

STRANGE MULTITUDES

Senior Studio Art Majors 2018 Exhibition



STRANGE multitudes

Becky **DEIHL**

Julianne **GORTAKOWSKI**

Sammy **HOLDEN**

Megan **McCULLOH**

Amanda **PATTERSON**

Rowan **PRICE**

Lucy **WEST**

April 27 – May 19, 2018

The Trout Gallery, The ART MUSEUM of Dickinson College

STRANGE multitudes

Do I **CONTRADICT MYSELF?**
Very well then I **CONTRADICT MYSELF,**
(I am large, I **CONTAIN MULTITUDES.**)

– Walt Whitman, “Song of Myself” (1855)

In the yearlong Senior Seminar for Studio Art majors at Dickinson College, the faculty work closely with the students as they develop an expansive body of artwork. Inspired by a graduate school model of instruction, the seminar classes provide students with a weekly critique of current projects, discussions of relevant theoretical and art-historical readings, lectures on contemporary art, a thorough review of artists’ statements, field trips, and practicum instruction. In addition to regularly scheduled individual meetings with studio art faculty, students enrolled in the seminar meet with the entire faculty three or four times a semester for a group critique. These communal exchanges often include art history faculty as well as junior studio art majors. Over the course of the senior year, the students participate in two important exhibition experiences. The first is a “preview” exhibition mounted at the end of the fall semester in Goodyear Gallery; each student exhibits a small number of finished works and works-in-progress. The exhibition provides an opportunity for the students to engage with a general audience, to work through experimental directions, and to understand good exhibition procedures. The experience is traditionally very “hands on,” as the students learn to design, hang, light, and promote the exhibition. This initial exhibition prepares the students for their final and more expansive installation in Dickinson College’s Trout Gallery during the last weeks of the spring semester.

The seven graduating studio art majors chose *Strange Multitudes* as the title of the exhibition not only to allude to their shared devotion to making art, but also to their personal identities and modes of expression. While the seniors work together as a community of artists, the artwork that emerges from their own studios varies widely in both content and creative media. Yet, more than a few common threads unite the students’ ambitious approaches to their artmaking. For example, the delicate drawings of Sammy Holden and cannibalistic collages of Amanda Patterson are both rooted in their individual reflections on personal loss and their endurance of physical and emotional pain. Megan McCulloh’s kaleidoscopic paintings and dynamic prints echo and complement Julianne Gortakowski’s interest in pattern, repetition, and order in her ceramic tile works and digital images. Analogous interests in contemporary notions of domesticity and the nature of “home” are seen in both the more sculptural investigations of Rowan Price and Becky Deihl’s elaborate and uncanny installations. Perhaps embodying the exhibition’s title more literally, Lucy West’s intuitive-driven approach to making paintings is dependent equally on balancing her subconscious impulses with her decisive acts in the studio. This call-and-response between impulse and action manifests on her canvases in a cacophony of line and color, positive and negative spaces, and a hint of something recognizable which, perhaps, illustrate nothing more than endless possibilities and strange multitudes.

Anthony Cervino
Associate Professor of Art
April 2018

Becky DEIHL

I grew up in a small town. There was not much art around me. What was around me was mostly hand-me-down furniture and seasonal decorations. These decorations were typically little figurines that were engaging in seasonal activities. I remember too that there were pots and jars throughout the house. These were likely collected and displayed more for their domestic connotations rather than any artistic or aesthetic value. Even so, in my home, and the homes of my extended family, these objects, often arranged in precious displays, fed my understanding of art. They were objects that I was not allowed to touch, much like the art found in museums. Sometimes I would study the kitschy decorations while my family would be out working in their gardens or participating in sports—a family pastime to which I never felt personally connected. My pastime was a creative one that included drawing and displaying my toys like artistic objects. My creative outlet was hard for my family to acknowledge or understand because it was not obviously physical, like sports. It felt rare that anyone would speak to me beyond small talk, and, as such, I expect this is why I was a rather quiet child. At home, I often sat in the same spot, pencils in hand, curled up around my paper and creating my next masterpiece. I did not really talk or move in those moments around my family, so I felt like I became part of the room, blending in with the furniture like the handmade quilt passed around the family since before I was born. In a strange way, the heavily patterned fabrics and painted wood furniture of home were my hiding places. Curiously, because my family had similar aesthetic choices across generations, it was always easy for me to find a place of comfort to disappear into in no matter what house I was visiting. Now, as I explore these same materials and patterns in my artwork, I recognize that they still hold a sense of home to me, and perhaps even a sense of comfort.

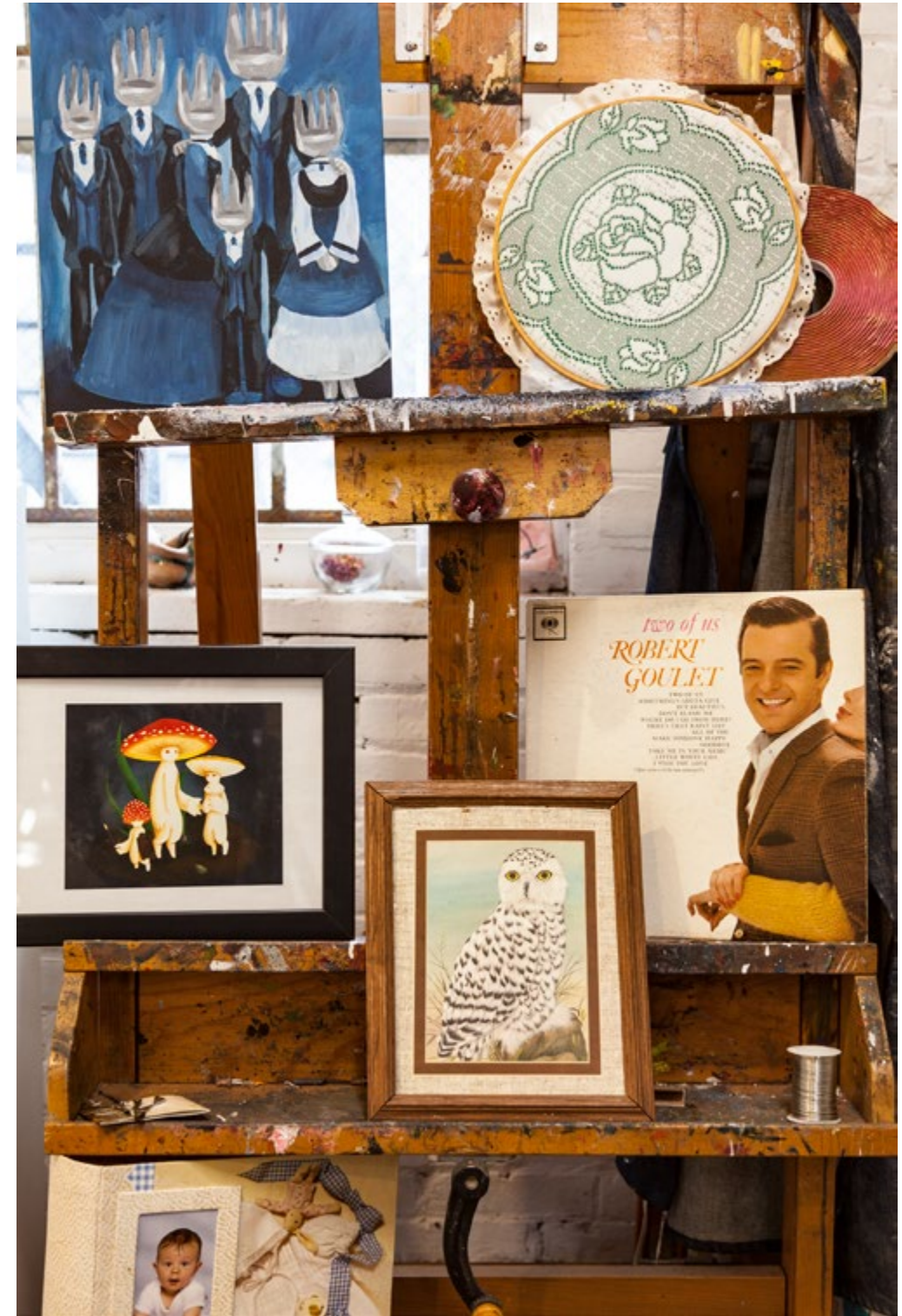
College has been a time for me to get a little distance from my family. This space has enabled me to reflect on them, our history, and our current dynamic. I have since realized that we never really connected as a family when I was a child. A primary goal of my current installation artwork is to convey this complicated sense of home. By utilizing old furniture that I grew up with, like the chair from my grandparents' house, the work is literally connecting back to my family. Even so, typically it is also an object that most people will be able to recognize and relate to. This makes it easier for a viewer of my installations to more fully engage with the work. The centerpiece of my senior thesis is a multi-part installation titled, *Safe Home*. As part of the installation I have included discreetly manipulated components that, while part of the larger installation, also can stand alone or are understood as individual passages within a larger, visual narrative. *My Chair*, for example, is a heavily patterned, upholstered, and stuffed living room chair that holds a strange, yet familiar pet-like stuffed animal. Within the installation, this is the part I truly connect with because it is “my spot.” It is literally “my chair” where I would sit and create in, my little escape from the real world. On this blue and orange patterned chair sits a creature. The creature is familiar in its form,



Outer Wear, 2018, found objects, fabric, ceramics, acrylic, and wire, 66 x 28 x 12 in.

having similar fur patterning to a dog or a cat. Its head is not quite like anything natural though in that it is hairless, with no ears, and having giant eyes. It sleeps on the chair, as if comfortable enough with the space to let down its guard and rest. Symbolically, the creature is a stand-in for me, not quite normal, but safe enough within my space to relax and be “myself.”

The feeling of home has always been a comfort that I search for in daily life. The entire installation of *Safe Home* is a conduit for gaining access to my unique world. Within, viewers have the opportunity to understand me as an artist and as a person. Although rooted in the personal, in the end this act of permitting oneself to be vulnerable and on display is a reflection that invites a broader understanding of family, creativity, and the complicated nature of being individuals.





Safe Home, 2018, found objects, ceramics, acrylic, fabric, and digital prints, variable dimensions



Safe Home, details

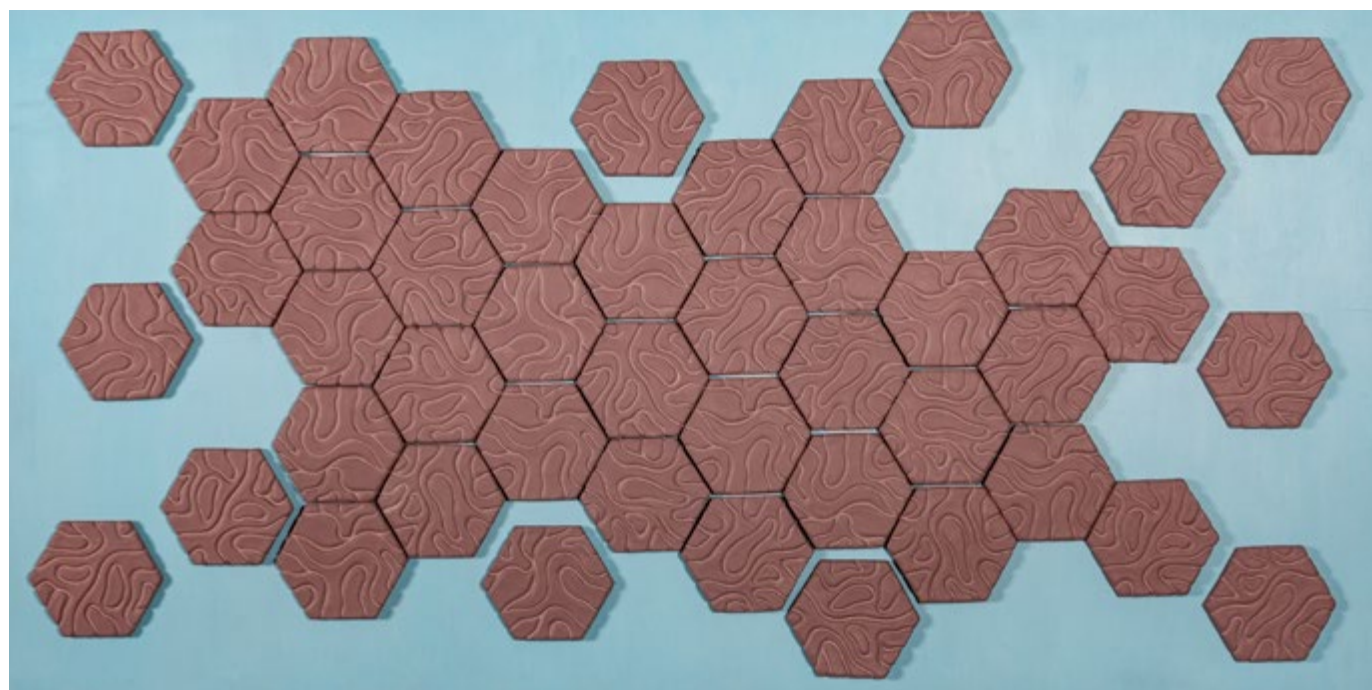


Safe Home, detail



Becky Deihl \ \ When walking through campus, I'm the one either looking up at the sky or looking down at the ground. I really enjoy taking in the space around me, finding new details I hadn't noticed before. I've grown up in Carlisle, but somehow, I'm still learning about the town. As a senior though, it's hard to notice new things, because I'm a very repetitive person and constantly take the same paths to and from classes. I'm always trying to figure out how to make my weekly schedule more and more exciting each week, so they don't all blend together into one mess of a semester. I'd like to think I'm an organized person, but by looking at any of my living spaces, the viewer would see I'm a horrible mess. Organized chaos, as I like to call it.

Julianne GORTAKOWSKI



Mind Wandering, 2018, ceramic, plywood, and acrylic, 24 x 60 in.

My thesis body of works began as an exploration of symmetry, fluidity, and pattern in nature, which I achieved through the creation of layered, nonrepresentational prints. The works I created were strictly two-dimensional, featuring intricate base patterns that were drawn by hand and then manipulated digitally, spontaneously producing highly abstracted results. Though the manipulations were intentionally performed, I had little control over the appearance of the final results.

River Stones was produced using this same method of digital manipulation, but began with a base pattern that was much simpler and more recognizably organic in origin. The final image does not have a clear real-world analogy, however, and can thus be interpreted in multiple ways. Where some may see river stones warped by the flowing water above them, others may see layered animal cells as viewed through a dark-field microscope. Others still may simply see a pattern of crisscrossing waves, yet experience a similar sense of motion through space. This work therefore serves to illustrate how a single visual cue can be attributed to vastly different settings and circumstances, just as analogous traits often appear in otherwise unrelated organisms through the process of convergent evolution. Some patterns, it seems, are simply universal.

Ultimately, *River Stones* functioned as a conceptual stepping stone for me, provoking intriguing thoughts about layering, optics, and space. Simultaneously, it sparked a strong desire in me to explore the juxtapositions that exist in nature between chaos and pattern,

mutation and conservation, and uniqueness and similarity. These ideas all influenced my works as I moved forward.

Seeking to mirror the incredibly varied and tactile three-dimensional world around us, I decided to expand my use of materials beyond flat digital prints. For works such as *Synapse* and *Membrane*, I utilized embroidery thread in an unconventional way, placing focus on the thread's textural and linear qualities rather than its cultural connection to traditional sewing. Using simplified organic forms as inspiration, I explored the concepts of shape and space, particularly the separation that supposedly exists between positive and negative space. As all areas of these works have been filled in with thread to equal degrees, with equal attention given to each individual line of thread as it's laid down, that spatial separation effectively disappears. Therefore, these works explore the idea that the lines and spaces that separate objects—the synapses between neurons, the membranes between cells—are just as important as the objects themselves.

Depth of Field builds upon these observations further, toying with one's sense of space by taking a typically two-dimensional material—paper—and presenting it in a three-dimensional way. The combination of solid and cut away forms, layered on top of one another, is reminiscent of my digital prints, but in this work the effect presents itself in a much more tangible way, bringing what was previously a flat image into reality. When adjusting the depth of field of a microscope, one can visually move through an organism, choosing what specific layer to focus on. My work can be similarly

travelled through. Patterns both large and small blend together in a mesh of black and white, light and shadow, to form a visually interesting experience accompanied by a feeling of spontaneity and new discoveries, an effect that I was previously only capable of producing in my works with the assistance of a computer.

Mind Wandering is comprised of hand-pressed and painted ceramic tiles, which I have expanded conceptually beyond the decorative functionality of the typical architectural tile. What began as a rather clinical exploration of how uniformity can still result in individuality became surprisingly personal by the end of the process. The tiles, by design, can be arranged in any potential combination to create a connected, infinite pattern. This pattern can always be completely unique, despite being made up of repeating parts, much like the DNA in each of our cells—a series of four repeating nucleotide bases that somehow result in billions of individuals, each entirely unique.

These particular tiles, with their swirling, brain-like patterns, have therefore come to represent not simply the general concept of an individual, but specifically myself, whose stray thoughts are constantly drifting, lost to my imagination—a mind forever wandering into daydreams. I imagine someone else's tiles would paint an entirely different picture. After all, individuality is in our DNA.

All of these works placed a significant emphasis on process, on composing an initial idea and working for an extended period of time to see it through to the end, adapting and evolving the works in response to unexpected complications and stimuli to ensure their survival into completion. My digital prints, while a necessary and worthwhile starting point, were ultimately fleeting in their spontaneity—a series of supernovas, resolved as quickly as they were started. The works spawned from them, on the other hand, feel conceptually infinite in comparison—as infinite as the universe itself.



River Stones, 2018, digital pigment print, 16 x 16 in. Right: *River Stones*, detail

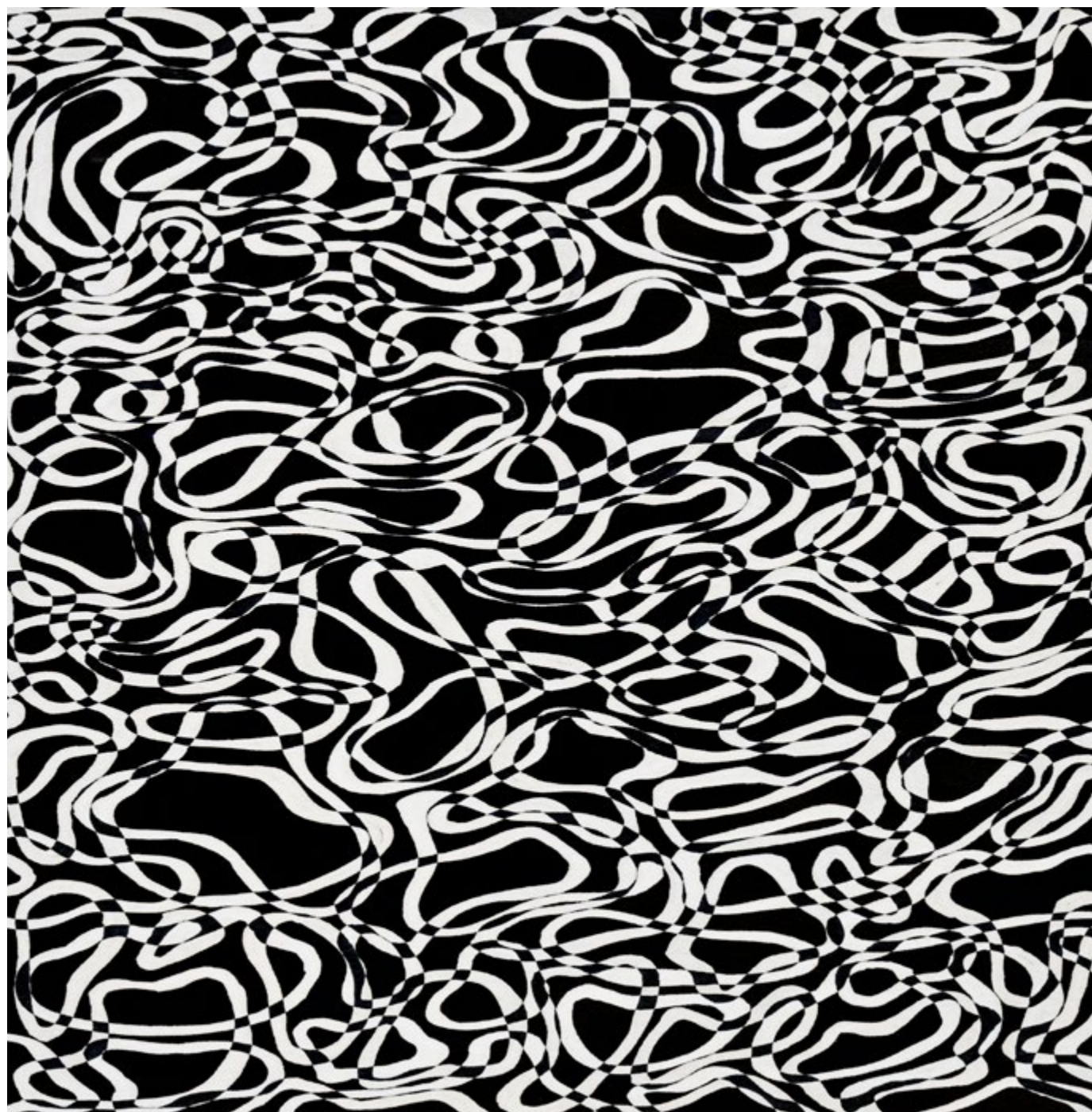




Synapse, 2018, embroidery thread on adhesive foam board, 11 x 17 in.



Synapse, detail



Depth of Field, 2018, ink on Bristol paper, 30 x 32 in.



Julianne Gortakowski \ \ At first, I appear to be a living contradiction. I am an artist working toward a degree in biology—a rationalist who stubbornly insists on believing in childhood magic and the power of stories. I know, logically, that when I open my closet, I will not find an enchanted kingdom hidden beyond the rack of clothes—but I still look, regardless. I stare up at the vast night sky, counting the glittering stars of Orion's Belt, and envision a space opera, taking place in a galaxy far far away. Peering at single-celled organisms under a microscope is akin to travelling back in time, allowing me to study the origins of life, to boldly go where no man has gone before without ever leaving the ground. I am my own liminal space, striking a delicate balance at the boundary between reality and the imagination.

Many think of the arts and sciences as separate, believing that the mind can only be wired for one or the other, but to me they are inextricably connected. No contradiction actually exists. I approach artistic creation like a scientist, as a methodical process of discovery, and in turn, I refuse to see the natural world as anything less than extraordinarily, fantastically beautiful—the greatest work of art there is.

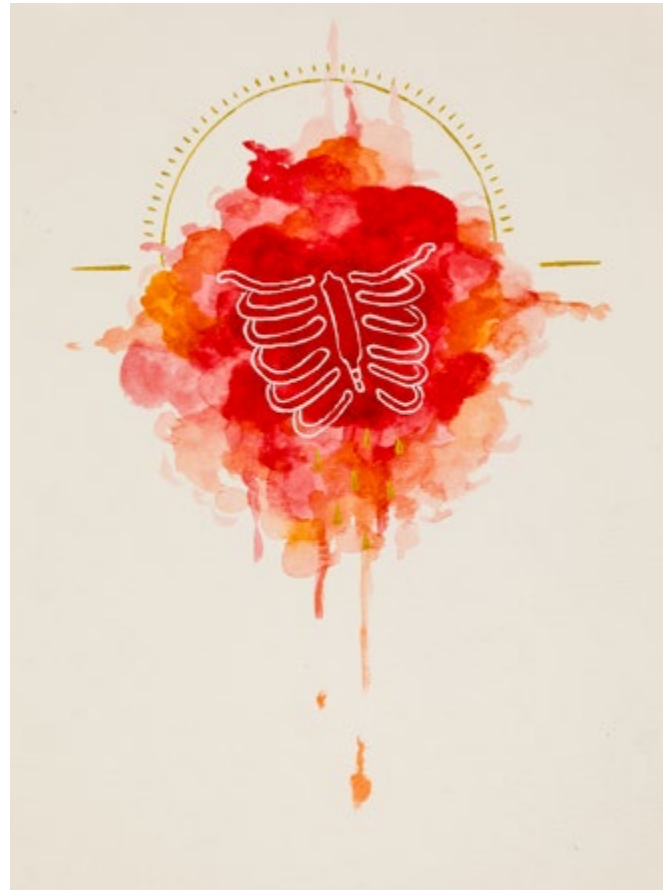
Sammy HOLDEN

In my art I explore the process of my mental and physical recovery from injury. Through a personal lens, my works are an illustration, both literal and conceptual, of four years of near-constant physical pain. I am constantly fighting with the notion that my two passions, swimming and art, are the root causes of my injuries, and I need to learn to adapt and recover in my own ways so that I can continue to do what I love. I express the state of mental exhaustion of, despite years of hard work, not feeling like I have control over the pain in my body. Because of this loss of agency, I often turn to superstitions and rituals that I think will help me achieve success in my performances, which I then incorporate into my art.

I focus on symbols of victory and superstition that convey the experience of overcoming obstacles. Although many of my own good luck charms and daily routines deal with how I handle my injuries, they can be applied in many other circumstances of everyday life to any viewer. The symbols I use in my works have become superstitions of their own to me, as I find comfort in the routine of creating art. My own superstitions are often based off of repetitions, such as doing a certain number of arm stretches before a race, or wearing the same gold necklace on the way to competitions. I then turn these into literal symbols in my art through images of contorted arms and gold, as well as other ideas that I apply the same concepts to. In all of my pieces, I create a dialogue between these symbols, highlighting different elements of repetition in each one. I explore common themes of victory such as gold, laurels, and shapes imitating medallions. In contrast, I also use brighter colors such as red and blue and expose graphic details of the body in ribs, skulls, shoulders, and hands. By combining these details, I am able to convey a variety of emotion in each piece of work I create.

I also often include clouds in my works, reminiscent of the time when quick paintings of sunsets were all I could draw with a torn rotator cuff. Therefore, I incorporate clouds as symbols of perseverance in my work, as well as sunrises and sunsets that portray endings and new beginnings. I continue to use mainly combinations of reds and blues in my images of clouds, which can represent either dark storms or brilliant, but ominous sunrises. In my work *Eye of the Storm*, I contrast red and orange forms in the clouds, indicative of pain and inflammation, with the deep blue in the center of the image. The blue serves as a sanctuary in the middle of a struggle, finding time to recover and heal. I also use eyes as a reoccurring motif in my work, interspersed within my drawings as the constant yet unrealistic anxiety that I am always being watched and that others are waiting on me to fail.

Through different combinations of these symbols, I create images that are representative of the anxiety I face during the process of recovery and the feeling that I am not healing fast enough. In my piece *Decay*, I combine symbols of skulls, ribs, and a gold medallion shape that also mimics a simplistic clock. The title *Decay* adds to the anxiety throughout the piece; the fear present that with time I will continue to deteriorate instead of heal. I contrast this image



New Sunrise, 2018, gouache and ink on paper, 7 x 10 in.

with the piece *New Sunrise*. In this piece, the gold medallion is cut in half and reimagined as a rising sun, with the skeletal form this time intact. These two pieces are examples of the cycle of injury and recovery that I want to portray as both demoralizing and anxiety provoking, yet with the ever-persistent hope of victory and healing.

In my diptych *Duo*, I use simpler symbols—sunsets encased in the format of a circle. In addition to the positive impact that painting clouds had on my recovery, I also see the sunset and sunrise as indicators of natural cycle, one that impacts everybody. Combined with the circle, another form of cycle, I create small tokens of endurance and perseverance to remind myself that everything that has a beginning also has an end. Through all my works, I create a narrative that I tell through my obsession with routine and symbolism in the hopes that I will continue to recover and stay healthy. Overall, my works are a symbol of my progress and the cycle of injury and recovery, and are always developing and evolving as I continue to change and heal myself.



Drift, 2018, gouache and ink on paper, 6 x 10 in.



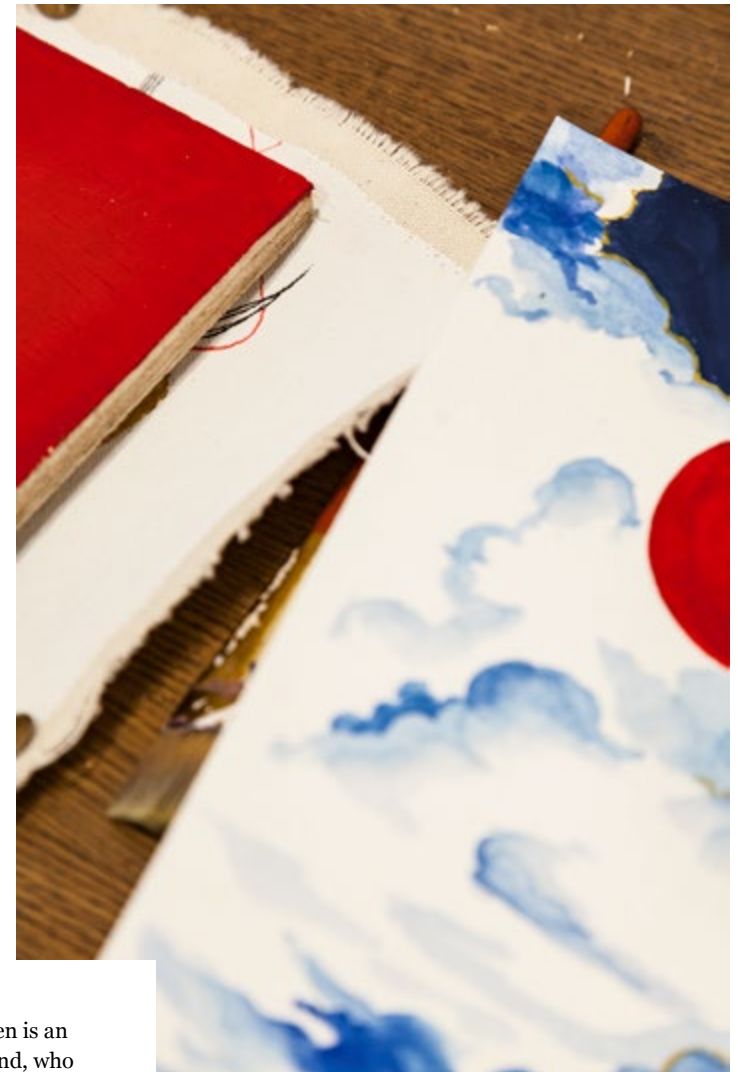
Reparations, 2018, acrylic, ink and gold leaf on canvas, 5 x 5 in. each



Eye of the Storm, 2018, gouache and ink on paper, 8 x 6 in.



Duo, 2018, gouache and ink on paper, 4 x 4 in.



Sammy Holden \ \ Sammy Holden is an artist from Garrett Park, Maryland, who works primarily in ink, gouache, acrylic, and occasionally gold leaf. Outside of the academic sphere she works digitally in character design and is an aspiring novelist. She is a retired swimmer (for now) and was a member of Dickinson Women's Swimming for four years. She is also a Political Science major with an interest in foreign policy and not making her parents nervous by only studying art.

Megan McCULLOH

In my current body of work, I am exploring the use of lines and textures to compose large- and small-scale paintings. My main goal when I start a new work is to layer different lines and other marks on the canvas and to explore the variations that I get from combining a range of mediums and application processes. Although my work does not typically depict a particular subject, the unifying element among all of my paintings is a shared sense of composition. While I tend to work intuitively, often guided by the sheer joy of the task at hand, I am also very sensitive to the underlying structure of each work of art. By that I mean I also rely the formal aspects of composition, color relationships, and line quality to convey a visual depth and a particular sense of balance in each of my creations.

Process, the act of painting, is both my passion and the very subject of my paintings. As I mention above, I use many different mediums and processes when I work, not only to differentiate the layers within a single work from one another, but also to create a sense of depth and variety throughout my entire body of work. In terms of process, I tend to start out with a base. Often these first few marks are made quickly and defiantly on the raw canvas using large Sharpie markers, spray paint, or acrylic paints applied in broad strokes with a brush. Together, these first essential marks provide a kind of "road map" that I can use to then direct the painting. Every subsequent mark becomes part of a conversation with the previous line or strategic blot of color. Through this carefully choreographed task, a kind of call-and-response in paint, I build up a base of line and color on my canvas. It is only then, when this base seems suitably dense, that I begin to layer on top of it with oil paint. This upper layer of each painting imbues the work with a visual complexity and a rich texture. Additionally, perhaps counterintuitively, this manner of building up the various layers emphasizes all the various ways I have

added to the canvas within a single, finished painting. Although I identify primarily as a painter, I experiment with printmaking as well. While the process and media for making prints differs from what I experience when I make a painting, I approach both creative acts with a similar approach and passion.



Vegetables, 2018, ink and oil on canvas, 54 x 24 in. Above: Vegetables, detail



Layers, 2018, ink with oil, acrylic, and puffy paints on canvas, 46 x 50 in.



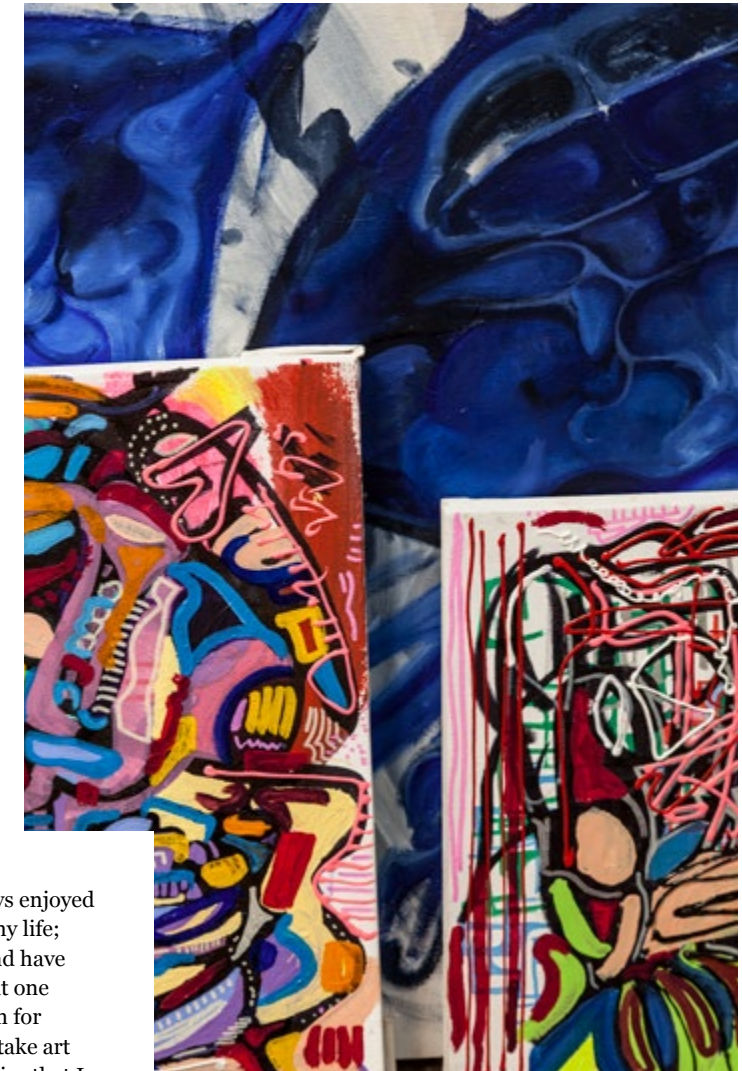
Lines 2, 2018, ink with oil, acrylic, and puffy paints on canvas, 13 x 18 in.



Lines 1, 2018, ink with oil, acrylic, and puffy paints on canvas, 24 x 18 in.



Crabstract, 2018, intaglio print, 6 x 6 in.



Megan McCulloh \ \ I have always enjoyed challenging myself throughout my life; I like to constantly keep busy, and have many different things going on at one time. I have always had a passion for art. I would paint on the side or take art lessons when I could. The activities that I have enjoyed most in my life are painting and playing a sport; these are the two activities that keep me sane throughout the day and keep me grounded in the present moment. With all of the craziness going on around me, these are the two constant things that I can use to help me de-stress or relax. Even when I have many things going on with school, I still try to make time for myself to stay active and paint as much as I can. Beyond college, I will continue to use painting as a tool to relax and be able to take the time out of my day to do what I truly love.

Amanda PATTERSON

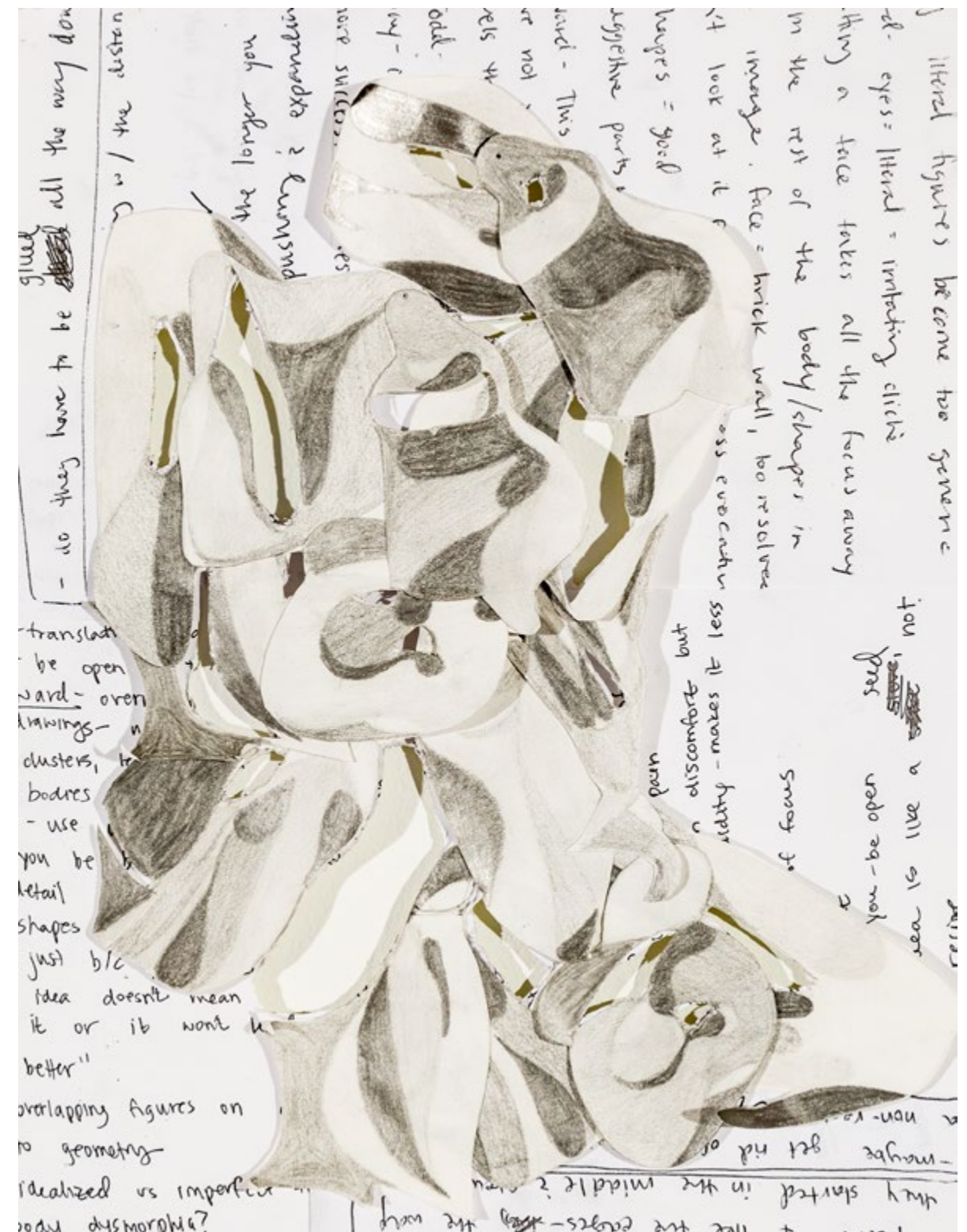
My body of works deal with motifs exploring the figure. I am motivated largely by the “Me Too” movement and my own personal connections to sexual assault and rape. My studio practice is characterized by a process-oriented mode of production, through which each work is a product of a generative and cyclical method of creation. Collaging is my preferred studio process. The collages I make are constructed entirely of my own original figure drawings, photographs, and text drawings that I have made as a student. I also integrate photocopies of these various sources of imagery. The figure drawings or photocopied figure drawings are either removed from the confines of their pages or have had the negative space within them cut away, before I begin to layer them in a new configuration. The concept of layering text, figure imagery, as well as other abstract forms, encourages a complex and complicated visual experience.

Cumulatively, the various elements of my raw source material, coupled with the way I compose the elements together, work to draw attention to violence against women through the use of the deconstructed female form. My particular method of cannibalizing older works of art allows me to transform these older, often representational, efforts into new and abstract works, while still retaining their intrinsic references to the figure. For me, this serves a very personal purpose. It allows me to investigate more complex and interesting visual outcomes, utilize a multitude of mediums and processes, and to explore a topic that holds personal meaning to me in a more prudent and relatable fashion. Themes of violence against

women within my works are reinforced through the actual cutting away of the negative space of the female figures. The forms become so thinned through this process, that they sometimes rip and pieces may even break off. I found this component of my process to be rather imperative to executing my goal, because it furthers the violent nature of the works. The thinned, incised figures serve a dual function in revealing and concealing the layered information beneath them. For example, my work titled *Exposed* contains the following four layers of information receding from the foreground to the background: dark figures, light figures, a textual drawing, and abstract pastel drawings. This layering of information gradually becomes less dense, and the base layer thus more exposed as your eyes shift from the top left corner to the bottom right corner. As the viewer inspects the collages more closely, delicate, thin figure drawings become visible. These figures are ripped, cut, and sometimes covered in black Sharpie to reveal and conceal the text and pastel drawings beneath them. The text contains the repetitious phrases “Me too” and “I did” to emphasize the idea of a relationship between an attacker and a victim. Furthermore, the cut and ripped nude figures serve as indicators of the sexual violence that occurs in this relationship between an attacker and a victim. In a similar function, my other works are all likewise composed of both deconstructed figures over text, which contain themes of sexual violence and harassment. Thus, my collages serve as an abstract means of combining multiple mediums, processes, and themes to convey an awareness of sexual violence against women.



Amorphous, 2018, photocopied notes and graphite drawings, 10 x 11 in.



Critical, 2018, photocopied notes and graphite drawings, 8 x 11 in.



Exposed, 2018, photocopied graphite and pastel drawings, 36 x 49½ in.



Exposed, detail



Noise, 2018, photocopied digital prints and graphite drawings, 42 x 55½ in.
Below: Noise, detail



Amanda Patterson \ \ For the majority of my life I have considered my identity to be primarily rooted within two different creative realms: one of those being dance and the other being art. As I grew more serious about art and more distanced away from the dance world, I began to realize how greatly those two separate artistic spheres had intersected and informed each other. The same sense of kinetic motion and appreciation of the human body, particularly that of the strong female forms I was surrounded by for so many years in the dance world, molded my artist styles and interests. Even the stage lighting that I grew up under shaped my fixation on light and shadow, and how dramatic, directional lighting forces you to find shapes and geometry that do not actually exist naturally on the human form. Growing up around strong, confident and empowering women within the dance world has furthermore influenced my deep fascinations in more complex, contemporary issues that I deal with in my present work such as sexual abuse, harassment, and objectification. Dance had always serviced as my therapy, and when I transitioned to working with art as a remedy for my own PTSD, I wanted to instill its therapeutic effects within other sexual survivors as well.

Rowan PRICE

I am drawn to embroidery and I am exploring a number of the implications of this needle and thread-based process in my own artwork. Traditionally seen as a feminine medium, embroidery has strong associations with women as homemakers. This includes the suggestion of delicacy and softness, as well as compliance with a particular gender role. Ironically, textile labor, such as women working in mills during the nineteenth century, was incredibly arduous, and anything but soft or delicate. Nonetheless, modern associations with knitting, sewing, embroidering, or nearly any textile remains to be seen as strictly gendered in the traditional sense of the word. Although I am critical of these associations, I too am not immune to these sexist impressions of the craft. For example, I can't help but think of my own grandmother's house when I see an embroidered work. By critically exploring these associations of embroidery with women and domesticity in my own work, I see an opportunity to reinterpret and empower this traditional medium. Additionally, and more basically, the intention of this body of work was to expand the meaning of embroidery thread as a medium by exploring the different ways it could be used and allowing my process to be evident in the work itself. Process in my art is very much dictated by my chosen materials and the feeling that they evoke at the time I'm working. A time-consuming medium, embroidery does evoke a sense of tradition. This tradition, however, is one developed from the pride that comes with labor, not one that adheres to gendered stereotypes. Drawing with the embroidery thread allows me to display process by focusing on pure mark-making, built up to create an exploratory work that still embodies the meaning behind embroidery thread on unprimed canvas.

More broadly, my studio practice aims to invite the viewer to reassess common domestic objects, such as decorative textiles or shag carpets. In doing so, viewers tend to approach my artworks from a place of familiarity. However, as a viewer spends time looking at my work, they will eventually recognize a disconnect between the objects they think they are familiar with and the materials or approaches I have used to re-make those objects as artworks. For example, in my animal rug, titled *Nagelmattan*, while a viewer may at first recognize the floor piece as a tactilely inviting object, they are denied the associative pleasure of standing barefoot on a fur rug as they quickly realize this particular pelt is made of sharp, steel nails. Furthermore, the nails in place of fur make one think even more about the softness of an actual rug. These contrasting sensory associations only heighten one's awareness of our material world and invite the viewer to question their own senses, hopefully in a way that encourages curiosity and criticality. Framed by



Negative Form, 2018, cotton embroidery thread and unprimed canvas, 14 x 18 in.

themes of intimacy and agitation, domesticity and discomfort, and presented in a way that is visually and tactilely complicated, the ultimate aim of my work is to encourage viewers to recognize the complex and often contradictory nature of all objects.



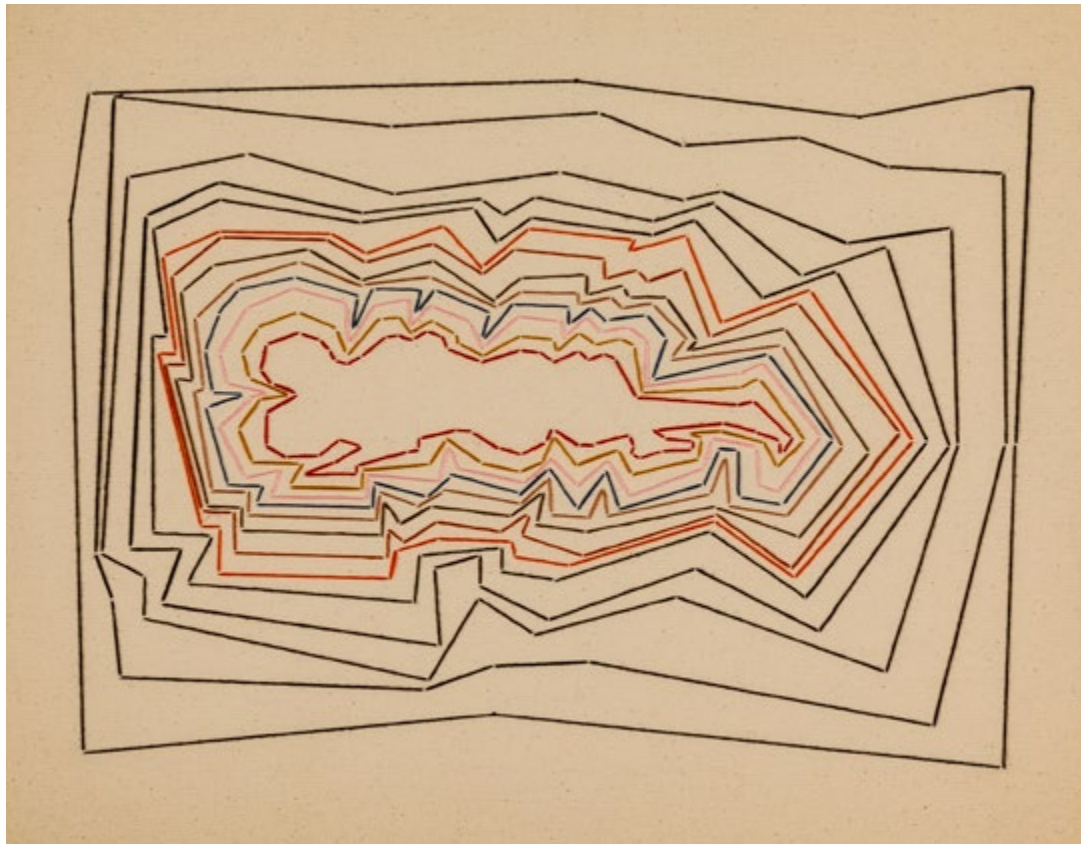
Negative Form, detail



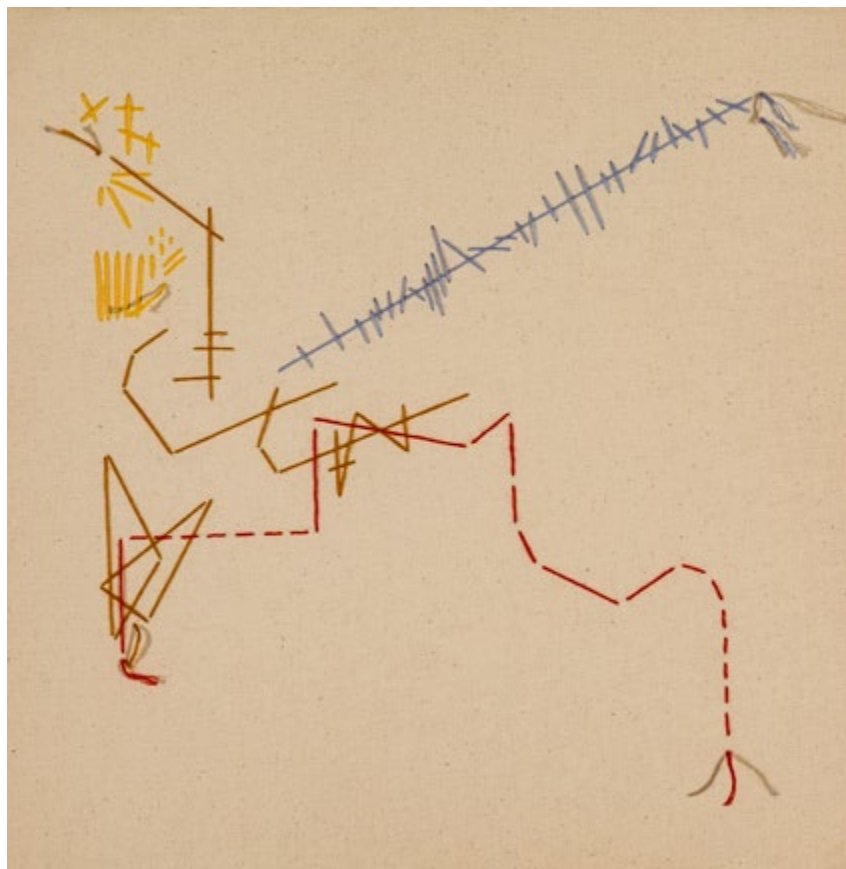
Nagelmattan, 2018, steel nails, cotton embroidery thread, aluminum screen, and thermal adhesive, 3 x 5 ft.



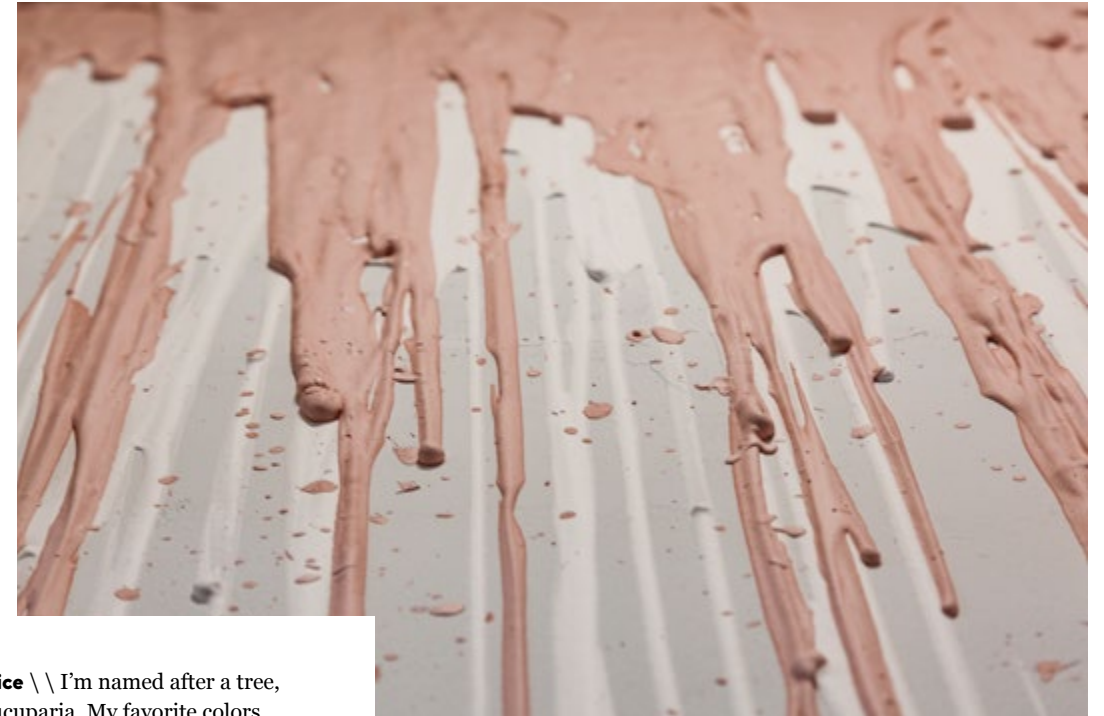
Nagelmattan, detail



Standard Negative Form, 2018, cotton embroidery thread and unprimed canvas, 14 x 18 in.



Drawing 01, 2018, cotton embroidery thread and unprimed canvas, 14 x 14 in.



Rowan Price \ \ I'm named after a tree, Sorbus aucuparia. My favorite colors are pink and jade, but my favorite color combination is blue and yellow. I like giraffes and I'm sad they're endangered now :(I really want a dog. I hate when my shirt sleeves get caught up in my jacket sleeves. The D-den is my favorite store. I once heard that forgetfulness is a sign of intelligence and I feel good about that. My sister is really freaking cute. Timothée Chalamet is really freaking cute in a different way. My mom never let me have cereal with more than ten grams of sugar growing up, so now I eat Lucky Charms a lot. I think that I peaked in kindergarten when I came to school with a silver tooth and everyone wanted to see. I grew up in Portland, Maine. My mom is a teacher and an artist, my dad and stepmom are actors and artists. I love them a lot, they are why I am here.

Lucy WEST



Yellow is the Color, 2018, acrylic and oil stick on canvas, 60 x 101 in.

In my artwork, I am exploring a very personal understanding of my subconscious and conscious mind. I approach the subject of each painting or drawing through a process of free association whereby I embrace the loosely sequential relationship between events that I experience daily and the indirect line of thoughts those daily encounters can generate. I am constantly surprised by the stream of mental images and other sensations that emanate from the subconscious mind. They are often fleeting, fragmented, or otherwise unrelated to my immediate situation or determined and conscious thoughts. I focus on these seemingly independent thoughts and try to find and tie them to a conscious reasoning for why they appeared, then visualize that relationship in my artwork. However, without conscious attention, the subconscious thoughts cannot be easily focused. They exist in jumbles and often morph into new thoughts or disappear altogether so quickly, making it difficult to decipher why certain subjects cross my mind at certain times. Therefore, I started a process where I note down these fleeting thoughts or impulses so that I don't forget them. A first step in my studio process typically involves revisiting this record of seemingly random notes to see if any prompt a visual response. Working intuitively and without too much self-editing, I then sketch out an initial visual impulse. Lastly, I refine my ideas by sketching out a couple of variations before executing the final work.

The following narrative description perhaps better illustrates my typical studio practice. One day, as I sat in my studio eating a bacon, egg, and cheese sandwich, a musical tune popped into my head. It was *Für Elise* by Ludwig van Beethoven. I had no idea

where the tune came from as I had not been listening to classical music nor was I able to recall hearing it anywhere around me. Intrigued by this seemingly random mental event, I decided to engage with my subconscious by making this strange thought the subject of my full, conscious attention. The German title, *Für Elise*, translates into English as, "for Elise." A quick Google search later, I learned that this is a song Beethoven wrote for someone named Elise. However, the full identity of Elise seems to be unknown. In terms of generating ideas for a new artwork, I did not want to leave Elise as an anonymous character so I assigned her an identity – that of my 11-year-old cousin, whose name is also Elise. With my young cousin in mind, and while playing the song on repeat, I formed an image in my head and executed it in my sketchbook. From there, I expanded on my ideas and began painting on a stretched canvas. My painting, *For Elise* (2018), is a visual amalgamation of an unrestrained creative process that depends on free association, an open mind, and intuitive decision making.

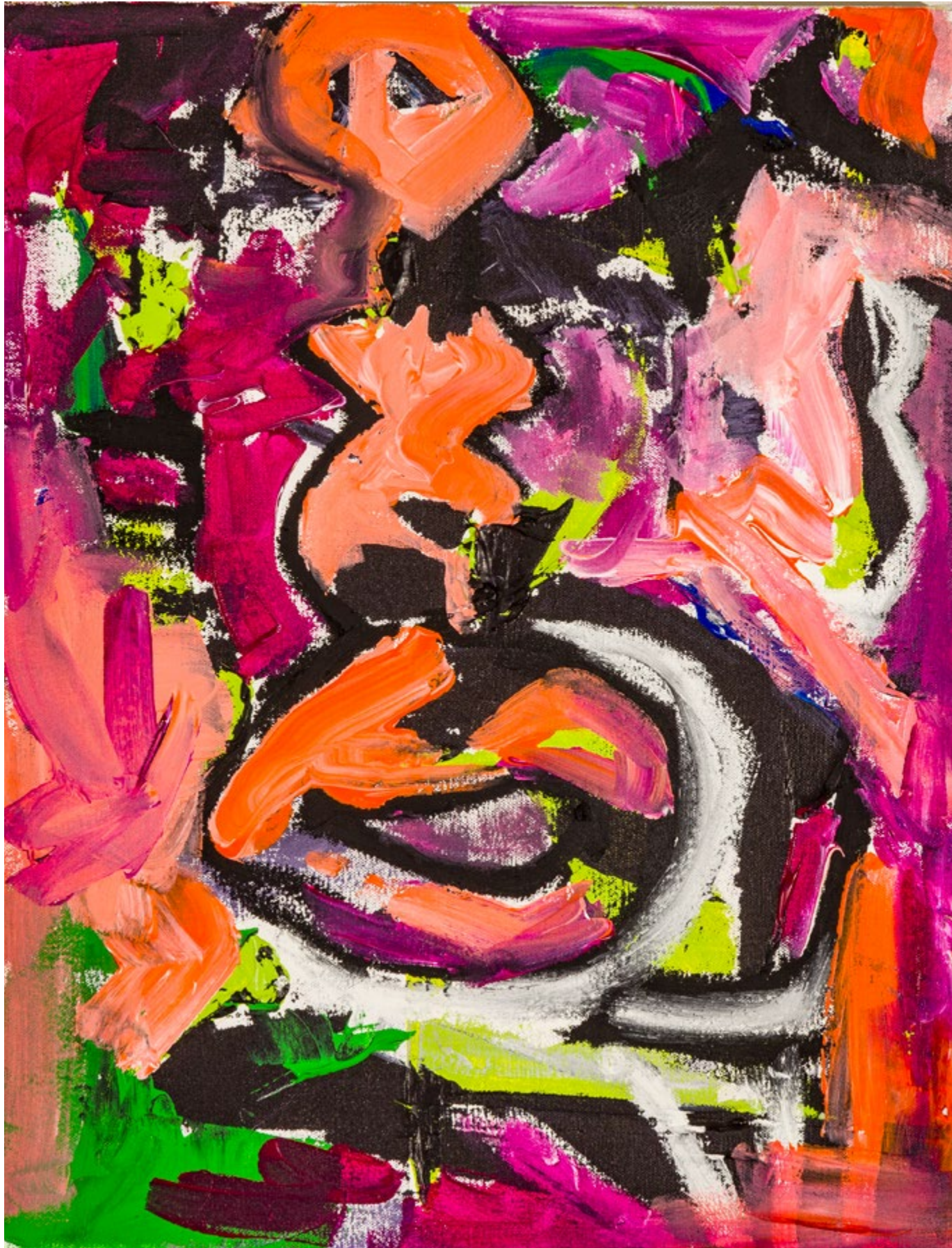
The way I approach my subject when I am painting often drifts between abstract and representational depictions. The type of art I find most compelling often share this same visual relationship between something recognizable and yet not completely obvious. The goal of my studio investigations is to engage the viewers and provoke a response. I see my artwork as a kind of mirror for a viewer to reflect upon. I want my audience to find something that is attractive and notable to them within a given work – something that sparks a random thought in their mind that allows us to share a kind of subconscious moment.



Dreams and Assholes, 2018, acrylic and oil stick, 32 x 30 in.



Baby, 2018, acrylic and oil stick, 14 x 14 in.



Unexpected Starts, 2018, acrylic and oil stick, 18 x 14 in.



My Season: right before the retrograde, 2018, acrylic and oil stick, 32 x 30 in.



For Elise, 2018, acrylic and oil stick on canvas, 93 x 50 in.



Lucy West \ \ Sometimes I wonder what it means to be a procrastinator. It's a huge part of my identity, and it's a characteristic that has shaped my lifestyle and achievements. I grew up being told to own myself and to always be proud of who I am, but procrastination never seemed like something I could be happy about. Sure, papers and art work could have been less stressful and perhaps more technically polished if I had planned ahead, but I think there's something about the last-minute rush and perfection within a time limit that adds a unique taste to my work. It forces me to work instinctively and gives me the freedom to make work by me, for me. People will still continue to be concerned about me and may wish for my work to be more well-done, but I always preferred medium rare anyway.

Credits

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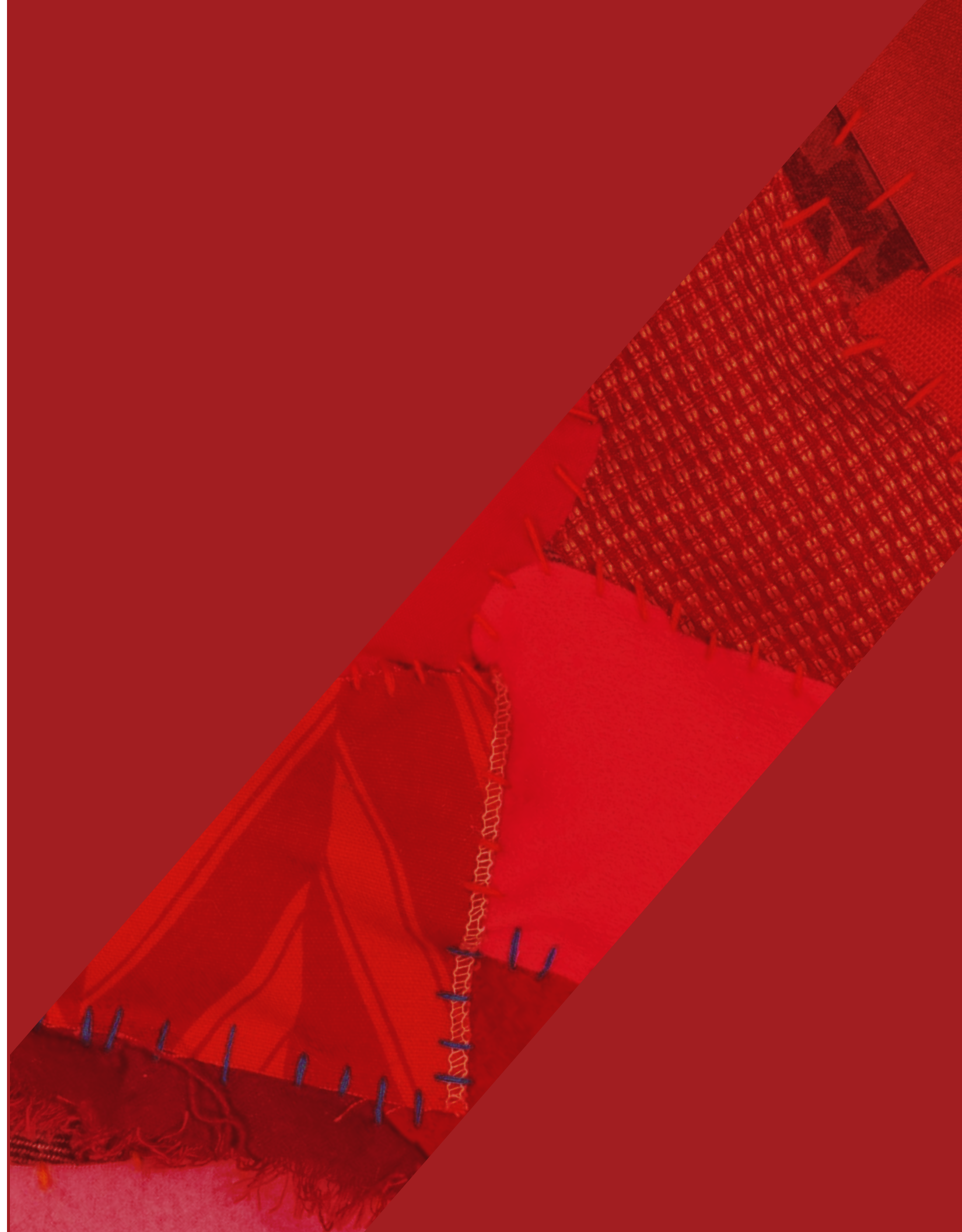
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