

Studio Girls

Orelia Dann

Marisa Dukowitz

Nicole Eicher

Moira Fratantuono

Cassie Gurbisz

Kathleen Harrigan

Suzie Loata

Jean Macaluso

Cory Perewiznyk

Asheton Phinney

Alexandra Thayer

No matter how surprising the outcome, the internal process of making art is evolutionary, shaped by intuition and logic. With any such long-term process, it can be difficult to assign beginnings or endings, but for these young artists, this exhibition and catalogue represent both. The sometimes agonizing arrival at a "finished product" begs the start of the next cycle. For now, only these materials, applied in these specific ways, co-exist, enhance, and help define their ideas. This is accomplished and provocative work that expresses ideas through the range of choices available to a contemporary artist.

The catalogue and exhibition document moments in the work of the senior studio art majors. "STUDIO GIRLS" refers to the members of the senior art majors seminar, all of whom happen to be women.

WARD DAVENNY
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Dickinson College

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April 29 – July 2, 2005

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THE TROUT GALLERY
Dickinson College

Orelia Dann

Growing up in the Midwest and Germany, I have perceived particular tensions between the individual and the moral/ethical expectations of society. The German art tradition has presented these tensions in the context of the grotesque, often in the form of prints. I do not want to have my art read as moral judgments, but viewed as natural or instinctive reactions to circumstance and nature.

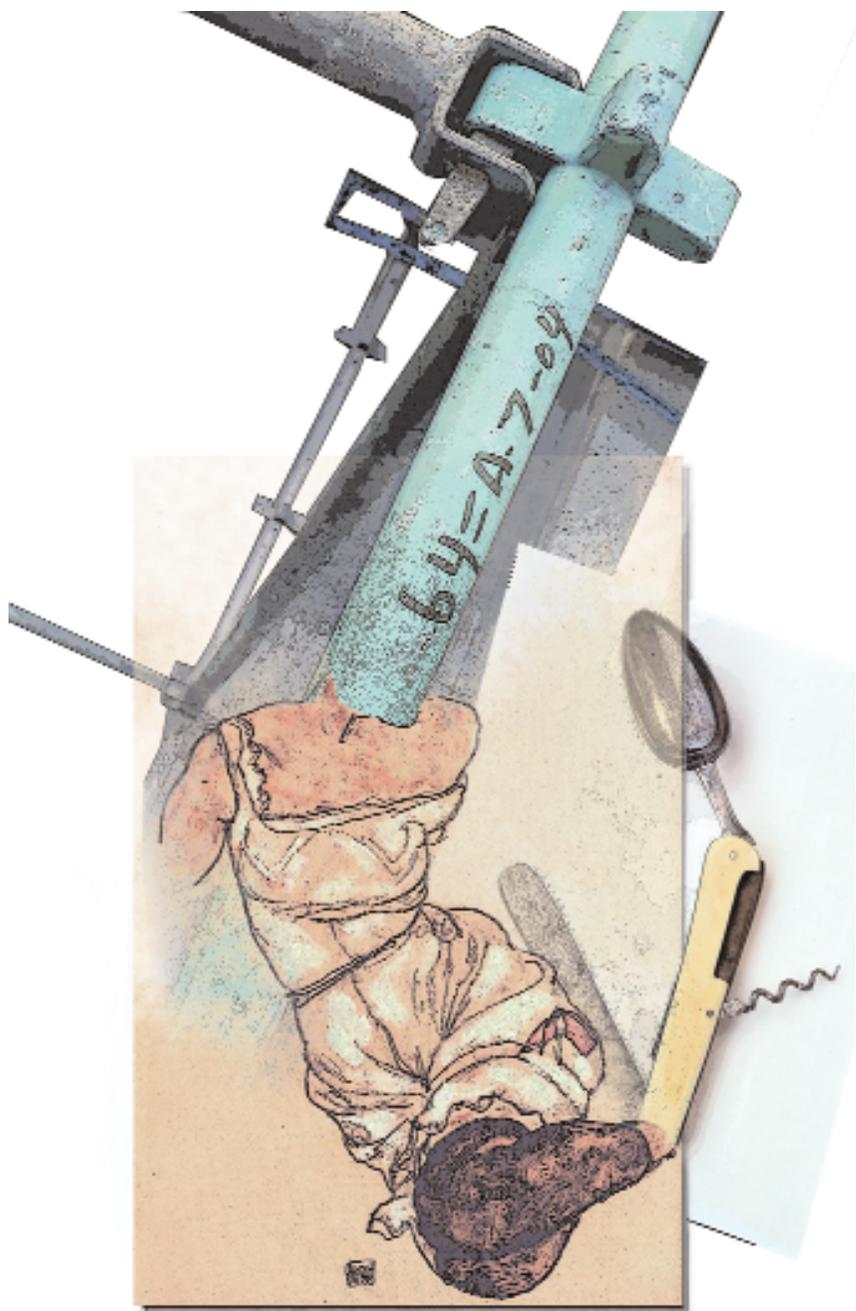
Body, 2004
Woodcut
24 in. x 20 in.



Marisa Dukowitz

My long fascination with the figure drawings of Egon Schiele is the basis for this series of collages. By rendering photographs of diverse landscapes and scanning letters from my German ancestry, I have created dream-like environments—an alternative universe for each of Schiele's figures.

Untitled, 2005
From the *Mation Series*
Pigmented ink on paper
17 in. x 11 in.



Nicole Eicher

My work is a kind of sociology with its inspiration lying in observing people and their idiosyncrasies. I play the part of the storyteller, creating works that lend themselves to narratives that are about interactions with my surrounding community. My ultimate goals are to give the viewer the freedom to size up and take in the subject in its entirety by erasing any societal restraints on “staring” and avoiding invasive social interactions.

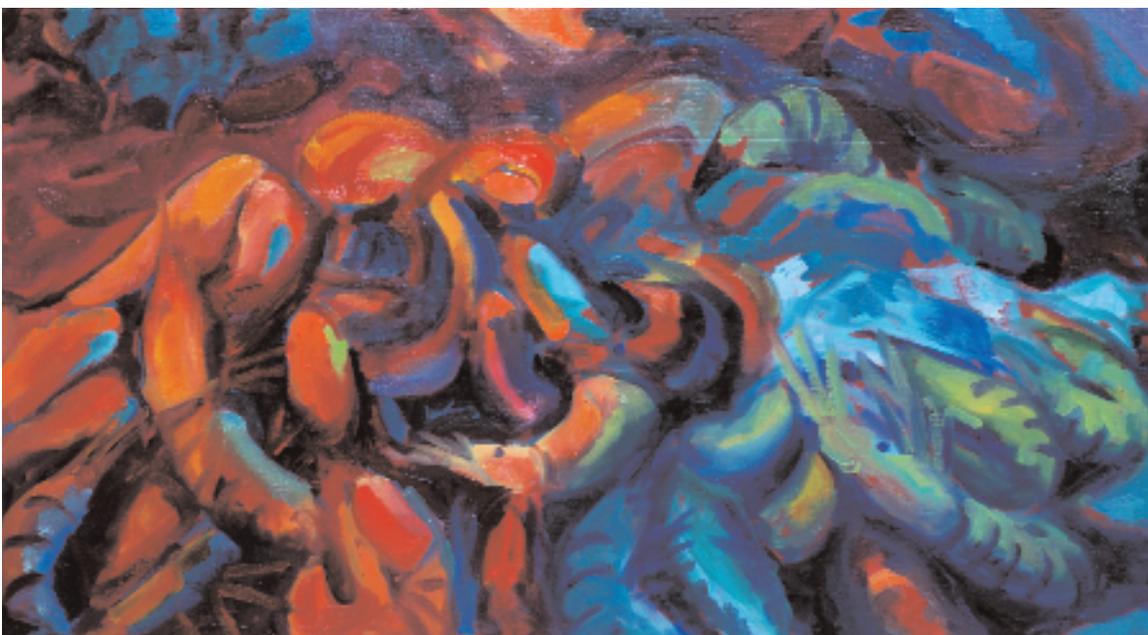
Photobooth, 2005
Pigmented ink on paper
29 in. x 42 in.



Moira Fratantuono

I simplify my subject matter through abstraction. This process allows me to expand upon the underlying tensions created by the interaction among colors, or the contrast of dark and light. At times I use photographs as a starting point; at others I paint directly onto the photograph, thereby creating a multi-layered image.

Shrimp, 2005
Oil on canvas
14 in. x 26 in.



Cassie Gurbisz

The goal of my work is to encourage viewers to examine things that would normally be overlooked, to draw attention to something unexpected within the ordinary. In the same way that roadkill decomposes, roadside litter also disintegrates under the weight of natural elements and oncoming vehicles. As with an archeological find, these pieces of waste become more than discarded objects, assuming an intriguing aesthetic condition.

[Emil and Tamar Weiss Prize in the Creative Arts](#)

Untitled, 2005
Oil on cigarette box
4.5 in. x 3.75 in.



Kathleen Harrigan

I am drawn to the physical nature of clay and the transformation it undergoes in becoming pottery. Although the process is methodical, the result is often a surprise; it is a tangible product of my ideas and labor that is unique each time. I enjoy working within the confines of functional ceramics. Through the use of patterns that intentionally enhance or play off the established form, I strive to make pottery that is both functional and visually engaging.

Number 1, 2005
Black underglaze on
low-fire earthenware
15 in. diameter



Suzie Loata

In painting the individual during an intimate moment, I activate private, solitary spaces as public experience. I seek actual psychological exploration of multi-dimensional individuals on a two-dimensional plane. It is ultimately a collection of confrontations between the engaged viewer and painted individual serving as both image and reflection.

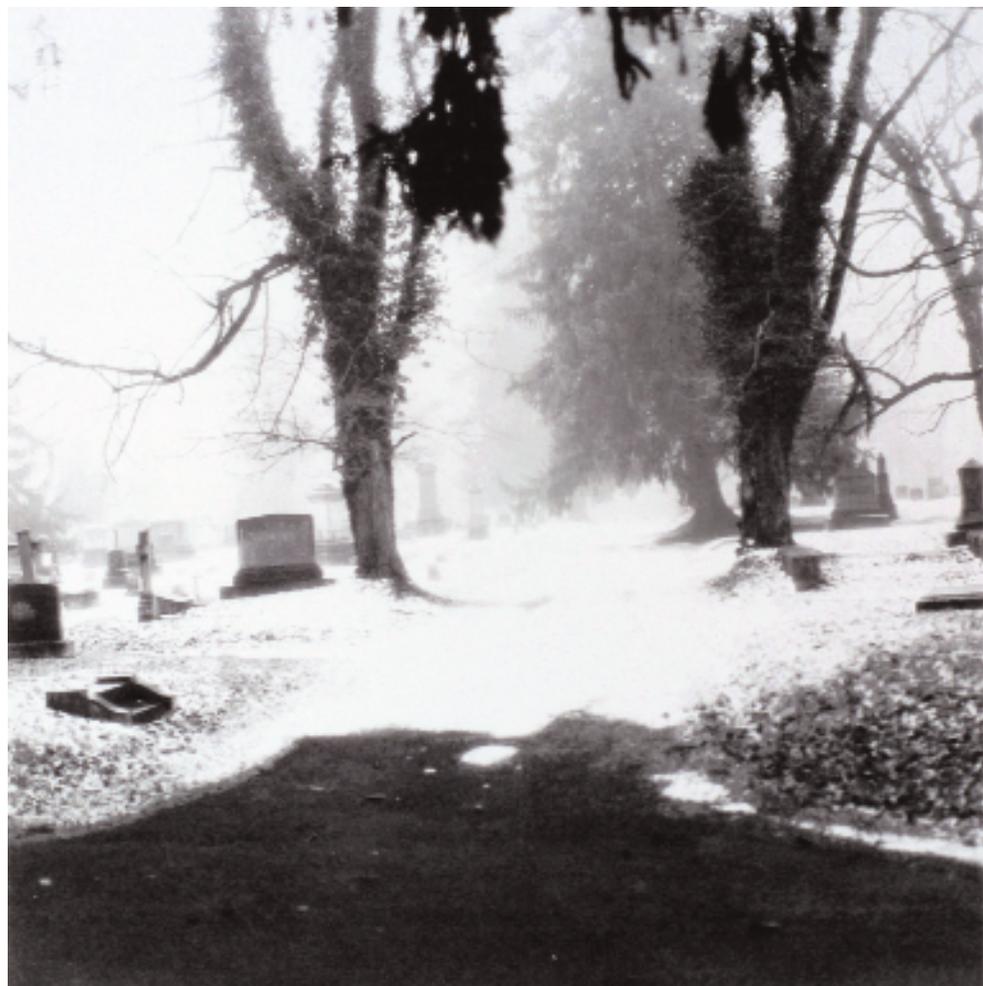
Untitled, 2004
Oil on canvas
32 in. x 22 in.



Jean Macaluso

When I photograph, I try to express a sense of loss from a past that still inhabits buildings, structures, or places. I want to evoke an emotional response rather than a depiction of fact and strive for these unseen histories to provide a new atmosphere for contemplation. The use of mirrors as a matrix can reflect the viewer's image, including them in the experience in an unexpected way.

Cemetery #1, 2005
Gelatin silver print
16 in. x 16 in.



Cory Perewiznyk

I enjoy reflecting on everyday occurrences within a daily routine that may seem dull in their necessity, or that come and go too quickly to recognize. We try our hardest to just get through the task or situation and onto something better. The time spent is seen as in transition and therefore insignificant or dead, time we don't account for. I like to suspend these times in drawings, attempting to acknowledge the value of the time we spend in transition, using life and memories as my visual sources.

Dashboard Confessionals, 2005
Paint stick on paper
49 in. x 53 in.



Asheton Phinney

As a poet, I diligently sift and select words to assemble into lines, stanzas, and finally, finished works. Writing is like completing a jigsaw puzzle because each line, each puzzle piece, can transfigure the meaning of the previous one(s) as I seek to establish an overall experience. I create my art in the same way; simultaneously abstracted and representational images become the words and lines of “poems” which, like any sonnet, villanelle, or free verse poem I may write, strive for rhythm and truth.

Clutter, 2005
Cut paper
58 in. x 41 in.



Alexandra Thayer

My sources of inspiration come from nature and the experience of one's environment. I'm interested in places, or parts of places, which surround us daily, yet we don't always see. I use the camera as a source of documentation for different experiences. Though I use space, perspective, and texture as the main tools in my work, I concentrate on reassembling the environment to make the viewer see the commonplace differently. Through the technique of collage and cropping, I assemble composite images by reordering and abstracting the original context.

Untitled, 2005
Pigmented ink on paper
44 in. x 29 in.



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