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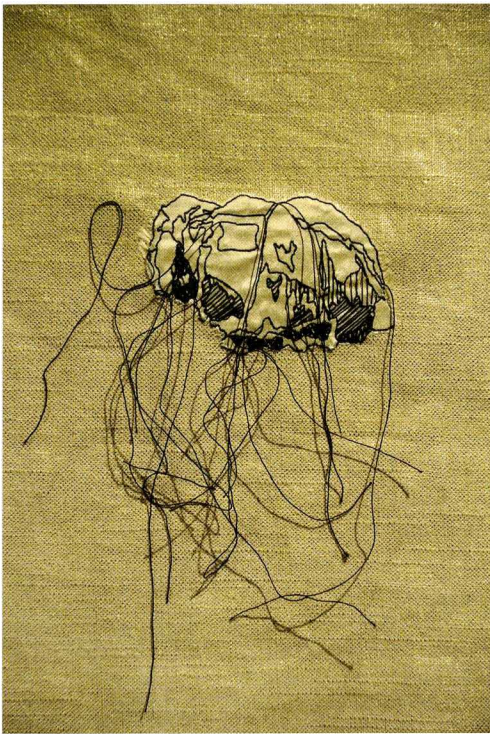
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**DID YOU MAKE THAT S#!+ WITH YOUR HANDS?
THE 2013 SENIOR THESIS EXHIBITION**

**MEGAN BARZIZZA
RYAN CONLEY
LUCY GAINES
BERT GEYER
SARAH PATE
KENNY SHELDON
GRAHAM SMART
KATIE STICH
JULIA WOLFE**

**04.19.13 - 05.11.13
CLOUGH-HANSON GALLERY AT RHODES COLLEGE**



MEGAN BARZIZZA

My work in embroidery explores the concepts of beauty and decay as they relate to memory. I use images that reference specific past experiences, fragmenting and dissolving them into ambiguous abstract drawings. The repetitive, rhythmic quality of stitching allows my process to become an act of meditation and remembrance. It gives me the sense that I am binding and preserving fragments of memories with stitches and thread as I create the finished piece.

Untitled

2013

Embroidery on silk and linen

12x14"



Detail image of *Untitled*

Mixed media

13x11x8'

RYAN CONLEY

I make sculptures using various materials. There is a magpie like quality of the work as most of the materials are found in my immediate surroundings and added to the foundation of the sculpture. The work is spontaneous in my choices and fragile due to easily broken materials. I use the chunks that break off as materials for the next piece, so that each sculpture becomes about what's around me and my previous work. The work tends to be jarring in some way, and I like that. I want to clash with someone, either against their expectations or ideas.

LUCY GAINES

My work is a collection of memories and stories whose display is necessary to their preservation. I respond to objects and images with relevance to my own life and attempt to communicate their significance by amplifying their allusions. My process is meditative and curatorial: I am drawn to forms that convey a sense of place similar to my own, and manipulate them to suggest a new story to the viewer. The objects could be read as gifts, souvenirs, or portraits, all of which have been handled and lived with to become artifacts.

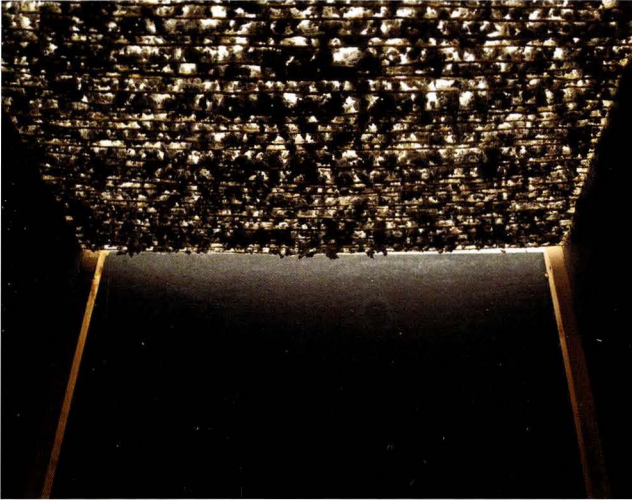


Anthill

2013

Tree bark and glitter

12x3x3.5"



Untitled

2013

Insulation sheathing, cedar, mulch, twine, and fiber insulation
96x54x88"

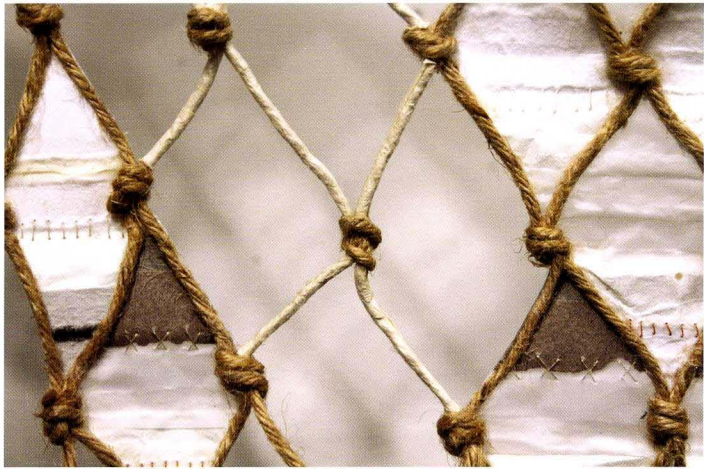
BERT GEYER

I am developing a studio practice that explores the contingency of space. I make architectural sculptures to examine the idea that occupant and environment coproduce experience. Each sculpture concentrates on few characteristics and attempts to present itself as inconstant and in collaboration with a participant in the perception of these characteristics. I hope to elicit consideration of one's relationship to the immediate space the work creates and encourage a more acute consideration of the spaces we navigate outside of the work.

Detail from *Untitled*
(*Shutters on Magazine*)

2013

Twine, thread, rice paper,
vellum, and cardstock
24x30"

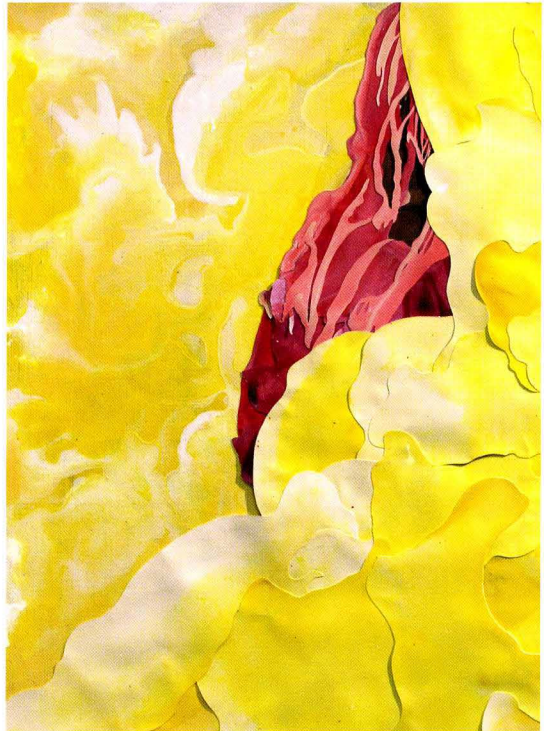


SARAH PATE

My work is an investigation into how materials can begin to reach a state of both fragility and physicality. I am interested in how these characteristics create a tenuous relationship between the object and its surroundings. My methods of making are slow. I gravitate toward those materials that can be worked by the hand or simple tools – paper, wood, thread. As the pieces slowly build into being, they become vehicles for me to investigate the way in which I see the world, the way that I find and see small moments constructing larger experiences.

KENNY SHELDON

I seek to create landscapes that draw upon a sense of the erotic. They remain inhabitable worlds, yet emit a feeling of the body. As I paint, I consciously attempt to make my work an alternate and inviting world, but they often subconsciously become very telling of my personal life. They might describe everything from my desires to all of my frustrations.



Untitled (Cliff Face)

2013

Acrylic on paper on canvas
22x24"



Untitled
2013
Wood, waxed thread,
goatskin, lighting, and
power source
47x27x8"

GRAHAM SMART

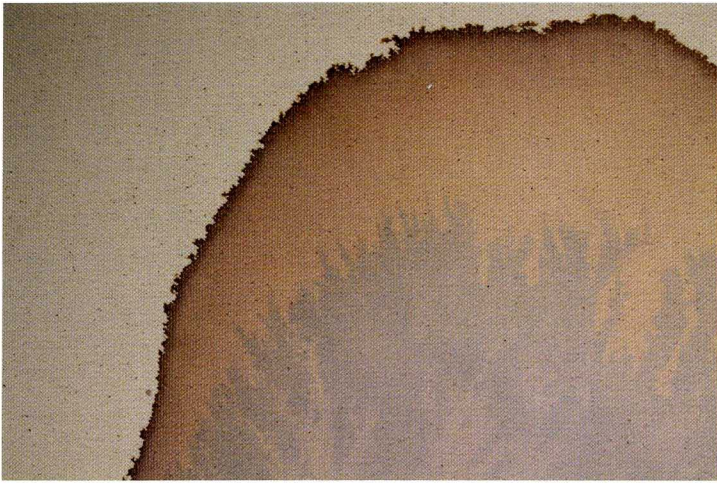
I endeavor to create formal objects through an intuitive process of experiment and combination of forms. I freely pull ideas, images, materials and concepts from fine art, popular media, natural science, or other information I absorb. My work may operate as a non-verbal record of the imagined connections and idiosyncratic juxtapositions of these disparate mental materials. I want my art to function as a doorway into this imaginative and investigative space for viewers to explore, forming their own ideas or theories about the objects.



Line
2013
Photograph
28x22"

KATIE STICH

In my work I use softball as a visual metaphor to describe loss. Using still images, I attempt to create the emotions of what it is like to lose my safe haven, the place where I have felt most at home and most like myself since childhood. Softball represents more than a game, it is a path that's led me to who I am today.



Untitled (Egg)
2013
Acrylic on unprimed
canvas
60x48"

JULIA WOLFE

I am interested in the process of discovery. Through my work, I explore the application of paint onto a surface and how formal elements, such as mark, color, scale, edge, and composition, can create spatial effects. Though my paintings are primarily abstract, I find that they present ambiguous scale and can begin to reference objects and places, such as a landscape, a cell, and a map simultaneously. I respond by furthering that ambiguity and tension between micro and macro sized elements, inviting the viewer to enter and navigate that world within the painting.



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