




Spring 2016

Capstone 2016 Art and Art History Senior Projects

Art and Art History Department
Gettysburg College

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Capstone 2016 Art and Art History Senior Projects

Abstract

This booklet profiles Art Senior Projects by Maura B. Conley, Caroline G. Cress, Carolyn E. McBrady, Alesha R. Miller, Emma S. Shaw, Eleanor E. Soule, Katherine G. Warwick, and Rebecca T. Wiest.

This booklet profiles Art History Senior Projects by Deirdre E. D'Amico, Rebecca S. Duffy, Megan R. Haugh, Molly R. Lindberg, Kelly A.B. Maguire, and Lucy K. Riley.

Keywords

art, studio art, art history, senior, capstone

Disciplines

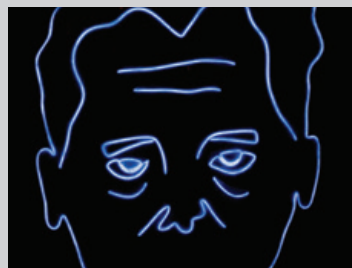
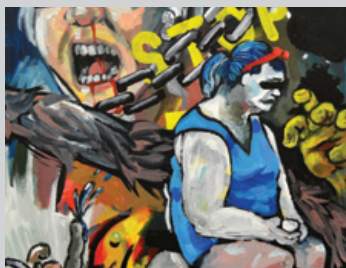
Art Practice | History of Art, Architecture, and Archaeology

Comments

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GETTYSBURG
COLLEGE



CAPSTONE 2016

ART STUDIO AND ART HISTORY SENIOR PROJECTS





CAPSTONE 2016

ART STUDIO AND ART HISTORY SENIOR PROJECTS

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Senior portraits by Caroline Cress

The Art History research projects show remarkable breadth and individual personality, inspired by students' own experiences from study abroad, internships and previous classes as well as their interests in work beyond graduation. Some projects have investigated familiar artists but with a twist, like the influence of Salvador Dali on fashion or the role of studio assistants in the workshop of Dale Chihuly. Others look at a dynamic history of trade and colonial expansion, like those reflected in 17th century Dutch Still Lives or in the influences of Islamic, Chinese and European styles on Puebla ceramicware. Others take on social issues still relevant today, such as the relationship between art and nature in the work of William Morris or the important but overlooked Feminist work of Niki de Sant Phalle. Thanks to funding from the Provost Office, some received grants to study their works first-hand.

The senior exhibition by our Studio Art majors is reflective of their individual, yet collective journeys. Journeys, which started in Introduction to Drawing during their first year in Gettysburg, took them to many countries and cultures around the globe, and ended in their senior studios with the work you will see in this show. The impact of the experiences these students have had has fed into an overriding

theme in this year's exhibition—the Human Condition.

The range of media this year includes painting, sculpture, ceramics, print and drawings. Several of our seniors are double majors, and most have received funding from the Mellon Foundation for their creative research.

Our seniors are headed in many directions after graduation and so will begin a new chapter in their continuous journeys. All take with them their creative voice and their ability to confront issues head-on and find creative solutions to the things that will impact us all in the future.

The Department of Art and Art History and the entire Gettysburg College community should be proud of the quality and engagement that we see in the work of these fine graduating seniors. Now more than ever, a dedication to one's passion and an ability to rise to new challenges are the best investments for the future.

Please join us in celebrating the successful capstone projects at the upcoming Art History Capstone Symposium presentations and Studio Art Exhibition and Gallery Talks.

Felicia M. Else

Associate Professor, Art and Art History

Mark K. Warwick

Professor, Art and Art History

CAPSTONE 2016

ART STUDIO SENIOR PROJECTS

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EXHIBITION: APR. 27–MAY 15

RECEPTION: WED./APR. 27, 5–7 P.M.

GALLERY TALK: THUR./APR. 28, NOON

SCHMUCKER ART GALLERY

Senior studio art majors present their capstone projects in a variety of media.
www.gettysburg.edu/art





Maura B. **Conley**

Recently, I have become fascinated by flowers, a subject that I stayed away from for fear of kitsch in the past. I became inspired after having killed three flowering plants—it struck me that flowers are not simple, silly, little curlicues of nature. I began to realize that they are rather stunning fruits of successful plants that have fought hard and been gifted with very particular surroundings.

While my preconceived notions of flowers were becoming alien, I began to project myself onto them. The intersection of their practical use in nature, evolutionary pursuit of beauty, artistic temperament, and complicated environment became intriguing to me. I now paint them out of, in, and around abstract expressionist works that I created. I relate to the flowers as if they are humans with many traits that include the flower's strong neediness and their demanding both selfishly and selflessly from the universe to create beauty in the world.



Izzy, oil on canvas, 8 x 10 in.



Flow, oil on canvas, 12 x 16 in.



Caroline G. **Cress**

In my work, I aim to capture a fleeting moment that would otherwise be lost. I am not interested in creating an idealized image but rather an image that is beautifully imperfect. Painting scenes of European buildings and skies by drawing upon my semester abroad in provincial France is a retrospective process where my fond memories affect my work.

I paint with bright, expressive colors. Color is important in establishing the character of my work. I convey detail through color. I paint quickly and simply; fully realizing certain parts of the piece and leave others unfinished until I sense the work is complete. The initial thin application of paint is a reminder of the fleeting nature of each moment I am trying to capture. I reenter my work to add details through thicker applications of paint. The absence of certain details allows the viewer to focus on the piece as a whole and not as separate parts.

I am driven by an interest in capturing light and atmosphere. I also like to incorporate dichotomies into my work. I question what is foreground versus what is background as well as what is nature versus what is manmade.

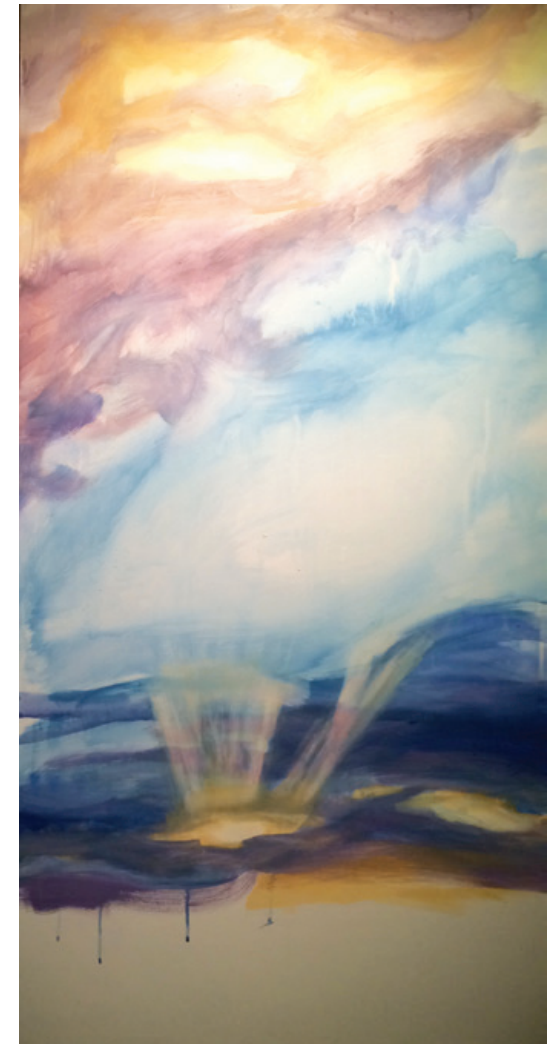


Cityscape, oil on wooden panel, 10 x 12 in.



Cityscape, oil on wooden panel, 18 x 12 in.

My hope is to leave the viewer with a sense of both peace and wonder that is gained through experiencing a new place. I want to affect viewers, not through the perfection of line and shape but through a satisfying combination of geometric and organic shapes created through my choices in color and brushstroke.



Sunset, oil on wooden panel, 2 x 4 ft.



Carolyn E. **McBrady**

My college experience has been an emotional roller coaster. My paintings share my happiness, shyness, insecurities, sadness and my feelings of being overwhelmed—and what it is like to step back and look at myself.

I am interested in depicting realism and the painting process. I want viewers (especially my peers) to understand the various influences that make us feel the emotions we do; whether it is schoolwork, body image, friends, significant others, family, etc. I have also incorporated inspirational quotes found on 'Yogi tea' bags that I enjoy a cup of everyday. They are words to live by and for a few years have helped me start the day feeling positive and strong.

By exhibiting my work, I am announcing my power to take control of myself, succeed, and reach my goals in my own way.

“ I want viewers (especially my peers) to understand the various influences that make us feel the emotions we do; whether it is schoolwork, body image, friends, significant others, family, etc.”



Shy, oil on canvas, 24 x 24 in.



Alesha R. Miller

Every person is the sum of everyone they've ever known and every experience they've ever had. A portrait can suggest a multitude of possibilities beyond the physical appearance of the human anatomy. The wrinkles set deep into one's forehead are more than just age, but are a result of moments of happiness, stress, anger, laughter, sadness. Raw emotion is an essential part of being human.

My paintings are portraits of people I know, others I have never met before, and self-portraits. I paint on wood, which is natural and unique, just like the subjects that I depict.

The paintings invite the viewer to create memories and experiences of the person in the portrait and allows the viewer to have a connection with that person. The process of creating these portraits has helped me to think more deeply about the people I encounter on a daily basis, and to be aware of my thoughts about others. We are all a part of this life that gives and takes whenever it pleases.

“The paintings invite the viewer to create memories and experiences of the person in the portrait and allows the viewer to have a connection with that person.”



Blue, oil paint on wood, 8 x 8 in.



Morning Companion, oil paint on wood, 9 x 12 in.



Emma S. Shaw

This series of illustrative linoleum prints, titled *The Lonely Witch*, harkens back to my early sketches as an artistically curious child. Since then, my interest in cartoons and animated films has grown into a full-fledged passion for visual storytelling and character-driven narratives. As I began to develop my prints, I found myself sketching character designs and images from nature over and over again. These initial doodles led to the conception of my own idea for an illustrated children's book, which I then used as the inspiration for these prints. The images are meant to provide a glimpse into a world that we, as viewers, can expand upon with our own imaginations. Through the art of printmaking, I was able to combine the illustrative quality of my designs with the meticulous process of carving away at linoleum blocks. The final product functions almost as a storyboard, and the images draw from key moments in the plot. Our melancholy and reclusive protagonist is forever changed when, during a walk in the woods, she stumbles across another young witch. The story focuses on the powerful effect of positive female relationships, as well as the importance of recognizing our inner strength and overcoming our anxieties in the process. While the original story was intended for children, these themes lend themselves to a wider audience of varying ages and backgrounds. The final result is graphic, monochromatic, and faithful to the sketches that inspired their creation.



The Lonely Witch, Linoleum Print with ink on paper, 9.15 x 13.5 in.



Eleanor E. Soule

The Structure Within

Growing up in a small town means going to school with the same people from kindergarten until high school graduation. During that time many people change, some in large ways and some in small ways, but the core of the person remains the same.

My dad is a carpenter, so throughout my childhood I grew up with the sights of wall studs and scaffolding, which allowed me to observe the structures, seeing the bones that would exist beneath the surface.

As I got older I began to apply this idea of structural framework to everything, even people. Often times there is a surface covering the bare bones or the core of what's underneath it. With my work I show this idea in ceramic form.

The importance of these rigid forms being created in ceramic and not a more naturally rigid material relates back to the human condition. Like clay, the core of a young person is especially malleable. They are easily influenced and taught to understand and conform to societal norms.

As we mature, the ideals we were raised with become a more rigid part of our being, yet this does not mean we are not capable of change. These vessels are created to appear as if they are made of many pieces. Any of these could be replaced with a new piece while still harmonizing with the original structure, changing part of the person but not their core.



Cup of Noodles, C/6 stoneware, December 2015, 5 x 3 x 3 in.



Katherine G. **Warwick**

While few of my pieces directly portray me, they are self portraits, not random abstractions.

I deal with and conquer anxiety on a daily basis, and my pieces portray the disorder I feel. Each piece covers a different source of stress and/or a different feeling I get when anxious. Through mixed media and chaotic brush strokes I convey the confusion and messiness that can occur. Each of the pieces also contains text, some sarcastic or vulgar phrases that would not be acceptable to say out loud.

I hope these pieces allow the viewer to relate to my discomfort, but they should also be viewed as slightly tongue-in-cheek. I try not to take life too seriously, and it is hard for me to make something completely serious about myself.

“ Each piece covers a different source of stress and/or a different feeling I get when anxious. Through mixed media and chaotic brush strokes I convey the confusion and messiness that can occur.”



Sunday Drive, Acrylic on Canvas, 24 x 24 in.



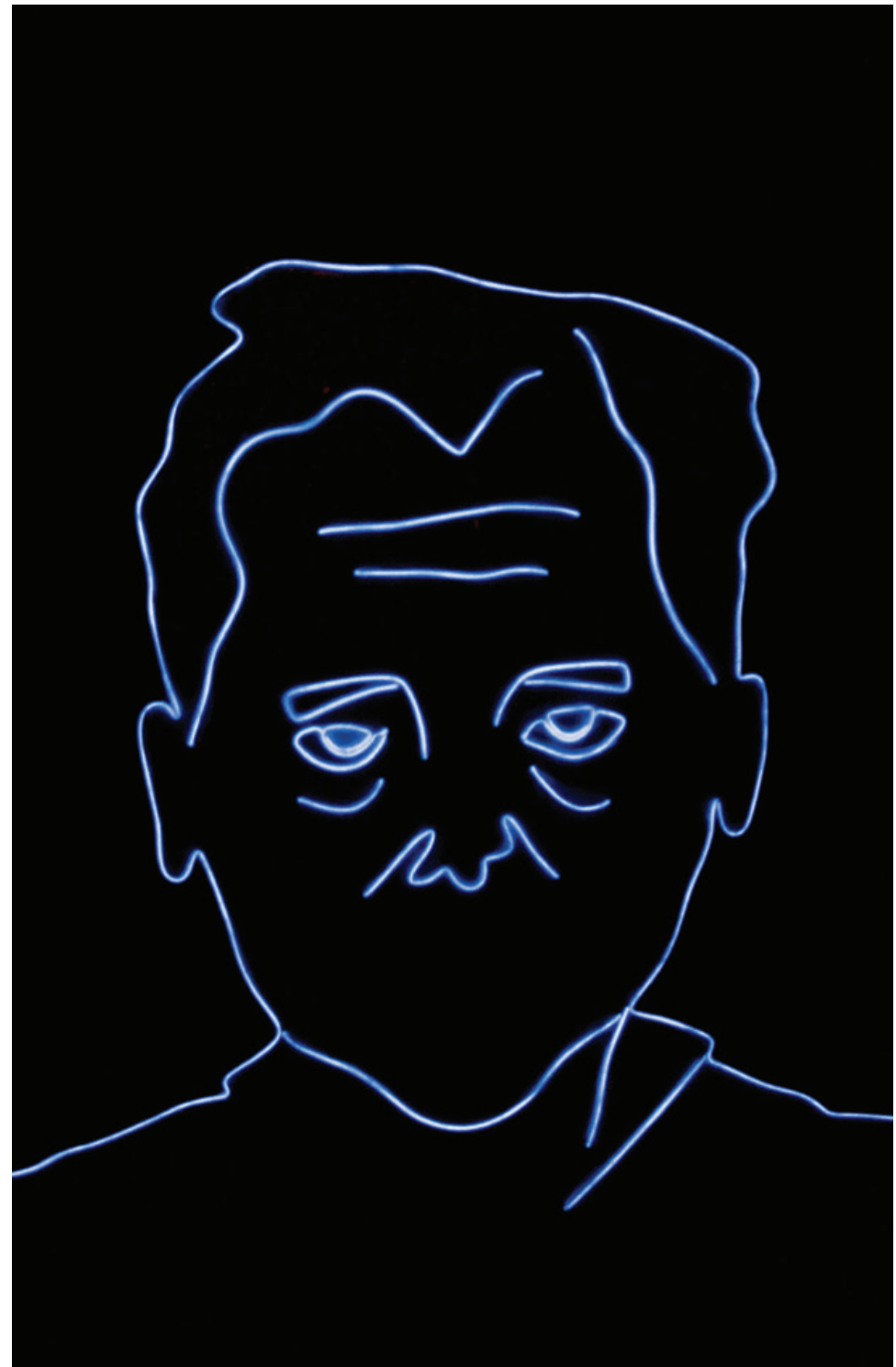
Rebecca T. **Wiest**

When creating this body of work my attention was continually fixated on how each piece interacts with the viewer.

Each of these pieces are constructed with electroluminescent wire. This wire forms a circuit, outlining a drawing unidentifiable to the viewer. Each circuit is completed by the viewer's touch, triggering the wire to light and reveal the drawing.

With this work, my intentions are to highlight the viewer's participation in generating the drawing and their reaction to the implications the artwork they have made appear is making. My hope is for the viewer to focus on why they experience the response they do, and how that reaction may influence their viewing of the next piece.

“Each of these pieces are constructed with electroluminescent wire. This wire forms a circuit, outlining a drawing unidentifiable to the viewer.”



Untitled, electroluminescent wire, 20 x 30 in.

CAPSTONE 2016

ART HISTORY SENIOR PROJECTS

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PRESENTATIONS SYMPOSIUM

WED./APR. 20 • 4:30–6:30 P.M.
LYCEUM, PENN HALL

Please join the Art and Art History Department for a stimulating and engaging series of 15-minute research presentations with images by the Art History seniors. Refreshments will be served.

www.gettysburg.edu/art





Deirdre E. **D'Amico**

Salvador Dali:
Fetishization of the Female
Body in Fashion and Design

In the mid-thirties, Surrealists began exploring mediums beyond canvas in order to convey their ideas of the female body and further promote their movement. For Dali, he began experimenting with fashion, interior décor, furniture and jewelry. He teamed up with experts in the field including Italian fashion designer Elsa Schiaparelli, poet Edward James and goldsmith Henryk Kaston, and created one-of-a-kind pieces that both shocked his viewers and kept them wanting more.

This thesis explores Dali's fetishization of the female body and how that came through in the art and designs he made in the 1930's through the 1950's. More specifically, I have carefully chosen several examples that best exemplify his work during this time. He created a dress with an image of an enlarged lobster, a sofa in the shape of actress Mae West's lips, and a monocle eye, adorned with white diamonds and a ruby. Dali used fashion, interior décor, and jewelry as an alternative medium to further explore the Surrealist fascination with the female body.

“He began experimenting with fashion, interior décor, furniture and even jewelry.”



Rebecca S. **Duffy**

New World, Old Markets: Ceramics and Identity in Early Colonial Mexico

Art History

Located at the crossroads of the Pacific and Atlantic maritime trade routes, Mexico's role as a major site of cultural interface between the West, the East and the New World was recorded in the changing ceramic material, craft and style. Upon the establishment of New Spain in 1521, Mexico was introduced to European decorative ceramics including maiolica and luster techniques as well as the highly coveted Chinese blue and white wares. As demand for ceramic tableware continued to trend in European markets, the city of Puebla quickly established itself as both the center of production and the emerging style. This Mexican style quickly became renowned in its own right, competing in the same markets sought by its influencers. This study will analyze scientific data in conjunction with art historical techniques and literary sources to build upon earlier scholarship and weave an even more complex narrative of cultural interaction, market preferences, and most particularly, hierarchical power dynamics during the early colonial period. For example, consideration of the intention behind the internalization of iconographies, will not only reflect cultural interactions, but also the types of relationships and the extent of the influence on the emerging identity of colonial Mexico. Moreover, the work not only discusses the Puebla style in the context of its witness to cultural interface but also considers its active role in the shaping and organizing of economic structures and emerging group identity in New Spain.



Lebrillo (Basin), early 18th century, tin-based earthenware, cobalt in-glaze paint, 15 x 42 cm., Puebla de los Angeles, Mexico, Mexico City: Franz Meyer Collection.

“This Mexican style quickly became renowned in its own right, competing in the same markets sought by its influencers.”



Megan R. Haugh

Behind the glass:
contributions of Chihuly's
master craftsmen

Dale Chihuly leads the avant-garde in glass-blowing as a fine art in the United States. His passion for color and the unparalleled beauty of nature have inspired his unique work since he enrolled in the nation's first glass program at the University of Wisconsin in the 1960s.

In 1976, Dale was involved in a car accident that altered the course of his artistic career. Ironically, shards of glass from the broken windshield cost him his left eye, and consequently his depth perception. Upon recovery he was still able to act as gaffer, or head glass-blower, in his workshop. A few years later, however, the artist suffered a shoulder injury from a bodysurfing incident that, along with his vision loss, physically prevented him from continuing to blow glass.

In order to continue production of his work, he hired an army of assistants and craftsmen to work under his direction. Dale now makes paintings and drawings that are interpreted by his team, who carry the ideas out and produce the final product: beautifully crafted, unique masterpieces of colored glass. He has employed many talented artisans over the years, including Lino Tagliapietra, William Morris and Pino Signoretto. Despite the undeniable truth that these craftsmen put forth significant effort and skill in order to create these pieces, they are rarely given individual credit or praise for their contributions to the work. This research aims to shed well-deserved light on these master craftsmen, and to question what it means when an artist puts their signature on a piece of work.

“Dale now makes paintings and drawings that are interpreted by his team, who carry the ideas out and produce the final product: beautifully crafted, unique masterpieces of colored glass.”



Molly R. Lindberg

Dutch Wealth and Pride in the Tabletop Still Lives of Willem Claesz Heda

Willem Claesz Heda's extensive *oeuvre* of tabletop still lives paints an image of what it meant to live in Haarlem during the Dutch Golden Age. The broken *roemer* wine glass and turned over vessels highlight the brevity of life and create a more complex story. Though they were amidst the Eighty Years War, there is no sense of this burden in his works. Rather, we see a display of luxury commodities that show the expansive maritime trade network the Dutch were able to create and control. Consider my muse for this research paper, Heda's *Banquet Piece with Mince Pie*. Painted in 1635, this *trompe-l'oeil* style painting includes a long list of goods such as salt, pepper, olives, oysters, and the iconic peeled lemon, to name a few. They were able to acquire these goods through domestic trade and trade with the rest of Europe as well as through the establishment of the East India Company and the West India Company. Because of the Dutch ability to capitalize on the redistribution of goods, these commodities transcend their monetary value and become a source of national pride. In my thesis, I will track the changes in Heda's paintings over time that show a shift in the trade market and a solidification of cultural ideals. Hung in the major rooms of the wealthy merchant class, these paintings became a sort of commodity in their own right. The exclusivity of art dealing and the guild system make these tabletop still lives truly a source of household and national pride. The objects Heda painted employing hyperrealism not only reflect his skill as an artist, but also the self-confidence of the bustling city of Haarlem and the Dutch Republic.



Willem Claesz Heda, *Banquet Piece with Mince Pie*, 1635, oil on canvas, 106.7 x 111.1 cm, National Gallery of Art

“Hung in major rooms of the wealthy merchant class, these paintings became a sort of commodity in their own right.”



Kelly A.B. Maguire

William Morris: Capturing Natural Beauty in the Face of the Industrial Revolution

The protean William Morris is best known for his role as a founding father of the Arts and Crafts Movement in England. England was the first to experience the benefits, as well as the ramifications of a modern world and with that was a realization that technological progress did not necessarily guarantee a widespread improvement to daily life. This consciousness led to a campaign for social, industrial, moral and aesthetic reform. The Arts and Crafts movement is one facet of this campaign; Morris and his colleagues reacted artistically, pushing for a sense of honesty of construction and continuity of medieval traditions, placing value on hand-crafted work. Morris's role in the Arts and Crafts movement is invaluable due to the large contributions he made philosophically, artistically and as a writer. His influence was strengthened even further by the deep relationship he had with nature. This appreciation for natural beauty was Morris's largest and most

“As illustrated in his writings and art, he yearned for a utopian society where art and life functioned simultaneously, eventually creating an environment that could thrive on mutual fulfillment and progress.”

constant source of artistic inspiration. Morris's understanding of nature surpasses the point of being observational and becomes a true appreciation; he respects the power that it harnesses and how weak man is in the face of it; while simultaneously he is in constant awe of its transforming beauty.

As illustrated in his writings and art, he yearned for a utopian society where art and life functioned simultaneously, eventually creating an environment that could thrive on mutual fulfillment and progress. There is only one place where all of these facets of his beliefs exist: The Red House, completed in 1860, in Bexleyheath England. This house built by architect, Philip Webb, and designed by Morris is a microcosm in which all of his political beliefs, social ideals, and artistic principles were manifested and survive to this day. By exploring specific elements of the Red House one can begin to understand the complex relationship between Morris's past, personal writings, beliefs and artworks. Ultimately, providing a glimpse into his lofty and theoretically ideal but unattainable utopia.



William Morris, *Apple*, Wallpaper from hand woodcut blocks, 1877
collections.vam.ac.uk/item/O248637/apple-wallpaper-morris-william



Lucy K. Riley

Niki de Saint Phalle: The Female Figure and Her Ambiguous Place in Art History

Niki de Saint Phalle had a fearless approach in her representation of women and her invitation of audience interaction. From 1930 to her death in 2002, she lived through the years of male-dominated art movements such as Abstract Expressionism, Pop Art, and Neo-Dada. Saint Phalle provided a unique treatment of the female figure through drawing, painting, writing, found object sculpture, large public sculpture, and installation. She created a series of female figures called Nanas in the 1960s that depicted her idea of feminine beauty; the proud, voluptuous figures were full of joyful movement and bright colors. These energetic works grace the public spaces of various countries from Japan to Italy to the United States. They are portrayed in active poses, breaking free from the passive role that has traditionally characterized the female figure. Her largest Nana figure, the controversial and temporary installation of 1966, *She—a cathedral* is especially significant in how essential the audience interaction is to the piece. Saint Phalle's consideration of the female figure will be compared to other prominent artists of the time and will be analyzed as to how they fit into the time period, and how her work was publicly received. Furthermore, the question of how Saint Phalle's version of what makes a woman beautiful, useful or significant will be examined. Saint Phalle's identity as female artist, as well as her inter-nationality, contributed to her somewhat ambiguous place in art history. Her artwork as a whole can be categorized in many different movements such as Neo-Dada, Pop Art, Folk Art, Outsider Art, Nouveau Realism or overall avant-garde. This paper will attempt to find a cohesiveness within the place of Saint Phalle as an artist, focusing specifically on her Nana figures, in order to highlight the possible reasons for her lack of recognition within feminist art history.

“Niki de Saint Phalle had a fearless approach in her representation of women and her invitation of audience interaction.”



Rebecca Duffy, Leon, Nicaragua



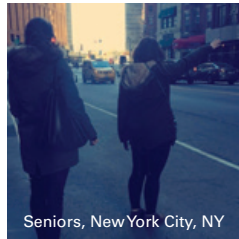
Art History Methods Class at Gallery Opening



Alesha R. Miller, Philadelphia Museum of Art, PA



Caroline G. Cress, Aix, France



Seniors, New York City, NY



Carolyn E. McBrady



Lucy Riley, NYC, NY



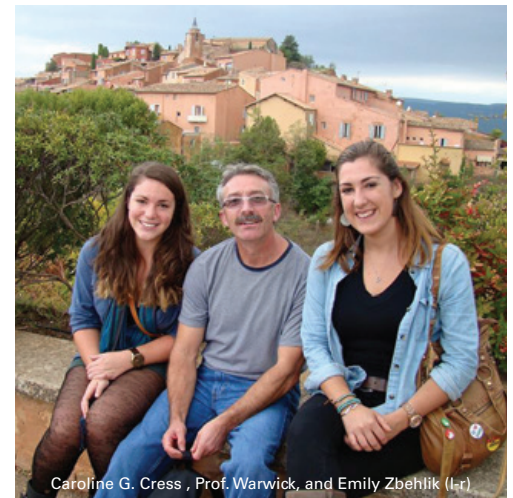
Emma Shaw, Aix, France



Prof. Else and seniors, New York City, NY



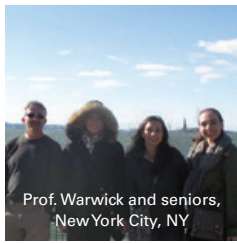
Prof. Else and seniors, New York City, NY



Caroline G. Cress, Prof. Warwick, and Emily Zbehlik (l-r)



Prof. Egan and Rebecca Duffy, Schmucker Art Gallery



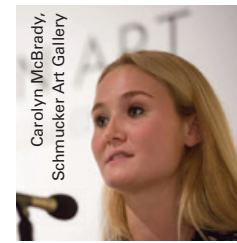
Prof. Warwick and seniors, New York City, NY



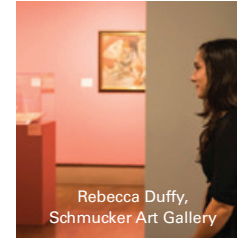
Carolyn McBrady, Aix, France



Kelly Maguire, Dame De La Garde, Marseille, France



Carolyn McBrady, Schmucker Art Gallery



Rebecca Duffy, Schmucker Art Gallery



Seniors, New York City, NY



Lucy Riley, Fundació Joan Miró, Barcelona, Spain



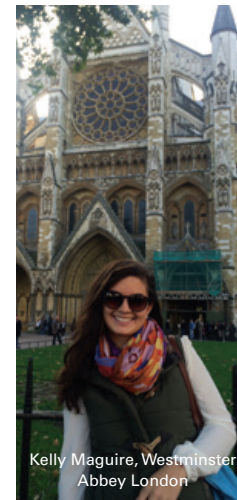
Caroline G. Cress



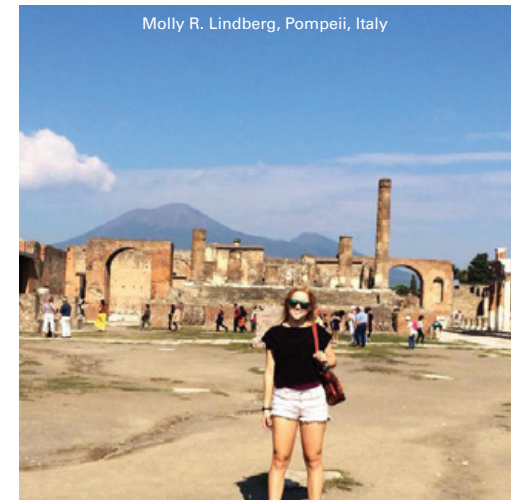
Profs. Sun, Gebhart, Else, and Warwick (l-r)



Alesha R. Miller



Kelly Maguire, Westminster Abbey London



Molly R. Lindberg, Pompeii, Italy



Prof. Warwick and seniors, New York City, NY



Seniors, New York City, NY



Megan Haugh, Schmucker Art Gallery

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