

# In More Ways Than One

STUDIO ART THESIS 2017 EXHIBITION





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Talia Amorosano

Willa Hut

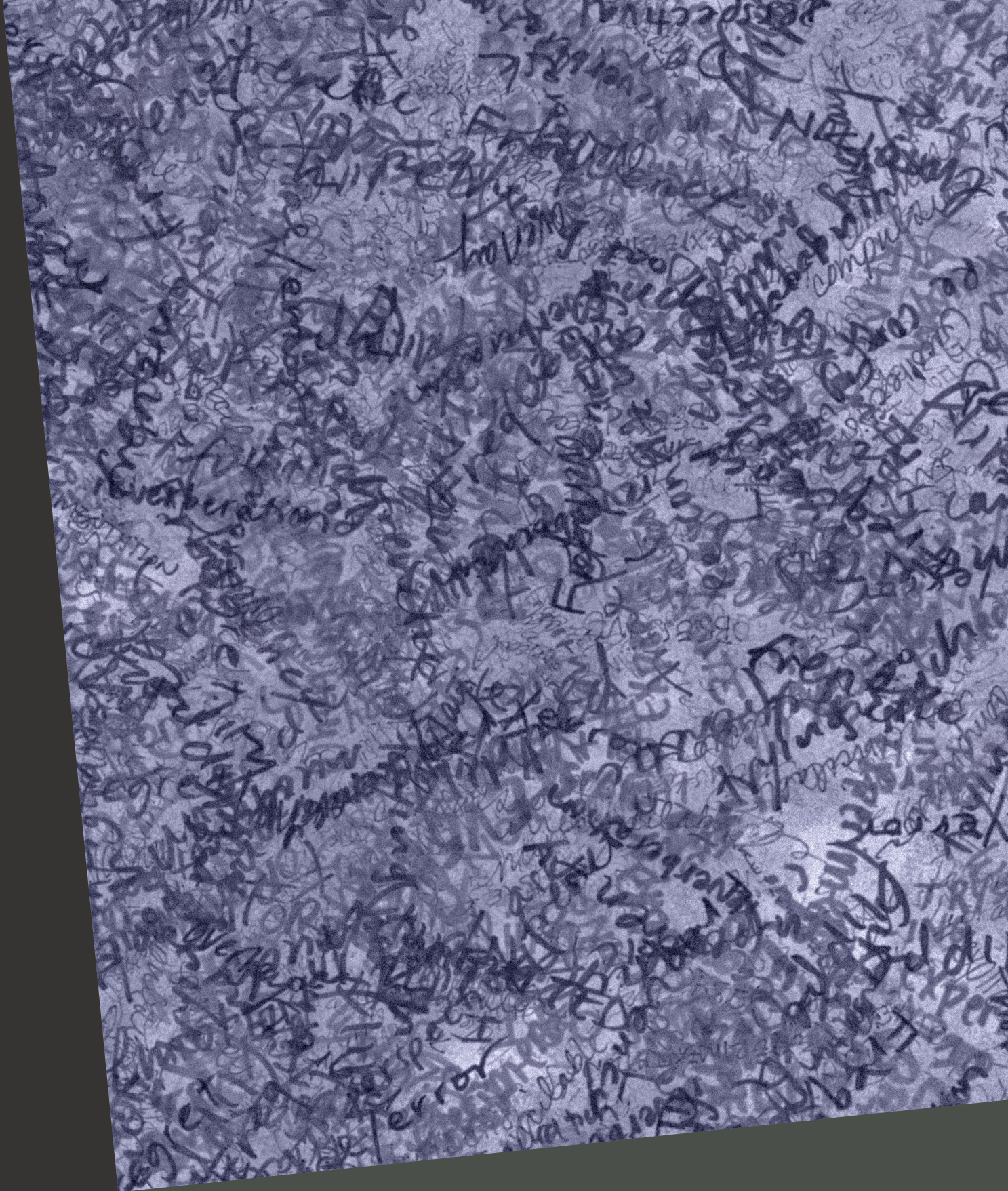
Rachel Rectenwald

Megan Robitaille

Noah S. Thompson

April 28 – May 20, 2017

The Trout Gallery, The ART MUSEUM of Dickinson College



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*In More Ways Than One* is a seemingly straightforward exhibition title. Five artists working in a range of mediums with varying conceptual intentions—what could be more logical? Admittedly, when first proposed, I was not a huge fan of the title. After all, this is a college thesis exhibition. Should it not have a loftier, more artfully cryptic title? Maybe something that has a psychological edge to it? A quick Google consultation led to the *Random Exhibition Title Generator* (<http://www.mit.edu/~ruchill/lazycurator.submit.html>), where a quick click of the mouse provided the following title: *To Find the Properties of Rubbish: 15 Years of Juncture*. As perfectly absurd as this title might be, admittedly, it had nothing to do with anyone or anything in this exhibition.

With that in mind, I reconsidered *In More Ways Than One* and soon came to realize the phrase functions as the perfect mantra for the senior seminar experience. It summarizes what students have heard from faculty throughout the year, which is to try things in many ways and let the process lead. Some students enter the year with only a vague sense of their artistic path, while others seem to have a vision that is more clear. However, no one can predict what their work will look like come time for this capstone exhibition. That is because the trajectory of the year is rooted in unpredictable transformation. Students began the year with rough, unformed ideas and worked with commitment and fearlessness, to ultimately find purpose.

As well, it occurred to me why this title is so befitting of this particular group. Most artists will agree that, on some level, you need to interact and get feedback from other artists to gain a deeper understanding of your work. This element of peer critique is an important aspect of our program. This year it proved to be an especially important element of the learning experience as students formed a bond and sense of community that transcended the individual. Though they made work as individuals, I do not believe they would have found the same level of success without the generosity they extended as they helped one another through the process.

Todd Arsenault, Associate Professor of Art  
Department of Art & Art History

# Talia AMOROSANO

## AMOROSANO silsT

Q: Why consider visuals if you can say what you mean with conventional language alone?

A: Don't. If something written in Helvetica means the same thing in Comic Sans, **there's no reason to make "art" out of it.**

But most words don't mean the same thing in Comic Sans. So I make a lot of art.

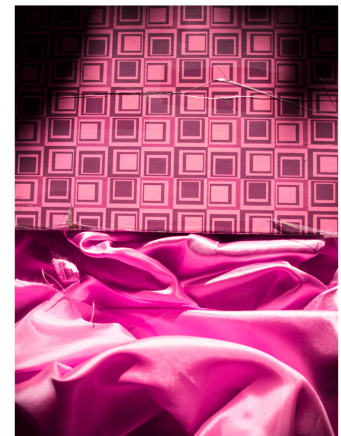
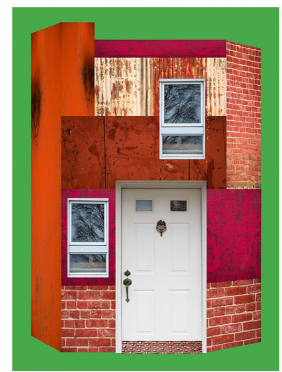
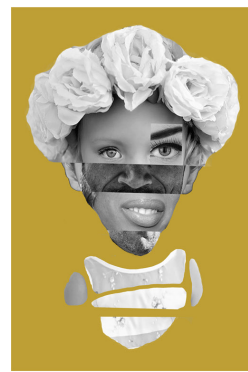
My eclectic and ever-changing aesthetic choices reveal that, for me, art is not about refining a pre-determined concept to the point of perfection; it's about embracing an experimental urge and arriving somewhere meaningful incidentally. This philosophy manifests itself in a (sometimes vicious) cycle of process-driven creation, revision, destruction, and reconstruction. It also results in lots of tiny bits of paper scattered across my studio floor.

Conceptually, my work tends to explore what happens when I take words or images out of context, place them in unfamiliar situations, and force them to coexist or battle with competing themes and imagery. This often means mixing motifs of high and low culture, re-framing so-called "junk" as valuable and important, and building worlds full of contradiction beneath a veneer of apparent normalcy.

I'm often driven by a tendency to identify narrative potential in unlikely subjects. The way I see it, stuff like old candy wrappers and discarded furniture are leftover props from real-life plays that were never publicly performed. And even if I can't give the mundane an audience, I can give it a backstory and persona. Though many of my pieces push real-life events, human tendencies, and societal practices to the point of parody, they come from a place of genuine fascination with the irreducible human condition and an earnest desire to seek truth. My idea of truth just happens to come equipped with an amplifier and laugh-track.

If a close friend were to ask me why I make this stuff, I would most likely respond with something like, "because it's fun." However, if I were to be asked this same question by, say, a museum director or a television reporter, or, hypothetically, a professor who asked me to produce a coherent artist statement, I would say that it's meant to foster a heightened awareness of what we (humans) consume, believe, and take for granted, and to provoke thoughtful, inquisitive, and open-minded viewing habits.

I'm not saying it **does** mean that. But if it means anything at all, that's probably it.

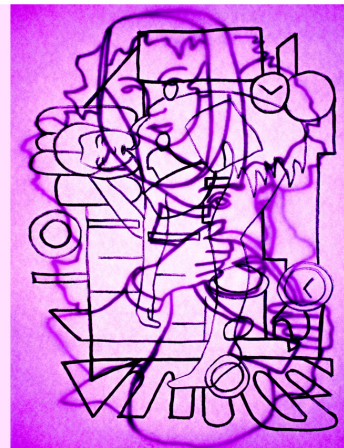
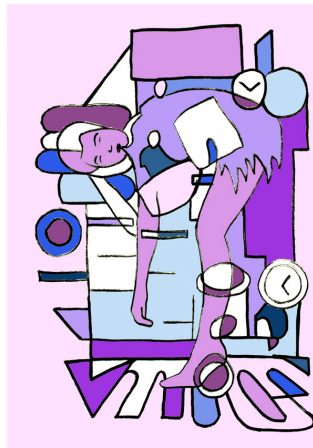
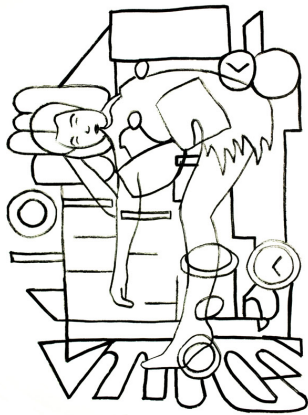
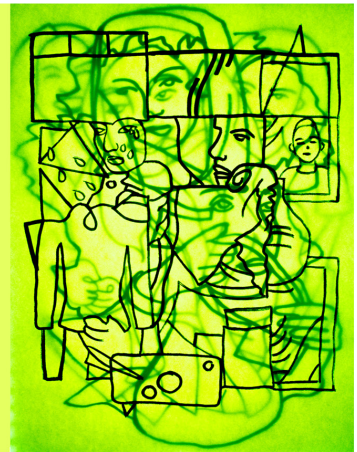
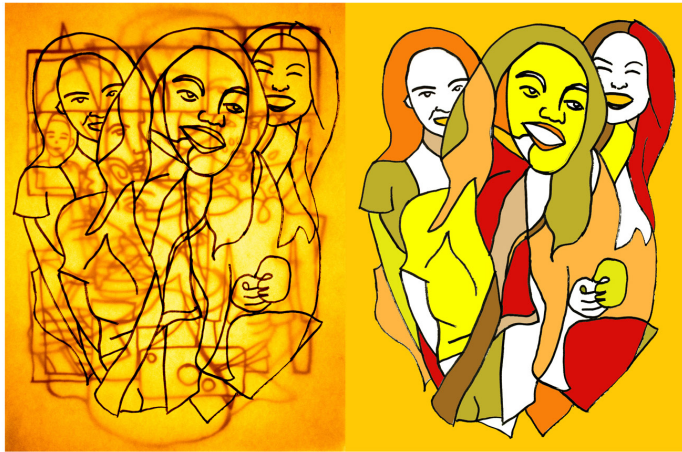


Top Left: *No Offence, But*, 2017, photography, digital manipulation  
 Top Right: *What Don't the Neighbors Think?*, 2017, photography  
 Middle Far Left and Middle Bottom: *The Future is Now!*, 2017, photography, digital manipulation  
 Middle Second from Left and Second from Right: *TFW u realize u are the crazy relative*, 2017, photography, digital collage  
 Middle Far Right: *Home Sweet Impossible-Home*, 2017, photography, digital collage  
 Bottom Left: *I'm Feelin' Lucky*, 2017, collage, digital manipulation  
 Bottom Right: *Post-Hoc Fabrication*, 2017, photography



Top: *Inedible Arrangement*, 2017, found objects, silver spray paint, 16 x 16 x 50 in.  
Bottom: *Conversation Piece*, 2017, digital image, photo print, matte paper, yarn, found objects, 38 x 47 x 29 in.





*It's Still Processing*, 2017, permanent marker, photography, digital color, 11 x 25½ in. each

**Willa** HUT

TUH s[[i]W

Through collage, drawing, and painting, I convey my perception of physical spaces. Though focused on the landscape, it is not my intention to simply illustrate specific locations. Rather, I synthesize shape relationships and emotive qualities of color and light—formal elements that work in combination to transform a common landscape into a visually dynamic experience.

As a process that inherently flattens space, collage facilitates experimentation with shape and color. Disparate images from magazines combine to produce a visually complex interpretation of the landscape that exists on the boundary of abstraction and representation. In drawing and painting, I employ a language of gestural line and mark to arrive at a more realistic representation of the landscape. Through all mediums, I distort space and exaggerate light to create a heightened sense of atmosphere.

These works pose visual and conceptual questions to the audience. Even when a place is recognizable, viewers may not understand why they are peering down an alleyway or through porch rails. This sense of mystery is intentional, as I want the experience of a piece to reveal itself slowly, and for viewers to spend more time considering the work. It is also in keeping with my goal to provide a visually challenging, but ultimately rewarding experience, through the transformation of spaces otherwise considered mundane.



Tent, 2017, paper on board, 18 x 12½ in.



Top: Untitled, 2017, colored pencil on paper, 10½ x 8½ in.  
Bottom: Untitled, 2017, oil on copper, 5 x 7½ in.

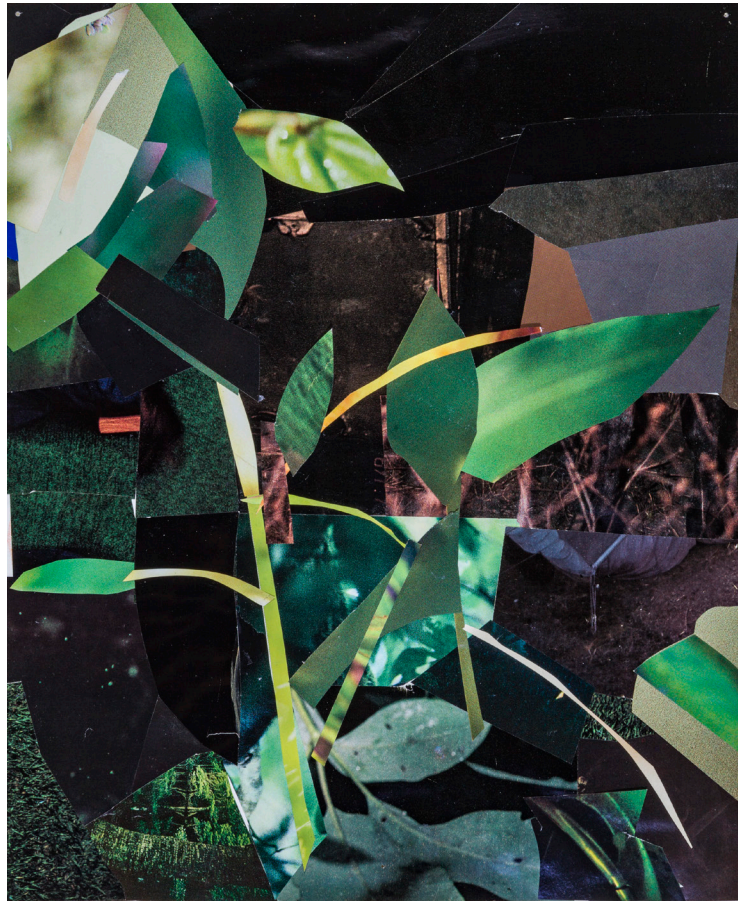




Right: *At Night*, 2017, paper on board, 10 x 8½ in.

Top Left: *Untitled*, 2017, oil on copper, 5¼ x 7 in.

Bottom Left: *Porch rails II*, 2017, colored pencil on paper, 8 x 5½ in.



# Rachel RECTENWALD

RECTENWALD Rachel

To my adoring fans,

Why would anyone without grandchildren do so much crocheting, you ask? For the simple reason that I get immense enjoyment from this repetitive labor. Then why not just make scarves and hats, you counter? Although the process of making scarves and hats is very similar to that of my pieces, scarves and hats tend to be in stores, not art galleries.

I make forms that transcend the utilitarian reputation normally associated with crochet. I recognize that by using yarn, my work has an inevitable association to its craft based history. My goal is to elevate yarn beyond the realm of craft, while acknowledging the ubiquitous aesthetic language with which it is so closely associated. I deliberately create shapes that are in limbo—seemingly abstract though vaguely recognizable. Color is a carefully considered component of the work. I employ various color strategies in finding relationships that can establish a sense of harmony or tension. The amorphous shapes in concert with bold, often synthetic, color work to create a sense of playfulness and humor. So yes, the delight that you are now feeling is intentional.

A crucial part of the viewing experience is to consider each component individually, and as a whole. Feel free to admire them from a safe distance, as one might an oil painting. However, I'd rather that you observe much more actively; get up close and personal; perhaps even touch them if you feel so inclined.

Thank you all for your continuing interest in and support of my work. Even though I'd be doing this with or without you.

Love always,  
Young Yarn



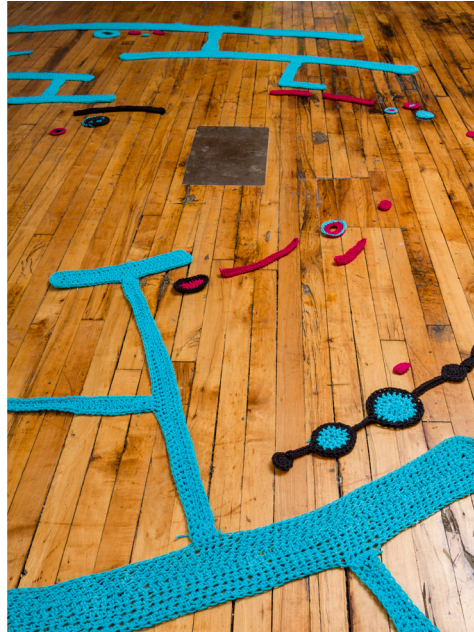
*Metaplastic Vacuoles*, 2017, approx. 7 ft. x 8 ft.



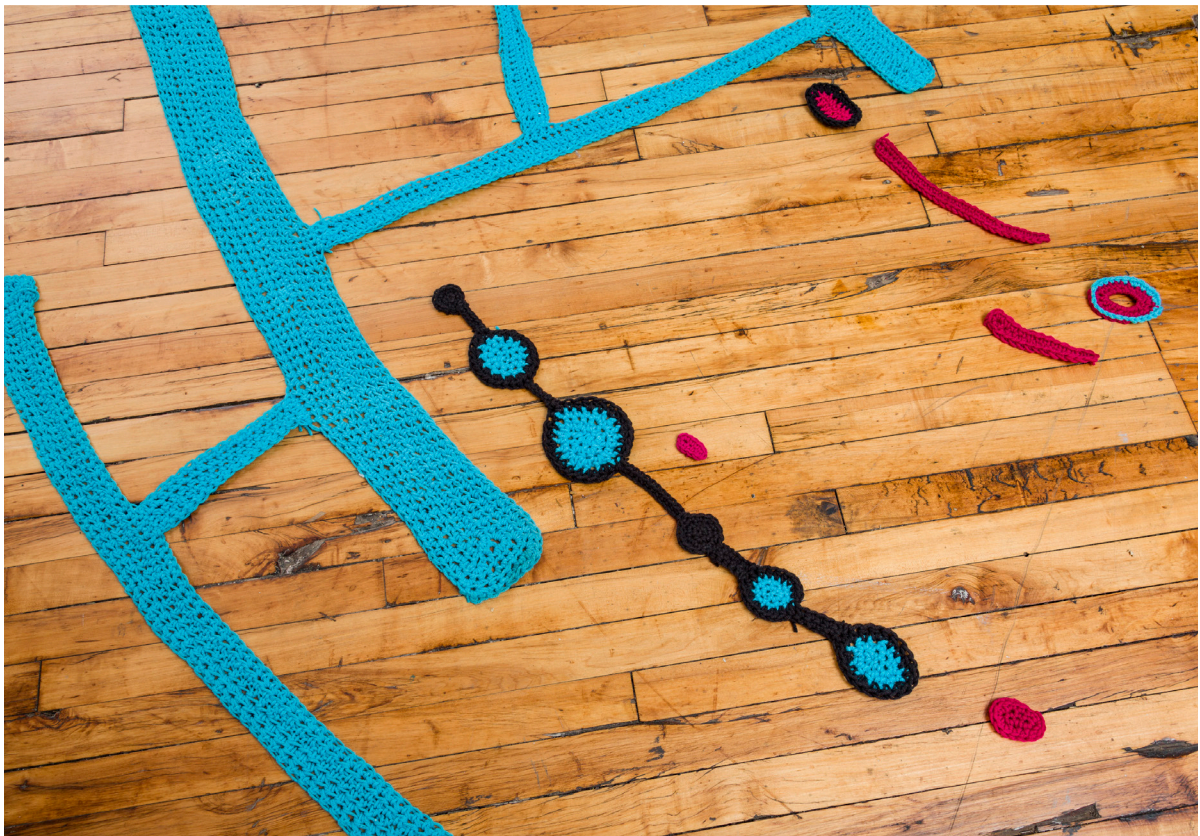
Details: *Metaplastic Vacuoles*,  
2017, approx. 7 ft. x 8 ft.







Semi-permeable, 2017,  
approx. 10 ft. x 10 ft.



# Megan ROBITAILLE

Megan ROBITAILLE

A perfectly flexed foot, a firmly contracted muscle, even the awkward or grotesquely dynamic power of a clawed hand, I find the precision of such movements wildly satisfying. My work is formally and conceptually intertwined with my training in dance and interest in the human form. In dance, to strive for technical perfection is to wrench your body into prefabricated standards of proficiency; to transform and transcend natural anatomical forms. The level of obsession required to achieve technical perfection is often accompanied by an underlying darkness. In accordance with this, my work metaphorically addresses the tormenting distress of mind and body. In drawing, I translate these sentiments through use of line, repetition, and layering.

Through the manipulation of traditional and non-traditional drawing materials selected to evoke the figure, I reinterpret the linear and volumetric qualities that give the body its form. Transparent shapes overlap and intertwine with one another, creating the illusion of tangible volume and a morphing from one bodily position to another. I consider these drawings to be snapshots in time—the frigid, frozen pieces of fluidly choreographed sequences. As I have further abstracted the body through movement of line, every contour is a decontextualization of anatomical form: the crook of a back, the dolloped curve of a calve, or the concavity of a kneecap. Repetition is a thread that connects both processes. In the drawing process, repetition can be likened to a choreography of the hand, which works to build a familiarity with how it feels to render the body.

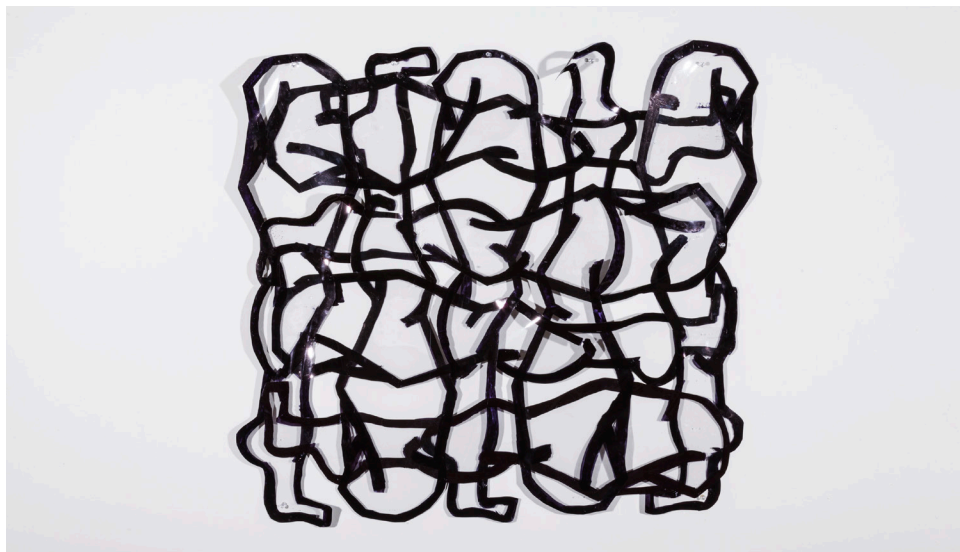


*Impulse*, 2017, permanent marker on vinyl, hot glue, approx. 3 ft. x 4 ft.

*Strut*, 2017, permanent marker, acrylic  
paint marker on tracing paper,  
approx. 6 in. x 2 ft.



*Woven*, 2017, permanent marker on vinyl,  
hot glue, approx. 3 ft. x 3 ft.



*Dance of the Sugarplum She-Hulks*, 2017,  
permanent marker on vinyl,  
approx. 3 ft. x 10 ft.





*hold your center*, 2017, acrylic paint marker on plexiglass, approx. 2 ft. x 2 ft.

# Noah S. THOMPSON

NO2PMOHT .2 dsoN

Identity plays an integral, though not always apparent, role in an artist's work. Is it invasive, the prying eye of the viewer? Are we allowed to make assumptions without accurate information? Perhaps. The death of the author, the artist, becomes drowned out by the incessant noises of society, a history forgotten. This erasure is also a cultural phenomenon, for to be queer is to always be subject to this scrutiny and shift from an enigma to a phantom, a specimen, a mental disease, and now somewhere in between pervert and person, something outside of existence. This work represents one of many stories of queer identity, presenting a lineage from the eras of the Classical, Renaissance, Victorian, and AIDS Crisis of the 1980s—four distinct points of creation and resurrection of style and portraiture. I offer up these verses as a guide through the work and to serve as a foundation for understanding.

Ours is a history of estrangement, belonging  
only to closets and china cabinets  
subject of an antique life, precious  
kept away to only be looked upon,  
or broken.

A lineage, in memoriam for the lost,  
and to build the future we must look back,  
down the stream of Duane, Dugdale, Mapplethorpe,  
Wilde, the masters of the Renaissance,  
the forgotten youth, and the sun.

Perform the resurrection, become a specter  
Ariel or Puck, a fairy creature in blue  
working some magic to recall the past  
unite with the present, and raise us up  
to the sun, the moon, to our future.



*Spectral, hidden behind the veil*, 2017, mixed media, 74 in. x 54 in.  
*Stones and glass, the bricks that made our revolution possible*, 2017, mixed media, approx. 8 in. x 54 in.



Top Left: *The Passing of Arthur*, 2017, pigment print, 20 in. x 14 in.  
Top Right: *Zephyr*, 2017, polaroid, 3½ in. x 2 in.  
Bottom Left: *The Maiden*, 2017, pigment print, 20 in. x 14 in.  
Bottom Middle: *And we shall become spring*, 2017, polaroid, 3½ in. x 2 in.  
Bottom Right: *A Youth in Shadow*, 2017, polaroid, 3½ in. x 2 in.



Left: *Adelphopoeisis (Bacchus & Sergius)*, 2017, pigment print, 46 in. x 33½ in.  
Top Right: *Fleeting Primavera*, 2017, pigment print, 7 in. x 7 in.  
Bottom Right: *Philosopher*, 2017, cyanotype 3½ in. x 2 in.



# Credits

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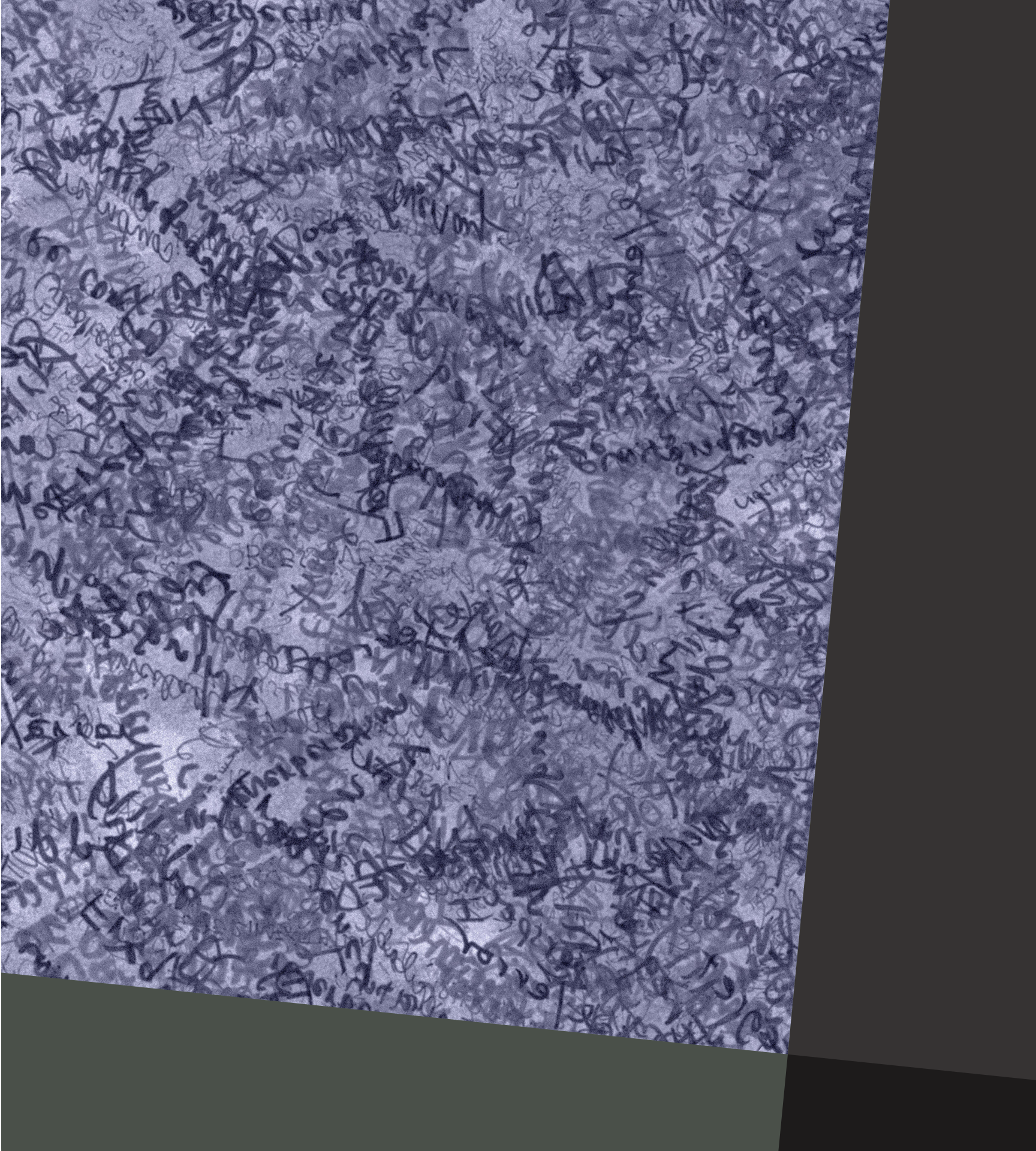
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