

Out of the Studio

April 30 – July 3, 2004

Carrie Adcock

Kate Duvall

Jennifer Frisbie

Jenna Kane

Ryan O. Morey

Colleen Stephen

Laura Turner

THE TROUT GALLERY
Dickinson College

Carrie Adcock

Why just paint what is seen? When I paint, I want people to see more than just colors on the canvas. My goal as an artist is for people to go beyond just a visual representation and to incorporate all five senses when viewing my work. My paintings allow people to experience through their senses what I imagine.

BOBBY, 2004
Oil on canvas
24 in. x 20 in.



Kate Duvall

I firmly believe that our bodies are canvases upon which we decorate and adorn ourselves with the mutability of fashion. I have designed and fabricated clothing for women as part of a fashion production. My collection mimics both a personal and public expression of the unconventional ways to shape our bodies.

The designs challenge our notion of functional ready-to-wear fashion by using "illegal," or unusual materials, and slide projections, which test the limitations of conventional dress.

My intentions are to compel the viewer to consider the aesthetic qualities of the "trashy" or the "illegal." The costumes are rebellious and offensive, but they assert that fashion does not have to follow the rules.

MODERN: (d,k), 2004
Mixed media fashion design
Dimensions variable



Jennifer Frisbie

Through the use of light, color and mark, my paintings reveal intimate spaces. Sometimes the figure looks out from the painting and interacts with the viewer; while at other times the viewer has the impression of glimpsing the figure at a personal and vulnerable moment.

UNTITLED, 2003
Oil on board
11 in. x 14 in.



Jenna Kane

My painting focuses on the self-portrait. In examining this subject I use the physicality of the paint to express emotion. I paint the figure in shallow space with forceful color in light and shadow to reveal complex states of being.

DIGNITY, 2004
Oil on canvas
18 in. x 20 in.



Ryan O. Morey

My work deals with the observation of light in a landscape and then the manipulation of the forms the light creates. I use various toners, bleaches and processing techniques in order to examine the relationship between the space within the landscape and the two dimensional surface of the photograph. I explore what happens through the photographic process: seeing the natural world, what the camera records and what the hand produces.

STONE, 2004
Silver gelatin print
16 in. x 20 in.



Colleen Stephen

Line is one of the most basic elements of art. It can exist in both utter simplicity and complexity. My interests lie in utilizing lines to explore and express myself through simple and complex patterns, ordered and abstracted. I use lines to create a pictorial language that draws attention to pure pattern.

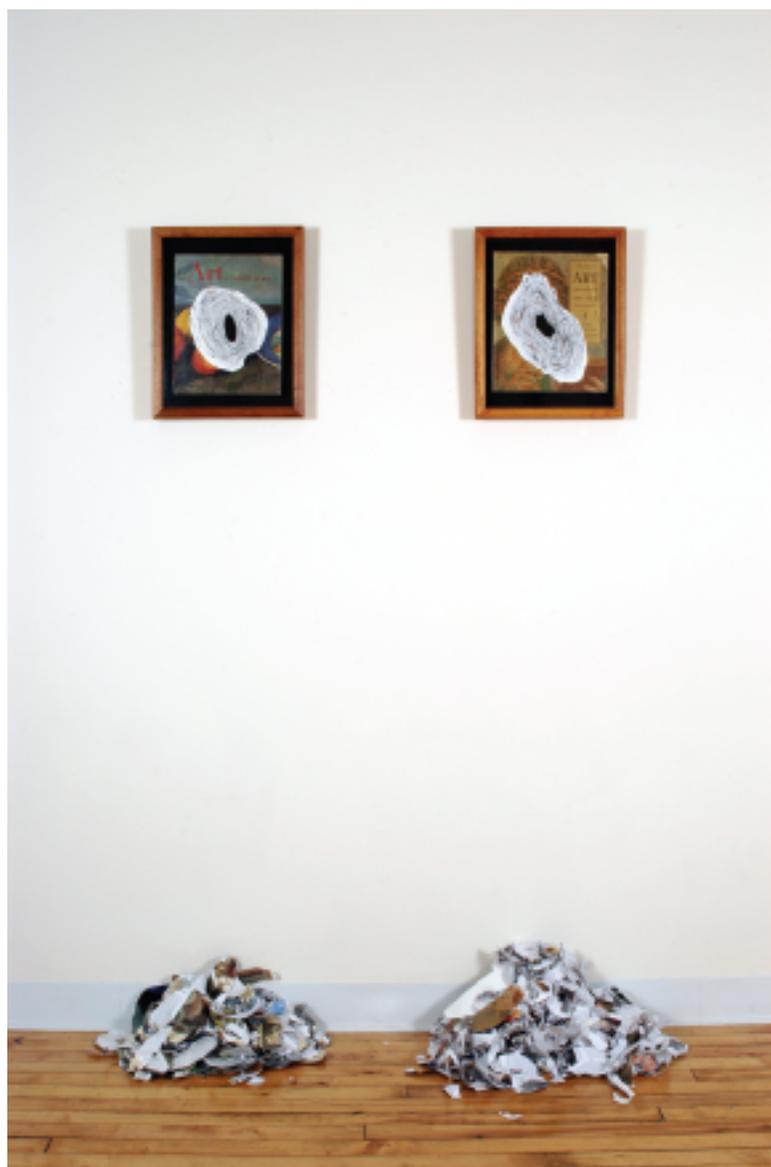
UNTITLED, 2003-04
Cut paper
Dimensions variable



Laura Turner

I take ordinary objects we encounter frequently in everyday life and transform them into something strange and perhaps beautiful. In my most recent work, I have been “redefining” the book, making altered ready-mades that address broad issues about how we regard literature in contemporary society.

UNTITLED, from LITERARY
DECONSTRUCTIONISM SERIES, 2004
Mixed media
Dimensions variable



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