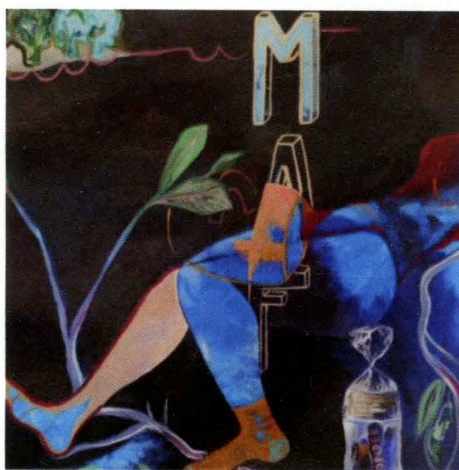
April 21 – 27



Emma Barr | My work is an exploration of how the material and subject matter of a piece conveys content by using narrative elements and my own sense of humor. I question what a piece would do if it were somehow self-aware and what actions or mannerisms the subject matter can do that points back to the material it is made of? I aim to animate each piece by assigning them human or animal qualities, leading me to create pieces that convey sentience, aware of the material they are made of, their location, and/or their function as objects.



Dylan Boutwell | My work seeks to harness what is fleeting and make it permanent. Through contorting, molding, and grappling with material, I encapsulate and document the energy and movement of the body in space and time. To imbue the piece's raw material with a sense of reverence, I elevate it. The base literally carries the burden of my past actions by evidencing weight and density. Honest and confessional, the work's surface reveals process. Through exposing the interior, I manifest the void, seeking to make the intangible tangible.



McKenzie Drake | Using images that are unique to my personal experiences, environment, and vernacular, I create paintings that are vibrant and obscure. In combining these idiosyncratic objects and ideas, I free these compositions from their emotional and physical gravity. Multiple layers between background and foreground help to establish spatial ambiguity, which I reinforce through speed, washes, and tension among colors. Through this process, these paintings serve as quick reflections of my life, separated into pieces that give me the authorship to mimic or mock their existence.



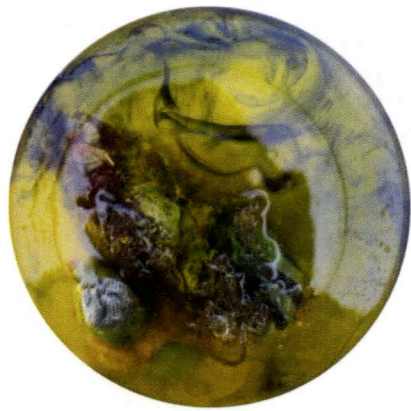
Jill Fredenburg | My work investigates the use of trending symbols which take on varying meanings, depending upon who wields them and who owns them. I focus on finding the fractures in signs of both social support and condemnation, mimicking my own internal arguments and interrogating intent versus effect. By distorting scale and choosing material that either mocks or exposes faults in each particular work itself, I question the ability of these symbols and popular actions to influence political change. With a satirical tone, I urge the audience to examine their own perspective on current, oftentimes viral, actions and images.



Shelby Glass | Using images that are unique to my personal experiences, environment, and vernacular, I create paintings that are vibrant and obscure. In combining these idiosyncratic objects and ideas, I free these compositions from their emotional and physical gravity. Multiple layers between background and foreground help to establish spatial ambiguity, which I reinforce through speed, washes, and tension among colors. Through this process, these paintings serve as quick reflections of my life, separated into pieces that give me the authorship to mimic or mock their existence.



Bryan Martin | How do you imbue consequence into personal moving images – further impart your identity into them? Using varied methods, I draw directly from my life to make video. This is the starting point, and I then mesh and layer the footage together into larger pieces. The specificity of each scene pushes against an overall nebulous ambiguity creating tension. My footage is a remnant of lived experiences: It is a footprint and not the thing itself. Recalling a memory is imperfect, just like a moving image's inability to exactly capture how life was perceived in that moment.



Malerie McDowell | My work is the result of experimentations in materiality. My resources are mundane, consisting of collected fabrics, beads, and trinkets. I patch these elements together based on pseudoscientific relationships to produce a bodily yet household specimen. I then manipulate this form through trial and error, yielding a more ambiguous material by adding new obscure components and chemical changes. By doing so, I pull the scientific process outside of the lab and push it into the domestic sphere, forming an imperfect hybrid, which serves as a reflection of my self.



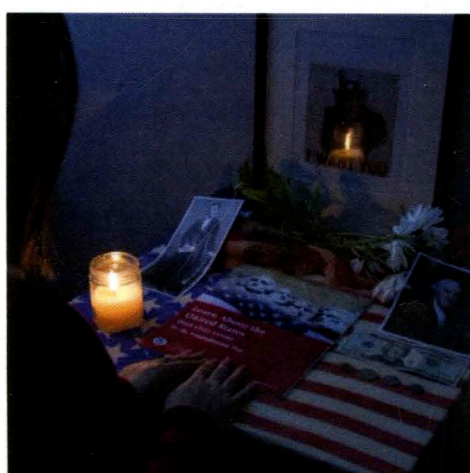
Haley Rushing | My work revolves around the meticulous and meditative process of turning a two dimensional substance into a more luscious form. Pouring paint and then cleanly peeling it off a surface allows me to use it as a sculptural material, forming a hybrid between these two mediums. This fleshy substance is contorted and stretched to create a tangible object. The contours of this structure are enhanced as bold patterns are rhythmically piped on to the surface. Throughout this cathartic process, I allow my subconscious to control my hands, creating an escape from my own thoughts.



Mimi Shepley | As I regain awareness from a muzzy state, I feel a sense of displacement when attempting to comprehend what transpired. I use paintings to depict the glitch that occurs when thoughts become unhinged from reality. By fracturing, fragmenting, and combining multiple self-portraits that clearly reveal the work of my hand, I form something new. The viewer perceptually closes the visual gaps in the strips and sees both the individual images and the entire frayed work. The array of canvases illustrates my self-perception because in these ambiguous moments I relinquish my ability to interpret reality properly.



Margaret Tronsor | I explore self portraiture in countless manifestations through the lens of my experience as a model. By painting and sewing on clothes, directing and starring in photoshoots, and hand crafting my own displays, I am able to infuse my personality into every facet of my created brand. Symbols that represent me in life become icons of my personal brand, riffing on the mythological and injecting bizarre specificity into each look. I reject traditional expectations that models should have a pleasant and passive body, and instead celebrate myself by creating outfits that are a confrontational display of my aura.



Jean Xiong | I reflect on idealizations of American freedom and struggle to define myself within racial and gendered contexts. Using video and photography to interpret personal experiences, I create works that consider how attention to light, composition, and figure can intimately entice the viewers. There is a familiarity and apparent mundaneness to the scene, but also an uncanny quality when observed closely. This closeness invites the audience into my perspective of our shared world and reveals my discomfort in it. By facing this uneasiness, I ask viewers to reflect on their own privileges and think critically of our contemporary social climate.