



**Elizabeth Brown**

As a reason to paint, I am defining and exploring the image of my 'self'



**Jessie Flanders**

**Art as amusement**

In my work I am focusing on the monotonies of daily life and the transformation of the banal into the imaginative. Taken out of context, situations and words can be rearranged to create new scenarios that will then have a more entertaining value. While the situations were once a real moment in time, and the words once spoken by someone, they are now combined to become something new and surreal; a daydream.

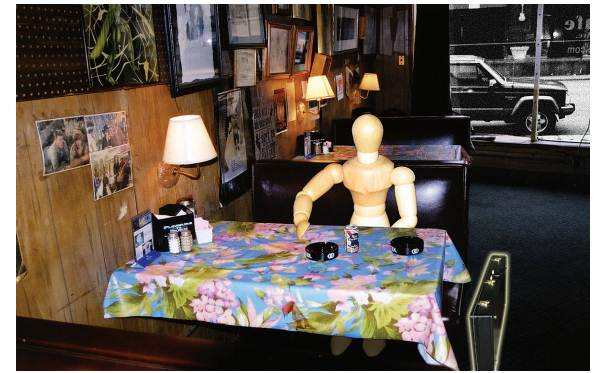
An important part of my work is what happens psychologically between the audience and each piece. Most of the narrative forms in the mind of the viewer, with minimal text as a guide.



**Amanda Brown**

Culturally, knowledgeably, and in my lifestyle I am Hispanic as chorizo. My blackness...Well that's some cornbread that has yet to be baked.

These works stem from a desire to identify and characterize a "middle" realm in which I find myself existing. I exist there superficially, as a product of an interracial union between a Hispanic woman and a Black man. Stereotypes play an important role in attempting to locate the "middle". These works explore the discomfort and guilt in realizing that stereotypes I once cringed at, out of a sense of obligation, can be true. The more work that I create, the deeper the confrontation I encounter with certain stereotypes. I am forced to recognize that blackness is centered on the stereotypes that I see. I am learning how to fit in where I do not exist. It is my hope that in defining blackness, I will be able to unite my two halves to create a stereotypical "middle".



**Lloyd Paul**

I am experimenting with ideas of a collapsing narrative and audio/visual codependence. The digitally altered imagery and score are intended to collectively take the viewer through a separation from the rational and comfortable into irrational discomfort. A progression into visual incoherence and audible dissonance is what drives the transition from order to chaos.



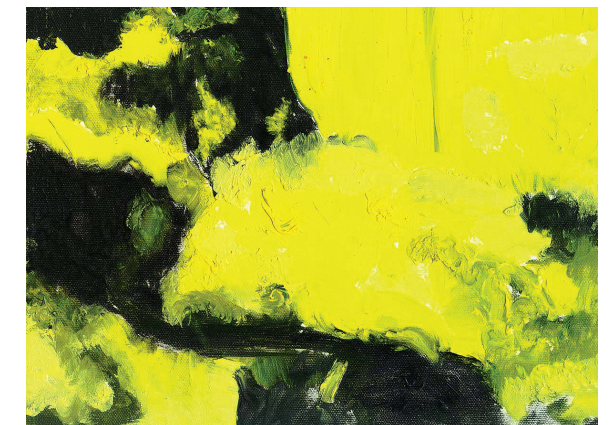
**Catie Knoepp**

Simulation is the collapse of the real with the imaginary, the true with the false. Simulation does not provide equivalents for the real, nor does it reproduce it – it re-duplicates and generates it.<sup>1</sup> *Everything about her* was at once vigorous and exquisite, at once strong and fine. I had a confused sense that she must have cost a great deal to make, that a great many dull and ugly people must, in some mysterious way, have been sacrificed to produce her. I was aware that the qualities distinguishing her from the herd of her sex were chiefly external, as though a fine glaze of beauty and fastidiousness had been applied to vulgar clay.<sup>2</sup> *An intact hymen is a sound business decision; the business plan is adoration of a star. In exchange for one vestigial flap of tissue, she could finance efforts to feed the hungry, comfort the sick, build schools, roads, hospitals, and donate to medical research. Imagine the good work you could do with that kind of money to distribute. Just imagine.*

**(Footnotes)**

<sup>1</sup> Chris Horrocks and Zoran Jevtic, *Introducing Baudrillard*.

<sup>2</sup> Edith Wharton, *House of Mirth*.



**Kathleen Mallaney**

"Seeing comes before words. The child looks before it can speak." This quotation opens John Berber's *Ways of Seeing*. The statement contains what I want to seek, mainly the phenomenal impression seeing has on the individual. The difficulty in words, common expressions and metaphors complicate meaning. Instead, paint and light and seeing help to reference or witness the act of clouds filtering sunlight or a paved street dampened by the rain. Such occurrences of reflected light constitute for me an awesome event and bring me to a surface.





**Susan Ratcliff**

*"We should not, and to a large extent we cannot, suppress, in the name of delight, stewardship, or reverence, the initiatives by which we strengthen our command over nature."*

- Roberto Mangabeira Unger

As Western society is today, our "Nature" exists in a context far fetched from its origins. We seek to control it in various ways - our wilderness is national parks, we regulate ecology with controlled forest fires, and, after we have cleared thousands of acres of trees, we create tree farms to replant the earth as we see fit.

I have become somewhat infatuated with the relationship of man versus nature. Perhaps as an artist, I may take the role of "God" and cultivate a piece of nature completely controlled by my physical labor. I will look to destroy and ultimately recreate a tree as it existed originally.

This is an endeavor in looking at how trees are formed, their complete process of growth; an endeavor to return to a nature as that sublime notion that overwhelms us. So that we may come to understand them literally from the inside out, we may once again revive a nature that has collapsed from our demeaning circumstance.



**Elizabeth Winkelmann**

I am today's woman. Why? Because I have a "can do" attitude. Today's woman should be able to do things on her own. My work helps other women become more like me. Today's woman.

# 2022



## Rhodes Senior Thesis Show

Featuring the work of Amanda Brown  
Elizabeth Brown, Jessie Flanders  
Caitie Knoepp, Kathleen Mallaney  
Lloyd Paul, Susan Ratcliff and Elizabeth Winkelmann

Opening is Friday April 23th from 6-8 p.m.  
The show will run through May 11th.