

BOY

BYE

BRING YOUR OWN EVERYTHING

BY OE

FROM TO
APR 19 **MAY 19**

2024

BRING YOUR OWN EVERYTHING

**SENIOR
STUDIO ART
MAJORS**

**2024
THESIS
EXHIBITION**

CARSON ARP

JESS BERGHOFER

DOMINIQUE DORIAN

NAIM EZEKIEL

KAI LEMIS

JOSHUA MANZO

DEVIN ROSSI

EDEN SANVILLE

IAN SPURRIER

THE TROUT GALLERY

THE ART MUSEUM OF DICKINSON COLLEGE



BRING IT ON!

The title of this year's Senior Studio Art Majors Thesis Exhibition, *Bring Your Own Everything*, responds to the diversity of creative methodologies, materials, and individual themes that the nine graduates — Carson Arp, Jess Berghofer, Dominique Dorian, Naim Ezekiel, Kai Lemis, Joshua Manzo, Devin Rossi, Eden Sanville, Ian Spurrier — explored over the past year. Working independently in semi-private studios on campus, these emerging artists not only investigated and developed their individual studio practices, but also converged as a class through the discussion of shared readings, group critiques, fieldtrips to museums and art galleries, and a variety of exhibition experiences. Coupled with a teaching model where all studio art faculty contribute to the oversight of the yearlong senior seminar, this capstone exhibition is the culmination of an intense collaboration where everybody has to bring something! Energy, Emotion, Enterprise, Endurance, Excitement — and even a little bit of Enchantment — are typically required when making art. This group of students brought all of these and more.

Anthony Cervino
Professor of Studio Art



BRING YOUR OWN **BY**
OELEGY

CARSON ARRP

Much of my work is rooted in experimentation. Though I have experience in photography and drawing, painting is new to me. Over the past year, I have been slowly developing my understanding of painting, specifically color interactions, as well as other formal elements of the medium such as composition, weight, and atmosphere. In addition to experimenting with various methods for applying paint to paper and canvas, the thematic focus of my work has also changed repeatedly. When I first started, I painted abstracted bodies and was looking to practice a combination of technical and expressive gestures in acrylic paints. Over time, I made more narrative works that depicted specific difficult moments from my past relationships and focused on the often electric tension between bodies. More recently, I have been making paintings that again explore my past, but that also reflect the intimate connections I once had with particular people. Specifically, I am interested in portraying memories that recall feelings of guilt and regret. Painting gives me a great amount of freedom in how I present these emotions, and I enjoy the challenge of working with imagery that balances representation and abstraction.

My interest in process has changed significantly over this past year. In my early painting with acrylic, I would only use a scraping tool to apply paint to paper. This method allowed me to make broad strokes with the paint that felt very expressive.

Having a very rigid physical tool to work with also helped me develop a range of textures within the paintings that conveyed much of the emotion I was feeling. For example, a sense of aggression might emerge when I scraped away at the paint. Likewise, I felt I also could manifest a feeling of peace and calm through slow and smooth motions. This investigation of paint application was a great learning experience for my practice. As I shifted to oil paints, I moved away from the scraping tool and instead used a selection of brushes. I now experiment with more traditional techniques of oil painting through brushwork. I continue to develop a more controlled hand to create finer details as I explore imagery somewhere between specific representations and expressive abstractions.

I see my paintings as similar to elegies in poetry. Historically, elegies are poems of contemplation that typically lament a deep loss. This similarity especially is evident in how my work is ultimately a reflection of my past, and the parts of my relationships and myself that I view as lost. Within my artistic practice I try to create honest and vulnerable representations of this exploration around the emotions associated with loss. Ultimately, I hope to depict the notion of vulnerability as being both beautiful and necessary for forging connections between individuals.



Bodily (Conversation)
acrylic paint on paper
33.5 x 22.5 in.



Bodily (Fetus)
acrylic paint with
black and white
charcoal on paper
22.5 x 8.5 in.



Bodily (Impending)
acrylic paint with
black and white
charcoal on paper
17.5 x 12 in.



Stale Legs
oil paint on paper
27 x 22.5 in.



***I live with it, but I don't
make a home out of it***
oil paint on canvas
18 x 14 in.



The Flash of a Camera
oil paint on canvas
24 x 16 in.



Finished
oil paint on canvas
30 x 26 in.



Overconsumption
oil paint on canvas
30 x 30 in.

BRING YOUR OWN **BY** **O** ENDURANCE

JESS BERGHOFER

I am enamored with the process of woodworking. In some of my artworks, I glue several pieces of pine and oak together and then carve the surface with a Dremel tool to create a low-relief sculpture reminiscent of a 3D topographic map. In other works, I incise designs and images into found planks of wood to draw or write with chisels. Still in other sculptures, I have hand-carved forms that are recognizable, but which seem surprising to encounter when represented in wood — such as wooden bows. I love the seemingly endless potential of woodworking.

My interest in exploring wood as a medium is highly personal. I grew up in New Jersey on four acres in the middle of the woods. When I was younger, I would do little home projects with my grandfather. Later, I took woodshop in high school. These experiences helped me feel very comfortable with the material and the machinery required to cut and form wood. I like the challenges of woodworking, especially how wood is both malleable and rigid.

Over the past year, I have borrowed from different pockets of my life and upbringing to inform my studio practice. For example, I was born in Magnitogorsk, Russia and was adopted when I was a baby by a single mom. As a child, playing with Matryoshka dolls and practicing script in the Cyrillic language was critical to developing my sense of self. I have been studying the Russian language since I was in the 5th grade and am a Russian Studies minor at Dickinson College. Learning about where I came from is something that has been very important to me and strongly influences the artwork I make. Though my personal history is very important to the concepts that drive me to make art, ultimately, the material challenges and experience of woodcarving are what excite me the most.





Holy Rowers

carved found wood that was
formerly part of a church pew
64 x 8 in.



Holy Rowers
(detail)

carved found wood
that was formerly part
of a church pew
64 x 8 in.



Big Spring Road
carved and stained pine
48 x 10.5 in.

Series: 276
carved, stained and painted
ash, cut from my backyard
by my grandfather
approx. 13.5 in. diameter





West Mountain Road
carved and stained oak, pine, and ash
32 x 29 in.



Pigtails
carved and stained oak
12 x 10 in.



BRING YOUR OWN **BY** **O** EXCAVATION

DOMINIQUE DORIAN

I enjoy the ambiguity that is permitted by abstract art; it often evolves to embody nuance. The types of shapes I use in my paintings tend to toe the boundary between geometric and organic, and I often find ways to isolate elements that feel essential to both types of formations. When I work, I think of ecosystems, of how small systems interact with larger systems, and how artifice interacts with entropy and with evolving ecologies. Observing a transition, a visual and temporal bleeding point excites me and often inspires the work.

I am influenced by Post-Impressionist notions of color, composition, and abstract handling of paint. I aim for my work to add a sense of dimension and dynamism to whatever space it occupies by creating layered, colorful compositions. My color interactions demonstrate that within similarities one can always find an abundance of variation. It's a testament to diversity, to intersectionality, of complexity, and of connectedness. I am often driven to obscure the human hand in my mark-making. I aim to imitate a broader-scale viewpoint through my use of abstraction, something that evokes the effect of the "hand of time" more than my own.

I find myself particularly interested in studying the expression of light — natural or artificial — through its interaction with color. The goal is often to use color to amplify light refraction, using layers of watered-down acrylic paint chromas. Thinning down paint and dripping it onto the canvas while laid flat on the floor allows the movement of the pigments to be frozen slowly in time as the water evaporates. Thicker mixtures of paint create surface texture, contrast, and shadows across their hazy atmospheric backdrops that then can be read as an abstracted representation

of weather and terrain. Residues and strata from contemporary life stick to and sink into the matrix of paint. Paint takes many forms in my studio, but it never just "goes away." Dried paint gets peeled off tools, palettes, plastic scraps, and insides of cups to be stuck into more paint on a canvas. I spray water from a spray bottle. I use a sponge to soak up a pool of paint, then blot it into other areas. Sometimes it's a process of destruction, breaking in, wearing down surfaces similarly to natural processes of aging and weathering. Other times, my process can be more of what I consider a layered, reverse excavational approach to the picture frame. In archaeological field work, your canvas is the trench, and each layer of paint is a context. The lower, the older. Each one is like a frame in a roll of film.

The work also draws upon the current era of the consumerist realist landscape by fusing Pop Art source material with Abstract Expressionist grounds and technical handling. My compositions resemble vague imprints of my memories growing up in Los Angeles, where the bustling arts and entertainment industries constantly shift the visual and social landscape in a way that blurs the line between art and artifice. The persistent exchange and interchange of art means that concepts constantly get fed from one medium to another, and material culture starts to take on a form in which the distinctions are less clear between the appreciation of art and the consumption of commodity. My work is, in a way, a rebirthed and abstracted still life, attempting to depict how it feels to live immersed in today's economies of scale. More specifically, I'm interested in how the history of extraction, production, and transportation of our everyday items is one of the most relevant avenues for understanding inequalities inherent in our social structures.



Water Mark
acrylic on canvas
28 x 32 in.



Commodity Fetishism
acrylic on canvas
30 x 30 in.



No Work Done Today
acrylic on canvas
30 x 30 in.



Primavera
acrylic on canvas
8 x 8 in.



The Icicle Melts
acrylic on canvas
30 x 30 in.



No Reflective Surfaces
acrylic on canvas
30 x 30 in.

Not a Hoarder Just an Artist
plastic, acrylic on canvas
12 x 8 in.



Mixed Bag
acrylic on canvas
30 x 30 in.



BRING YOUR OWN **BY** **O EXPERIENCE**

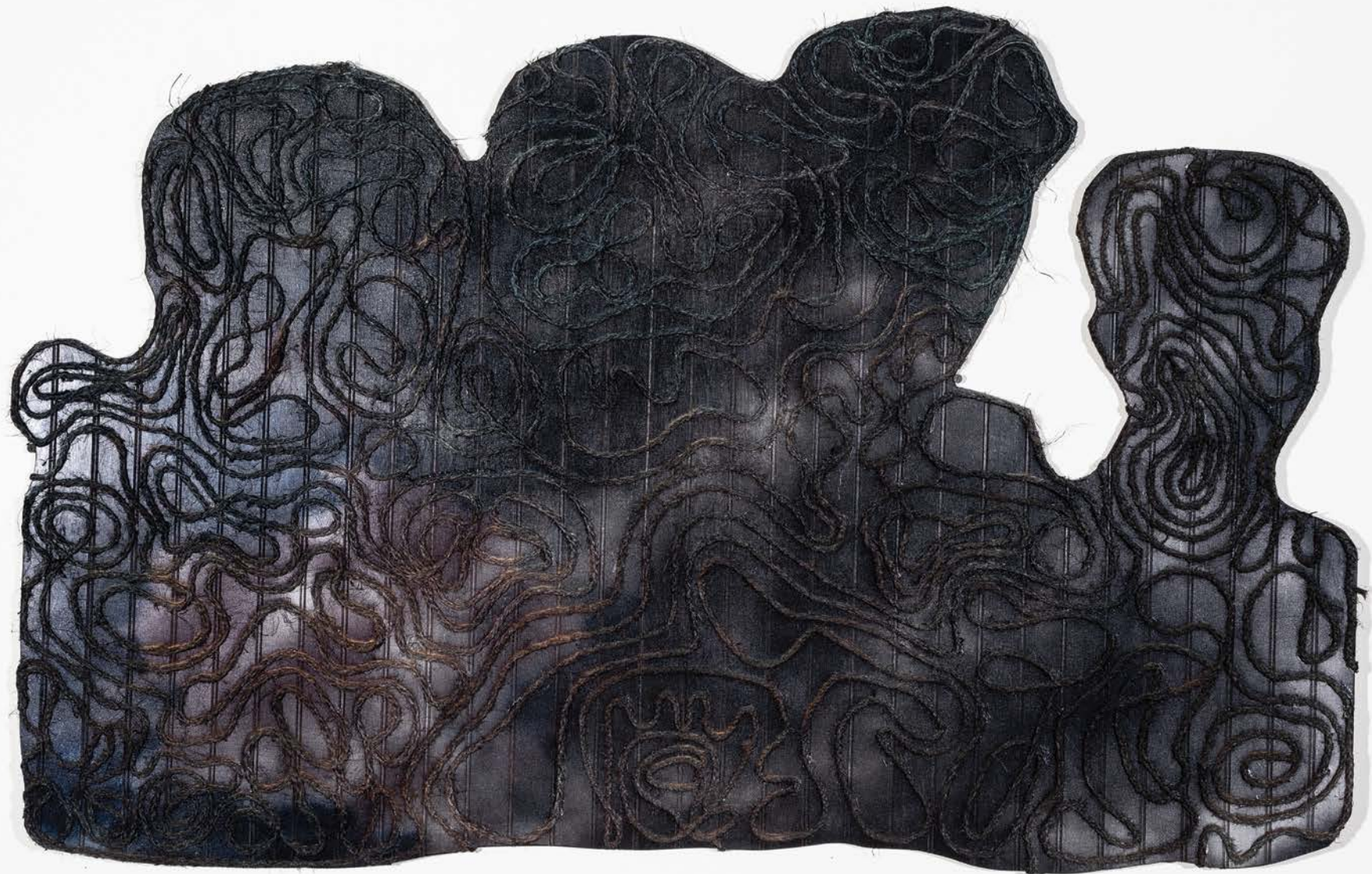
NAIM EZEKIEL

Pride and Legacy. These words capture the essence of what my work is about in simple terms. The pride I feel for my people, my heritage, and the legacy they have left for me that I now contribute to and carry on, but also the legacy I will leave for those who come after me. This is what simultaneously fuels my work and what it's about. At the same time, my art is an intimate reflection of my life experiences, intricately weaving together the threads of my culture, gender, and history, with my imagination, hopes, and desires. Everything I create is an invitation — a door to explore, question, and celebrate the profound diversity of Black experiences. My mixed-media approach through assemblage, painting, drawing, and sculpture equips me with a diverse range of tools at my disposal to express these themes in multidimensional ways.

Out of all the mediums I work with, collage plays a central role in my practice, serving as a metaphorical tool for assembling disparate elements to bring about both clarity and complexity. Through the juxtaposition of often discordant images, textures, and symbols, I construct visual narratives that reflect the multifaceted nature of my heritage and personal journey. Each fragment suggests aspects of my inner world and perspectives, offering a unique lens through which I make sense of the world around me. Together, they form a rich tapestry of identity, enabling a nuanced exploration of themes of pride and legacy. Furthermore, collage serves as a vehicle for exploring the interplay between legibility and disorientation. While the act of piecing together fragments may offer moments of insight and understanding, it also introduces a sense of ambiguity and confusion. This duality adds depth to my work and engages with the tension between order and chaos, familiarity and estrangement. My other paintings and drawings serve as direct channels for expression that aim to connect and contribute to

a larger narrative that is more universal and relatable. With their three-dimensional and tactile qualities, my sculptures compel viewers to confront these creations by physically bringing them into their space. This physical presence demands attention and engagement, as viewers must navigate around the sculptures, viewing them from different angles and distances. The interaction challenges viewers to not only see the sculptures, but also to experience them, fostering a deeper connection to the themes and narratives embedded within the work. The tangible nature of sculpture invites viewers to get a better sense of the textures, forms, and contours, further immersing them in the artwork and prompting a more profound contemplation of its meaning. Rooted in the rich and multifaceted tapestry of Black art and history, my multimedia practice seeks to forge connections with the collective experiences of the Black community, fostering a deeper understanding and appreciation of the complexities of Black identity and heritage.

The inherent diversity in my mixed-media work allows for exploration and experimentation across various styles and aesthetics, making it resistant to being categorized as a concrete style. Although this approach doesn't yield a singular approach, one recurring motif is the figure, often abstracted through silhouette or recontextualized through collage. This motif functions as a thread that weaves my work together and gives the work meaning. I utilize silhouettes to introduce ambiguity and abstraction of the figure, deliberately denying viewers the full picture and allowing the forms to introduce new and interesting shapes through the absence of detail. By disrupting the traditional understanding of the human form, I invite spectators to engage in a process of interpretation and exploration, challenging their preconceptions and prompting reflection on themes of identity, transformation, and representation.



Resurrection II: Unity

plywood, twine, acrylic paint,
and spray paint

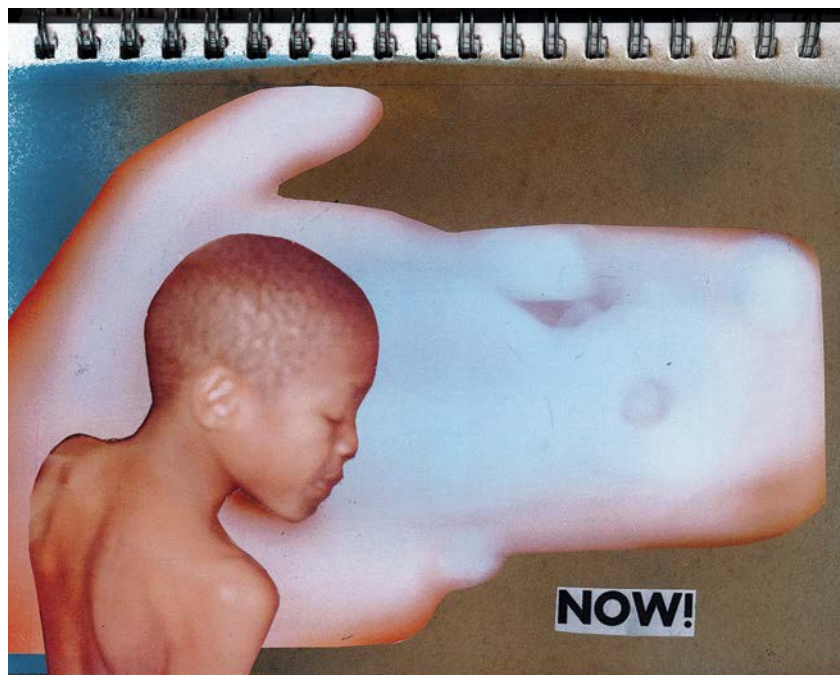
30 x 48 in.



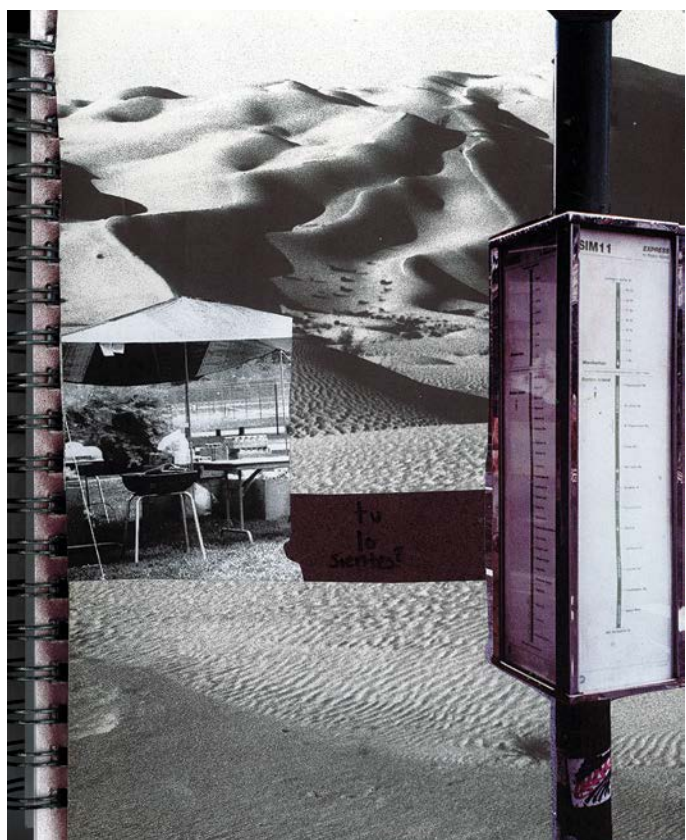
Resurrection II: Unity

plywood, twine, acrylic
paint, and spray paint

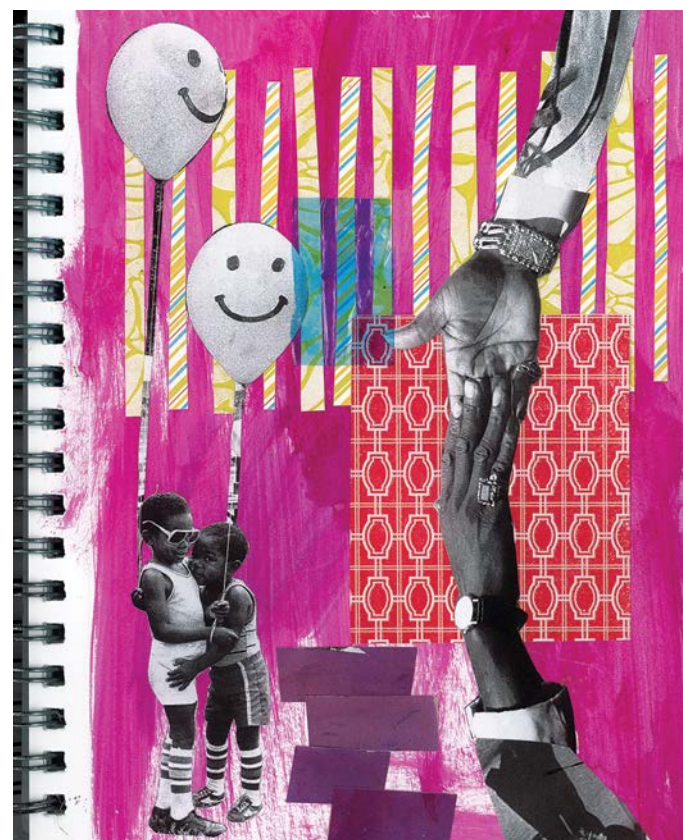
54 x 18 in.



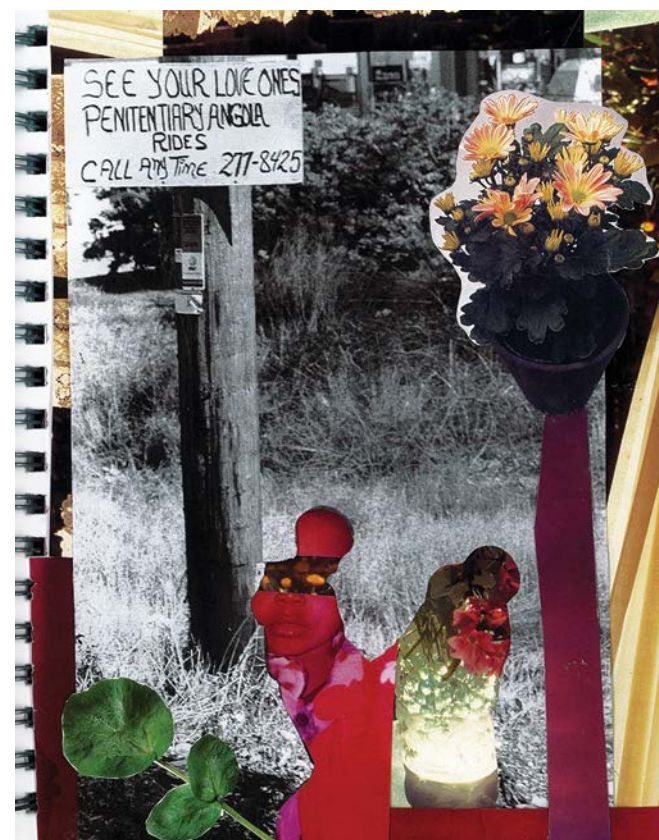
Untitled
mixed media
10 x 7 in.



Do you feel it?
mixed media
10 x 7 in.

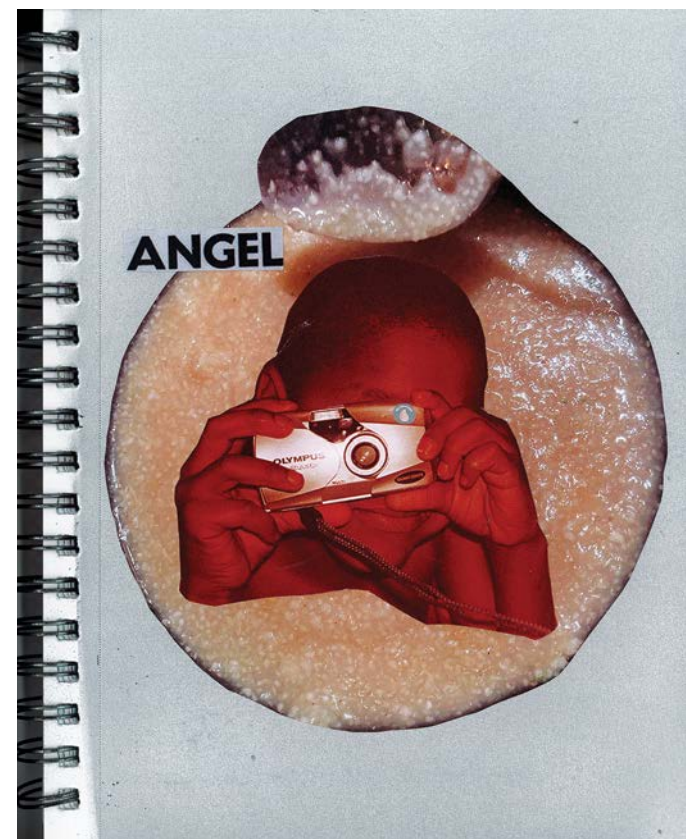


Untitled
mixed media
10 x 7 in.

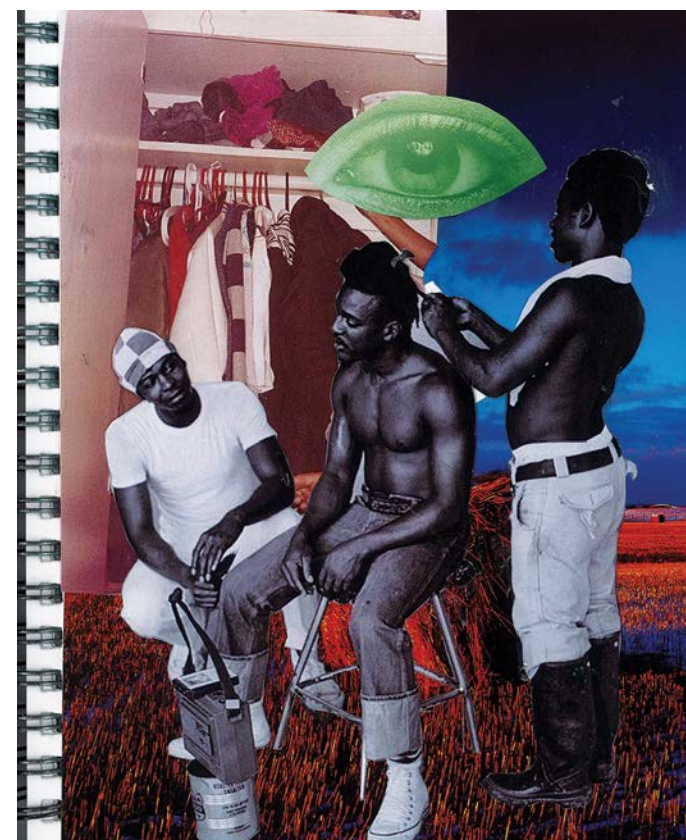


Loved Ones
mixed media
10 x 7 in.

Untitled
mixed media
10 x 7 in.



Untitled
mixed media
10 x 7 in.





*Feeding the Soul:
Nourishing Legacy
(Guardian)*
cast bronze
7 x 3 x 3 in.



*Feeding the Soul:
Nourishing Legacy
(Crowned in Afro Glory)*
cast aluminum
5 x 3 x 3 in.



BRING YOUR OWN **BY** **OENIGMA**

KAI LEMIS

Working with a focus in ceramics, my work stems from my personal exploration of Chinese philosophies, historical art, and culture. My art is an extension of my identity as I navigate my Chinese-Americanness and my queerness, notions that exist between two binaries. I look to embed subtle references to each in my work, whether through the surface or through manipulation of the figure. Also drawing from many histories, from the precision of the Shang Dynasty jade carvings to Buddhist objects from across East Asia, I look to honor them in my sculptures, but also reinterpret them in my own multifaceted context.

I often refer to Daoist principles or Buddhist philosophies in the way I choose to render my forms with an emphasis on natural flow, harmony, and spirituality. More specifically, my work is often comprised of complex visual lines where viewers are unsure of where something begins or ends. Further movement and tension are created as these forms intertwine, separate, and come back together. The building process itself is meditative for me; I begin with a loose plan but allow my mind to be open to new avenues. Openness allows me to enter a place of calmness and serenity, further expanding on the notion of meditation. I seek to disrupt natural movement by introducing mutation and repetition of the body. This repetition further ties to many Chinese deities, for example Guanyin of the Thousand Hands and Eyes. These deities are divine beings that stand between us and the supernatural world. My presentation of the body similarly transcends the natural world yet is still grounded in recognizable aspects of humanity.

These sculptures exist in the space in between the binaries: not quite human, not quite non-human. They glitch, mutate, and fragment, becoming strange human-esque objects that operate in various ways. The way my work lives in this middle space is an extension of my own identity. Growing up Asian and American, I was never allowed to fully be immersed in either culture, something many transracial adoptees and Asian Americans can relate to. This feeling of otherness only deepened as I coped with my own queer and gender identity, both of which exist in between two binaries. These themes run deeply in my work as I continue to understand my own humanity as being both mutably corporeal and introspectively otherworldly.

My work is an ode to age-old uses of clay, whether it be porcelain, stoneware, or terracotta. Clay usage has been evident in every civilization, dating back to around 24,000 BCE in China. According to legend, mother deity Nu Wa created humans, one by one, by hand, out of clay. By using mostly clay, I'm referring to these ancient stories and the ongoing presence of clay in everyday life, whilst reworking its purpose and contexts into my own personal narrative.

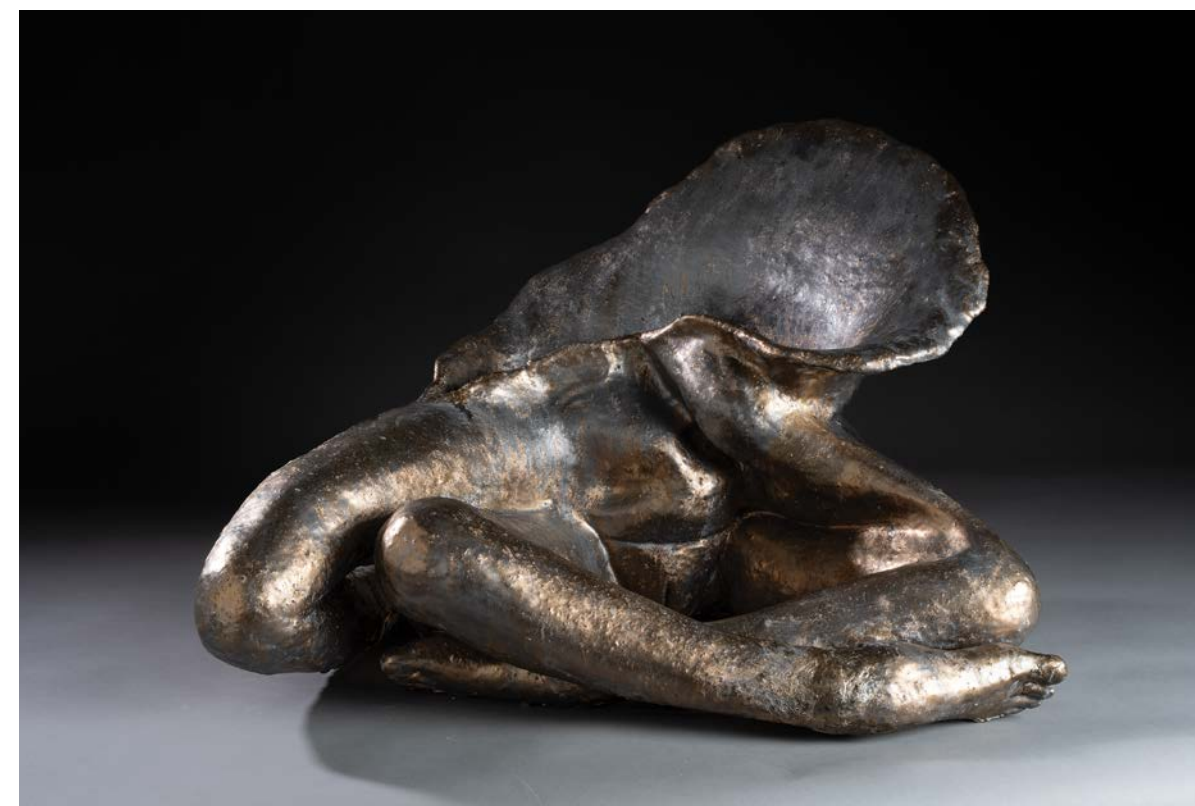


Kiss of A God
handbuilt stoneware, glaze, imitation gold leaf
12 x 5.5 x 12 in.

Sweet Release
handbuilt stoneware, glaze
15 x 9.5 x 14.75 in.



God's Reprise
handbuilt stoneware, glaze,
Apoxie, nail polish, spray paint
29 x 23 x 20 in.





Milky's Way (front)
handbuilt stoneware, glaze
6.75 x 7 x 7.25 in.



Milky's Way (back)
handbuilt stoneware, glaze
6.75 x 7 x 7.25 in.



The Devotee
handbuilt stoneware, glaze
31 x 17.5 x 9 in.



Wonder of the World
handbuilt stoneware, glaze
6 x 6.5 x 7 in.



Orgy (All Tied Up)
handbuilt stoneware, glaze,
mother of pearl luster,
Apoxie, gold paint
7 x 7.5 x 9 in.

BRING YOUR OWN

BY OECOSYSTEM

JOSHUA MANZO

Consistent across my work are themes of movement, purpose, and organic interactions. My works are designed for a world in which they belong. By this I mean they emerge from the specific time and place that inspire their growth. They reflect the moment, but they also come from an ecosystem of their own making. I come from a background of farmers and craftsmen. In my journey as an artist, these identities have informed one another. Similar to a crop, art is cultivated from a metaphorical plot of soil.

I am fascinated with our planet's ecology. The earth has bestowed a function on everything that resides on it. Within these biological functions lies a narrative. Through my work I try to excavate these narratives by examining my life. These moments come from everywhere and can be found in anything. They are all organic in some way. I do not separate human interaction from other relationships and activities found in nature. I am intrigued by the connectedness of all living organisms forming on this planet.

I typically work at a large scale and use materials that require labor-intensive processes. At the core of my studio practice, I am attracted to the idea of intensity. This interest is likely related to my experiences in Los Angeles, California, where I was raised. An industrial wasteland laying off the tail of the Sierra Nevada, this city resonates with a fervency. It is my ecosystem, and I vibrate with its energy even when I am thousands of miles away from home. In my work I have chosen to capture moments that give balance to the level of intensity at which they are created. Though infused with boundless energy, most of my work is a representation of quiet moments.

In my work I want to show people what my world is like. Though it may seem obvious, I want to paint what I feel and express the things that are important to me. At its core my work is a sincere investigation of present-ness. My sculptures, paintings, and drawings are ultimately driven by my identity and existence in the natural world. For right now I want to demonstrate the growth and joy the environment has allowed me to see.

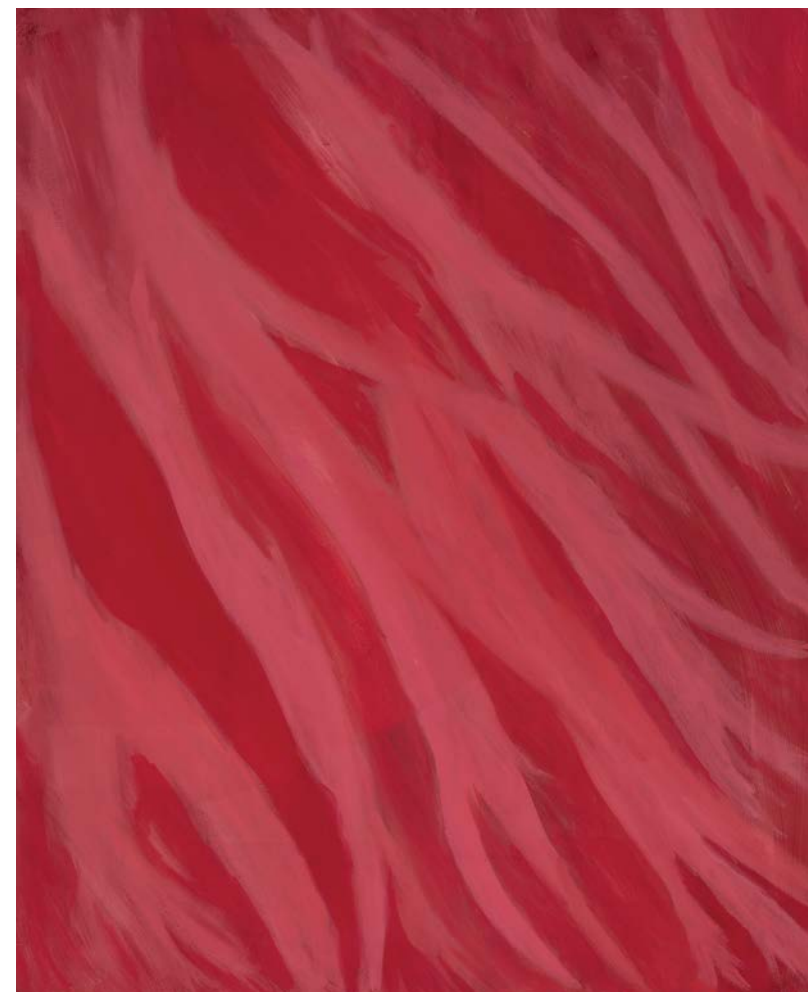




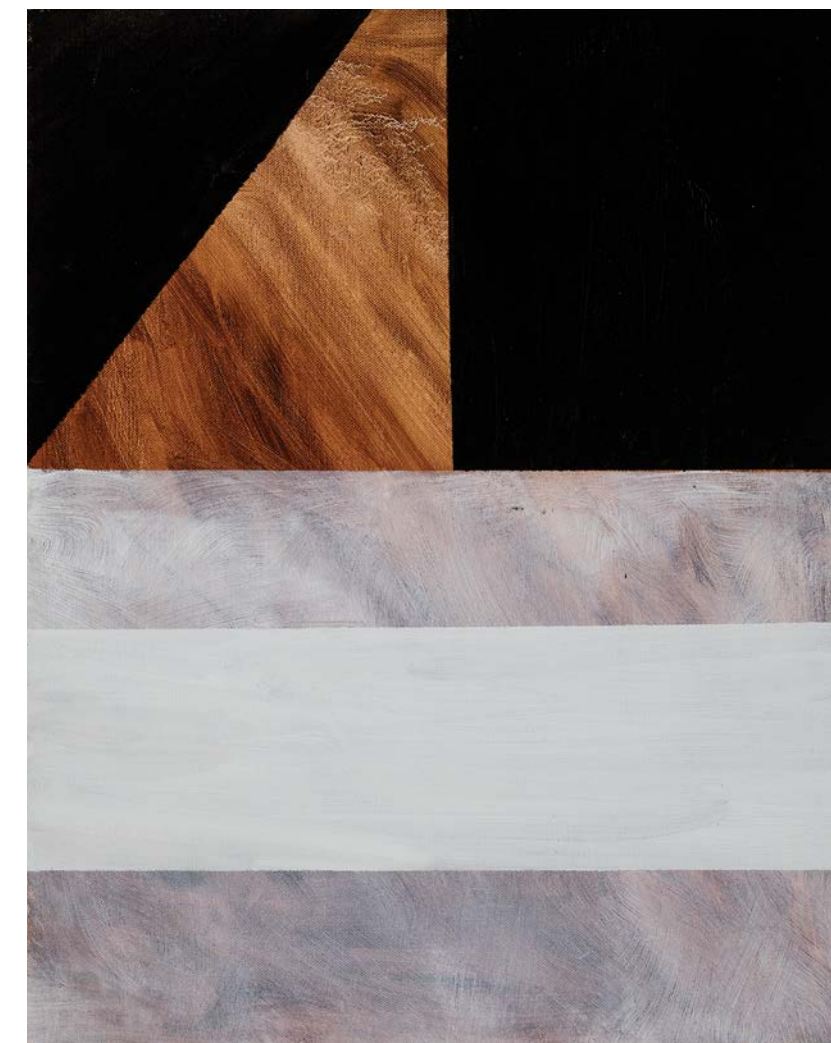
Transport 1
oil on canvas
86 x 47 in.



Transport 2
oil on canvas
30 x 30 in.



Transport 4
oil on canvas
32 x 26 in.



Transport 5
oil on canvas
20 x 16 in.



A Lover's Harvest
mixed media
95 x 83 in.



A Lover's Harvest
(detail)
mixed media
95 x 83 in.





Ponder
charcoal on drywall
30 x 48 in.



Arrival
bronze
3 x 3 x 4 in.



BRING YOUR OWN **BY**
OEROS

DEVIN ROSSI

My art speaks to conceptualizing my existence in relation to intimacy and vulnerability as a queer and transgender individual. Navigating this world where my existence as a trans person is innately politicized and scrutinized has reinstated my need for trans voice and representation. To find some semblance of my likeness in the media I consume, I reconstruct and combine existing comics, graphic novels, manga, newspapers, magazines, personal drawings, stickers, and found artifacts into new narrative contexts. The source materials pull directly from my childhood and shared interests with my father, where I try to contend with having been raised as if I were a girl and now finding my place in boyhood, masculinity, and ultimately manhood as a transmasculine individual. I find comfort in recalling shared childhood experiences with my father, realizing how he and I innately grew up was not all that different from each other. This is especially true with regard to more “masculine” traits and hobbies. I found my father and I both gravitated towards comics, horror, science fiction, mythology, and humor in the guise of absurdity. Piecing together artifacts indicative of personal gender affirmation allows me to place myself in familiar scenes and rewrite them for a commentary on the transgender body and the experiences of queer people.

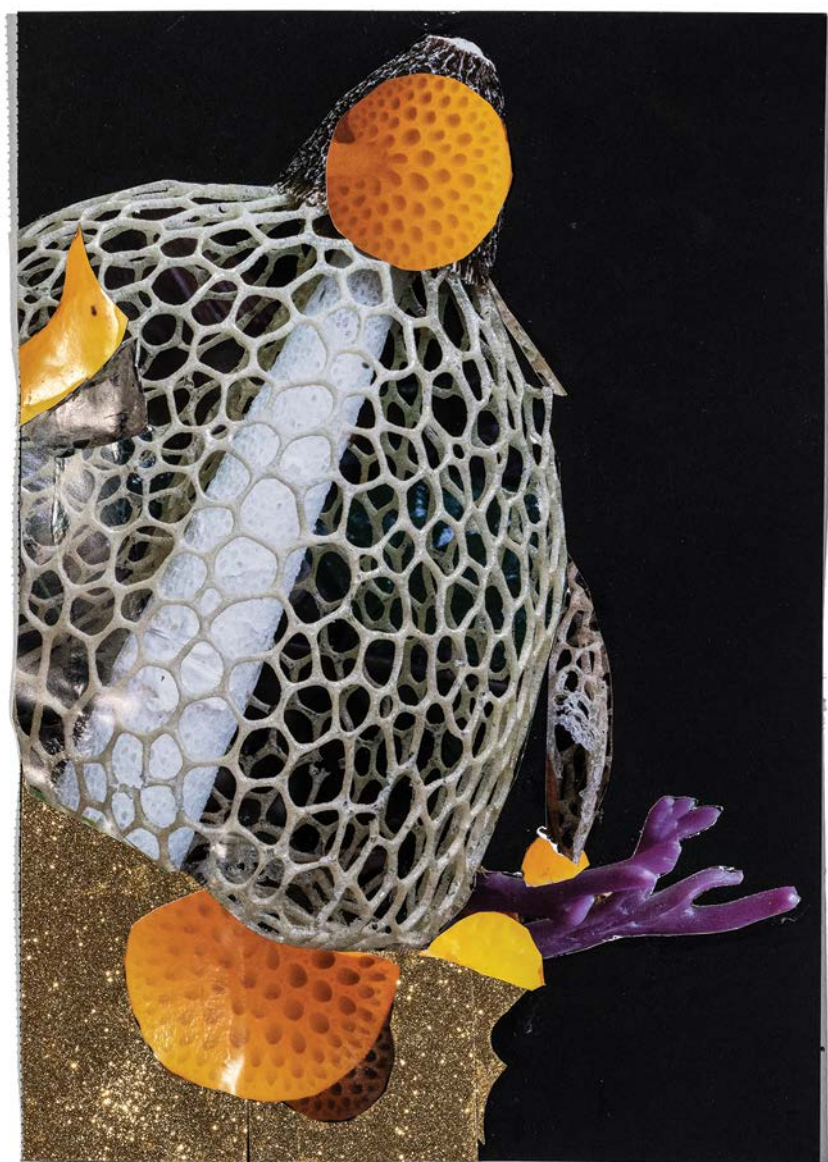
Being raised on the horror genre, especially 1930s-50s films and B-list films, put me at a predisposition to be enamored by the conversation with body horror, absurdity, innuendo, and the taboo. The allure of the absurd stems from the desire to

tastefully play into stereotypes of queer people while reclaiming ownership and rewriting what it means to be “deviant.” In particular, the subgenre of body horror relates to the human body undergoing grotesque transformation. Body horror itself allows for conversations about changing bodies, whether related universally to aging, or specifically regarding the transgender experience about changing bodies and changing social perceptions. The physical vessel an individual inhabits is innately unpredictable and thus scary, whether it be from disease or the passage of time. Being transgender has forced to me embrace the unpredictability of the body and appreciate the beauty in the freedom of choice for body modifications. Exploring the ways the body can manifest and transform allows for revelations of intimacy since the unclothed body is oft deemed taboo.

Beyond the body, I look at my relationship with nature for answers of why the physical form changes. The natural cycle of decomposition reminds me of both my own bodily experience and how those around me view me as a trans person. When considering that decaying organic material transforms into nutrients that are to be reused in supporting new life, death does not mean the end. I relish mushrooms and fungi for being arbiters of rebirth for their role in decomposition. Underground mycelial connections between fungi remind me of intimate connections with fellow queer people and the importance of community.



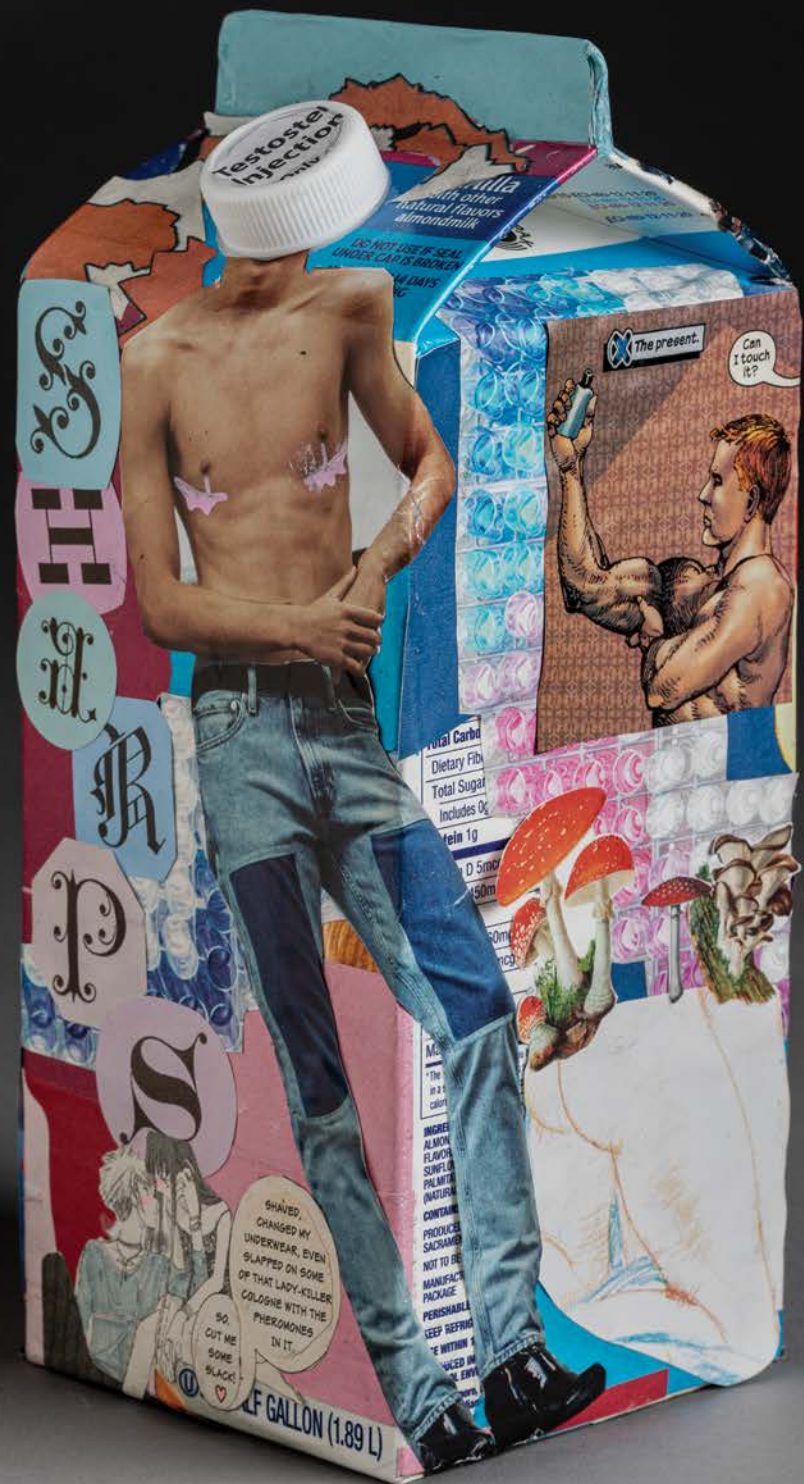
MYCCORIZA I
mixed media collage
on Bristol paper
8.5 x 11 in.



MYCCORIZA II
mixed media collage
on Bristol paper
8.5 x 11 in.



Trans Genesis
mixed media collage and acrylic
paint on found paint palette
30 x 23.5 in.



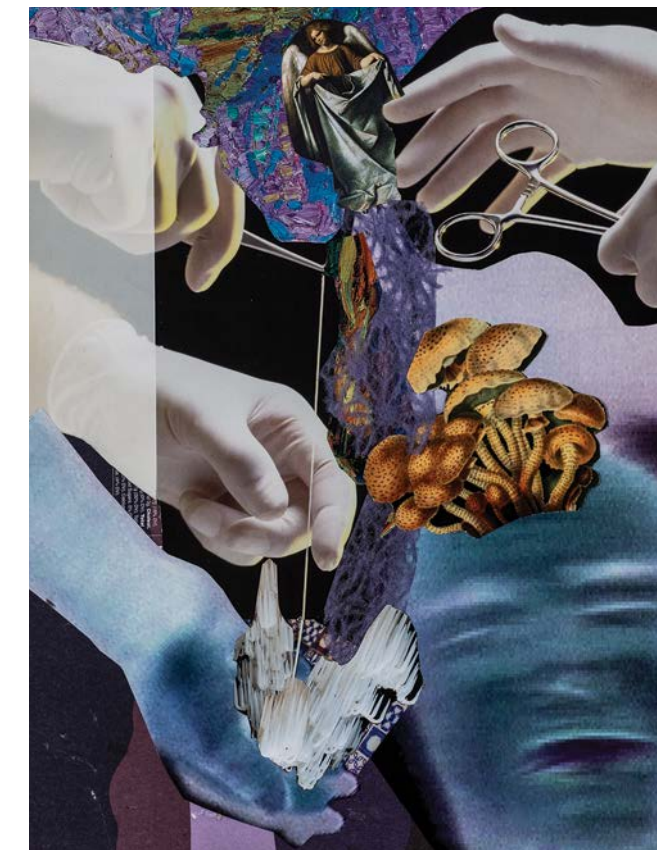
Boy Juice

mixed media collage on non-dairy milk carton with personal objects inside
4 x 4 x 9.5 in.



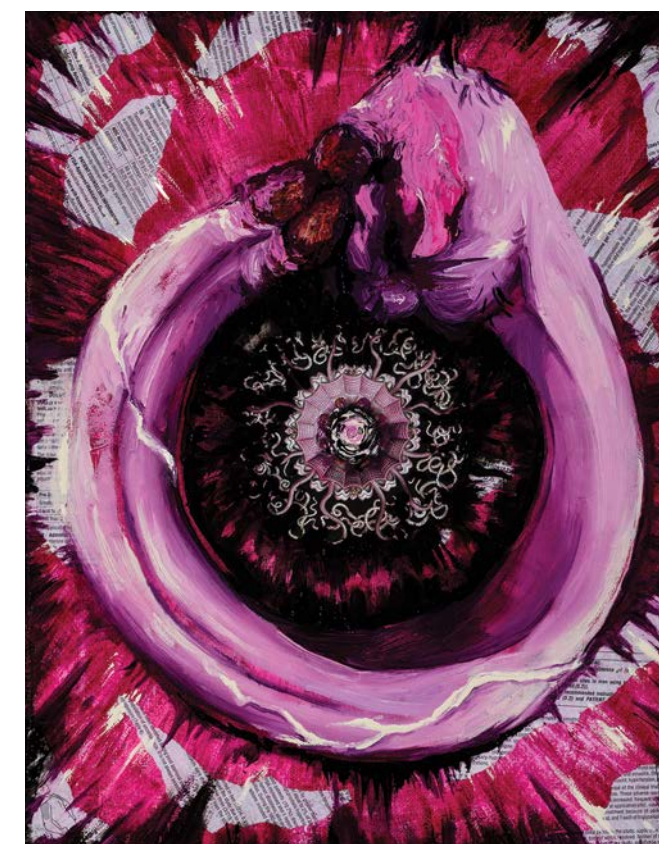
**Mycelium
(Invitation from the Soil)**

oil paint, acrylic paint, and collage on canvas
11 x 14 in.



**The Resurrection
of the Body**

mixed media collage
11 x 14 in.



Celosia (Penis Ouroboros)

oil paint, acrylic paint, and collage on canvas
11 x 14 in.



AUTO-EROTIC INJECTOR
 acrylic paint and collage on canvas
 26 x 30 in.



Untitled
 mixed media collage with borrowed comic and manga panels
 8 x 11 in.



BRING YOUR OWN
BY
OEDEN

EDEN SANVILLE

I didn't know I was autistic and queer when I was a kid, but I knew I was different. I could feel it in the way people looked at me and how they spoke to me. No matter where I existed, it was palpable. With very few avenues to express myself truthfully, I felt overwhelmingly misunderstood. But there were two places that provided solace: the internet and my sketchbook.

Understanding my neurodivergency as an adult has made me consider my childhood with much more patience. As a child, I was openly deemed annoying and burdensome by peers and authority figures alike. This ever-present scorn led me to take great care in changing myself as much as I could, effectively erasing any evidence of my actual self. Over the years, I became a shell; my true interests and personality traits were hidden from all but a select few. I felt safer, and I received better treatment, but I felt empty. Because of this experience, I'm now working to reconnect with my childhood self and understand myself fully. Studying studio art at Dickinson College has made this much easier, as I've been around people who accept and allow me to be openly neurodivergent and queer, which has provided me with a space to explore who I actually am and what my real passions are. An essential part of getting to know myself has been the creation of artwork, which in recent years has become very personal. I create not only to understand myself, but also with the hope that others can see deeper parts of me as well.

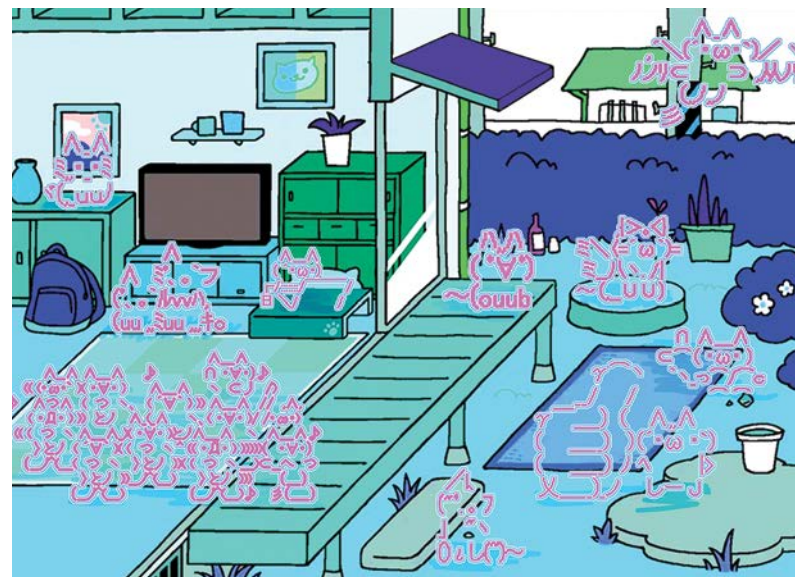
As a person who struggled to find acceptance in the physical world as a child, the internet was endlessly alluring; it provided an alternate reality and absolute escapism. Art and media were mind-blowingly accessible. Already having been interested in cartoons, I primarily sought out animations and similarly styled

artworks that would come to define my aesthetic sensibilities. I became obsessed with finding new media and complex communities to experience online, and I spent hours taking in as much as I could. Finally, I had discovered a space where being myself wasn't mocked, but rather encouraged. I could be myself somewhere, and I was accepted and even liked. But the sense of community the internet provides was, and remains, much more complex than it was presented, especially in spaces marketed specifically for children. I don't have specific memories about the conversations I was having on forums as a kid, but I know I frequently came across sexually mature and otherwise disturbing content. And I know the stories others have shared about much more traumatic events online, stories about unwittingly encountering adults in spaces for children, leading to grooming or other forms of abuse. These spaces start out as an incredible opportunity, especially for children who struggle to find a place in the world, providing escape from the everyday difficulties of feeling different. But the longer you spend in these spaces, the more likely it becomes that you will encounter something you wish you hadn't, whether that's coming from another person or due to a poorly spelled Google search.

Ultimately, I want my art to express this complex experience of being on the internet as a child, especially through the lens of queer neurodivergency. My work strives to pull the viewer in with excessive information, colors, and direct confrontation through materials and form, while using scale to present the feeling of being enveloped or taken in by the virtual world. At the same time, I'm seeking to express a sense of horror and discomfort beneath the colorful overstimulation as a way to think about the traumas intertwined with internet usage.



random error detected.gif
cardboard, paper, paint, linocut print, stickers, tinfoil
32 x 32 in.



ascii atsume.png
digital collage
11 x 15.5 in.



PLAYNOW.exe
digital collage
17 x 11 in.

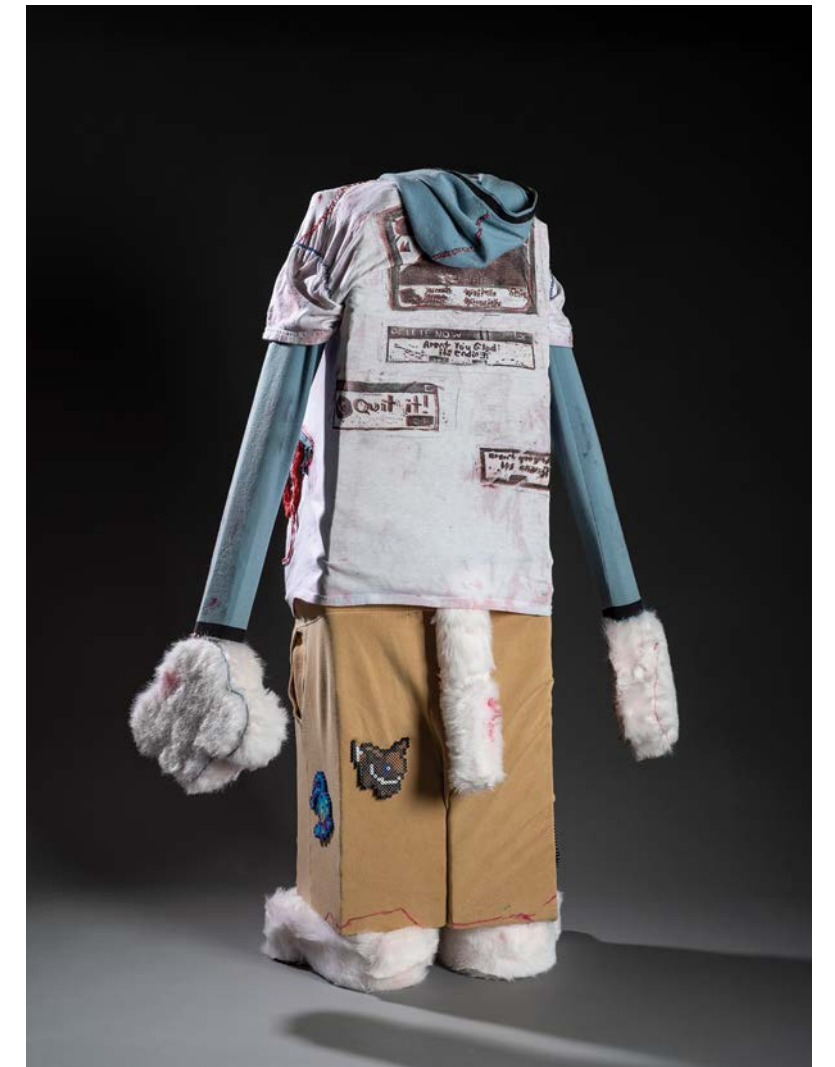




self_portrait.head
cardboard, faux fur,
hot glue, paint, paper,
fuse beads, thread
20 x 12 x 17 in.



self_portrait.bod (front)
cardboard, faux fur, hot glue,
paint, yarn, fuse beads, thread,
foam, thrifted clothes, linocut print
12 x 11.5 x 44 in.



self_portrait.bod (back)
cardboard, faux fur, hot glue,
paint, yarn, fuse beads, thread,
foam, thrifted clothes, linocut print
12 x 11.5 x 44 in.



bath_time_thoughts.fun

collage

24 x 19 in.



Free_Music_Download_Limited.hack

mixed media on canvas

47 x 35 in.



BRING YOUR OWN **BY** **OE**EVOLUTION

IAN SPURRIER

What does our future hold as a society? I see us taking one of two possible routes. We will eventually surpass our current knowledge threshold, gaining significant amounts of information through the implementation of technology directly into the human body and therefore create a utopian society. Or, humanity runs out of resources, and a dystopian and apocalyptic society will emerge as we are forced to fight for the scarce resources that are left. My works explore these two imagined possibilities. To achieve this goal, I work primarily with found materials, such as railroad ties and scrap metal or pieces of downed trees and logs. Learning the material that I am working with is part of my process. I spend time experimenting with different techniques of sculpting to see what results I can achieve. Through this investigative process, I have noticed that I am drawn to wood as a base material. I am most comfortable with this material because I have been working with wood ever since I was little under the guidance of my father.

Put simply, my processes are dependent on what obstacles are at hand; I like to “go with the flow” and improvise when a challenge arises rather than “going by the book.” Sculpting requires that I use my entire body, resulting in a visible craftsmanship that couldn’t be achieved by a machine and that is unique to my personal style. This quality of my practice is alluring because it highlights the numerous strenuous motions needed to make a single work, such as the repeated carving motions that create defining features. I also sometimes combine wood and metal together in a single form. I am attracted to how the natural qualities of wood contrast with the industrial appearance of metal. I see this pairing as a commentary on the reality that humans may eventually start to incorporate technology into their biology. We have begun a path in which we have become increasingly more dependent on technology.

I am also interested in human anatomy, as most of my works include some form or part of a human figure. I can attribute this focus to my mother who is a pediatrician. When I was young, I remember being fascinated with her medical picture dictionaries and anatomy books. That interest in the human body, combined with a love for superheroes, has sparked my curiosity and imagination in how far I can push the figure. I envision a future in which we are internally covered in technological parts (such as microchips, metals, and wires etc.). However, the uncertainty of this future, of whether the implementation of technology into the body will be beneficial, unsettles me. My goal with my artwork is to evoke that same feeling of uneasiness and discomfort within my audience. I want my audience to feel so uncomfortable when they encounter my sculptures that they become entranced with every little detail within my work. My work brings attention to the current relationships that humans have with nature as well as those we may develop in the future. Because a lot of the material that I work with is found, I want to preserve its original appearance, whether that is simply leaving bark on a branch or leaving the wood that I use unstained, to comment on the state of the overconsumption of nonrenewable resources by humans. By encapsulating all these elements into my sculptures, I hope to invite others to contemplate the possibilities of our future. When thinking about the future of the human race, my art serves as a prompt to contemplate our unknown potential.



Future Comes from the Past (front)
mixed media
45.5 x 39.5 x 8 in.



Future Comes from the Past (detail)
mixed media
45.5 x 39.5 x 8 in.



Future Comes from the Past (detail)
mixed media
45.5 x 39.5 x 8 in.



Future Comes from the Past (back)
mixed media
45.5 x 39.5 x 8 in.



Survivor's Secondary
mixed media
23 x 5.75 x 2 in.



A Look into Our Future
mixed media
6 x 7 x 3 in.



Survivor's Battle Axe
mixed media
48 x 9 x 2 in.

Bring Your Own Everything: Senior Studio Art Majors 2024 Thesis Exhibition
April 19 – May 19, 2024
The Trout Gallery, The Art Museum of Dickinson College

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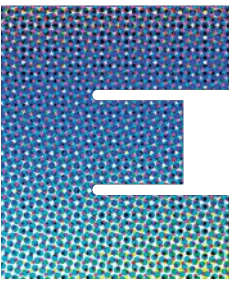
www.troutgallery.org

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