found and lost and found
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Marjorie Almstead
Erin Casey
Sfields
Nicole Godley
Amanda Hirsch
Catherine Sippin
Francesca Tempesta

April 30 – May 23, 2010

THE TROUT GALLERY, Dickinson College
Clockwise from above:

Amanda Hirsch  
Untitled  
Oil on canvas  
20 x 26 inches

Erin Casey  
Untitled  
Digital print  
11 x 14 inches

Catherine Sippin  
Tribute to Things Removed (3 of 8 panels)  
Gesso, oil, plastic, paper, encaustic, gauze on panel  
4 x 4 inches each

Nicole Godley  
Untitled  
Oil on paper  
15 x 22 inches

Sfields  
Still from “The Entirety of The Universe (I am The Milky Way)”  
Video  
3:35

Marjorie Almstead  
Wallpaper 2  
Acrylic on paper  
62 x 37 inches

Francesca Tempesta  
Falling Nails  
Nails  
4 x 5 x 11 inches
found and lost and found
Introduction

The senior seminar is a yearlong capstone experience punctuated by rigorous reviews of the students’ artistic progress and several field trips to museums, galleries, and artists’ studios. Over the course of the year, the students investigate particular subjects or processes that culminate in an ambitious body of artwork. While each senior brings a unique perspective to their art-making, the seminar invites the students to also work collectively in a shared studio space. Here, critical peer feedback both inspires a cross-pollination of ideas and spurs active debate. This exhibition, then, is a celebration of the individual studio art major’s most recent artistic efforts, but when displayed together, the singular works coalesce into a complementary whole.

For this year’s thesis show the seven exhibitors chose the title Found and Lost and Found. Selected for both its poetic cadence and its broad inference to personal sacrifice, the title suggests the common theme of loss and the redemptive notion of personal growth. The students respond to how this theme of “lost and found” exemplifies the process of their art education, the culmination of four years of rigorous undergraduate study, in various ways. Some students have examined how one can begin to create art with a definitive concept in mind only to see it evolve into something completely different. This transformative act necessarily requires a “loss” as the convictions or inspirations that originally inspired a work of art are rejected to make way for new ideas. For others, loss is explored specifically as subject matter, as it relates to memory and personal history. Perhaps paradoxically, both remembering one’s past and striving to recall lost memories acknowledge loss in similar ways. In a Proustian sense, one may have the experience of time recaptured only to realize that memory, too, will soon be lost. Lastly, the act of “losing and finding” refers to a kind of archeological exploration of time. A few of the seniors are investigating how this aspect of time seems to not be simply linear, but curiously fluid or circular, while others also consider how their own creative processes or objects reveal hidden histories.

The students in Found and Lost and Found each examine how various creative processes, revisions of personal narratives, complex approaches to time and structure, and aesthetic tensions are revealed in their sculptures, paintings, drawings, photographs, and video. With impressive and keen insight, the students exhibit a dedication to craft, an understanding of complex conceptual issues, perhaps most rarified, a unique and personal vision approached with equal amounts of passion and thoughtfulness. This significant creative experience for the graduating art students not merely marks the culmination of artistic and intellectual engagement, but rather the beginning of productive and successful careers in the art field.

Anthony Cervino
Assistant Professor of Art
Department of Art & Art History
In my artwork I explore memory, specifically memories of childhood. Through the use of drawing, painting, and photography, I investigate the various methods in which memories can be represented. I create characters and narratives influenced by Victorian culture and architecture. As an adult I believe that the way in which one remembers moments in childhood are unpredictable. Some moments are clear; others are blurred. I want my art to portray the various paths in which one remembers moments from his or her past. By using an assortment of mediums I hope to translate the different ways in which memories can be visually represented.

In my search to uncover my own historical identity, I have been inspired to create narratives that represent the struggle of trying to recover past events. As an adoptee, I am interested in exploring how memory has become more important to me as I have become older. My work is not only motivated by the conflict I have faced with not knowing my biological identity, but is also intended to inspire viewers to reflect on their own past.

I am motivated by the relationship found objects have to memory, specifically how a found object can signify a place, person, or time. Although none of my artworks are authentic found objects, I employ various techniques to imitate the feelings of age that uncovered objects contain. I treat my materials to enforce the themes of age and time and purposely make objects that look worn and dirty. I want each piece to feel as though it has been recently brought out from hiding. Each artwork represents a small part of a greater story that remains untold.
Above:
*Behind the Stairs*
Multi-media
29 x 20 inches

Opposite page, top:
*Wallpaper 1*
Acrylic on paper
55 x 81 inches

Opposite page, bottom:
*Wallpaper 2 (detail)*
Acrylic on paper
62 x 37 inches
Erin Casey

We are continuously molded throughout life by our experiences and environments. I have examined my own past and current surroundings, and, in my art, I seek to capture the things from both childhood and the present that I feel relate to my current state of being. I feel very connected to the different places and people that are well known to me, as well as those from the past which are now merely faded memories. As I revisit places from my youth or consider a familiar face, I am intrigued by the capacity of human memory and how distorted its “truths” can become over time. My work consists of compilations of images that represent aspects of my personal history and traits of my personality. These images and subject matter also directly relate to the people, places, and things relating to a sense of “home.”

My creative process begins with photography, the fleeting act of taking a picture. In this way, I can capture a fragment of the world. With this notion in mind, I gather images and in some cases, I may manufacture scenes from collaged portions of two or more of these “snapshots.” Through this process I design a composition using real images that evoke a sense of something familiar yet strange. In other situations, I simply capture a scene or a space that is significant to me in a way that is also visually intriguing. I am interested in examining the collision of reality and the subconscious hyper-reality that exists within thoughts and memories. By collecting images that I associate with feelings of home, I seek to address the visual discrepancies between truth and recollections.
Above:  
*Rapture*  
Digital print  
11 x 14 inches

Opposite page, left:  
*Emma*  
Digital print  
11 x 14 inches

Opposite page, right:  
*Untitled*  
Digital print  
11 x 14 inches
I used to be a scientist, a chemist to be exact. I jumped into the art world rather quickly, leaving quantum mechanics in the dust. Now I find myself returning to quantum theory and intrigued by what some have nicknamed the “multiverse” theory, part of what is called superposition. It’s something I’ve not only studied, but as a creature of the media, I’ve seen it in movies, television shows, books, and graphic novels. I enjoy the idea of different versions of “you” living in alternate dimensions, maybe with a better life, maybe a worse one, maybe even a version of you made completely out of marshmallow. I’ve also been exploring related theories of time and space manipulation such as the Butterfly Effect and time travel. Each theory investigates a different way one can view the world and the decisions we make in it.

I work mainly in video, and my art is an imagining of the effect of multiple timelines. As human beings, we experience time and space linearly; one event follows another. I try to create a way to see which I can only think to call “quantumly.” I treat time and space as a giant ball of yarn instead of a single, straight thread; various timelines connect at a single point, and different versions of oneself act at once. Depicting this theory of time may seem impossible, but part of my process is creating a way for the viewer to experience multiple timelines in our own reality.

I enjoy referencing other forms of media. I mix music, television, film, literature, and other forms of mass media to perpetuate my own ideas. Although seemingly rooted in scientific inquiry, a quote from a popular television show, a page from a comic book, even a single lyric from a song is often all it takes to trigger my creative impulse. The flow between science and popular culture may not be obvious, but it is my intention to show how the two connect and influence each other. The media I am affected by may not always directly connect to the scientific theory I’m exploring, but I use media as a way to relate my ideas and perhaps change the way the viewer thinks.
Above: Still from *Duality* Video 7:36

Opposite page, top: Still from *There is Always a Way Teenage Girl, Go-Go Run* Video 2:40

Opposite page, bottom: Still from *There is Always a Way Teenage Girl, Go-Go Run* Video 2:40
Whether I am examining a work of art or creating one, I look for a visual world of concepts beyond what is fundamentally observable. In my paintings of horses, I explore how these fascinating animals illustrate notions of power and energetic movement. The horse is an important subject for me because I am extremely passionate about them and have been involved in the equestrian world most of my life. The personal connection to the unique qualities of this creature has made me look beyond the actual animal to the deeper metaphorical significance it evokes.

The horse is the principal subject of my paintings, but it is the manipulation of the paint that represents energetic movement and power. My attachment and familiarity with horses stimulate an emotional state of mind that I use to fuel the energy and thought I put towards representing the special qualities of the animal. In my oil paintings, I build up shapes and lines from images of horses standing, walking, or in motion. By focusing on the shapes and forms that connect and relate, a synthesis occurs between what is initially there as a subject and the psychological effect the subject has on me. A sense of exploration takes place when I focus in on particular elements of my subject, such as the muscular structure of a horse. The goal of a finished painting is for viewers to walk away feeling the liveliness I put into the work and reflect on the emotional response they have to my efforts.

Nicole Godley

Opposite page: 
**Awaken**
Oil on canvas
18 x 32 inches

Left: 
**Proper Etiquette**
Oil on canvas paper
9 ½ x 15 inches
My artwork focuses on the figure. I am specifically interested in defining contours and outlines of the human form. In my abstractions of the body, I focus on these linear aspects as well as the amorphous shapes and shadows. For example, in rendering a wrist I focus on the solid, abrupt lines of the bone as well as the soft shadows they produce on the flesh. I see the relationship between bone and shadow to be causal in that there is a difference between the lines and shapes found in a bent wrist opposed to one that is straightened. I believe that this causal relationship between lines and shapes found within the body has a distinct order that creates an impression of a figure. My paintings explore this order. Using my abstractions of the figure as a framework, I allow my painting to become an exploration of color and texture. I believe that colors organically interact with each other, much like shapes and lines I find in the body. For me, painting is a process, and every painting is a composite of previous paintings that have been altered or painted over. This process gives my art a history and provides the viewer with a physical narrative. Further, my art introduces conceptually conflicting attributes (e.g. abrupt/soft, solids/shades, bone/flesh, figure/space) in a unified and harmonious composition. These contradictions elicit a confusion in “reading” any of my paintings. It is this traditional “reading” that I wish to challenge within my work and leave the viewer with a confusing sense of familiarity that is unified and pleasing.
Above:
Untitled
Oil on canvas
32 x 36 inches

Opposite page, top:
Untitled
Oil on canvas
26 x 20 inches

Opposite page, bottom:
Untitled
Oil on canvas
32 x 28 inches
I create abstract images through collage. The ritual of preparing individual pieces of paper and other media (such as found objects) and pasting them onto the surface of wood, canvas, board, or paper one-by-one, is tedious yet fulfilling. The process of making my art requires my undivided attention and focus that satisfies my need to have total control over what I am creating. I enjoy watching the slow building process and creating unique textures. I believe the individual components of my art, no matter how difficult to see, are just as important as the overall image. The creation of my works is consuming. I find the creating of an artwork that involves the cutting of hundreds of pieces of paper and pasting them one-by-one appealing because through the meditative process I am often reminded of particular experiences, people, or places. In a strange way, these memories too become an important element of the collage.

To begin my work, I often start by using a found object around which I build the piece. I then add more paint or wax to blend variations between the found objects, pasted paper strips, and the ground color. This creates tension between shape, line, and texture and abstracts the subject I’m referencing. Somewhat pixilated, the final image has a strong linear presence. Each work varies in color and structure and responds specifically to the surface upon which it is built. My art is an exploration of process and observation that reflects my interest in how the various textures of the materials form subtle shifts in light and form throughout the work.
Above:  
Bleeding on Me (Diptych)  
Oil and love note on canvas  
10 x 8 inches each

Opposite page, top:  
White Noise  
Monotype  
14 x 11 inches

Opposite page, bottom:  
The Shadow of White Noise  
Monotype  
14 x 11 inches
Francesca Tempesta

Through my artwork I explore the use of line. I investigate a balance between the ordered linear representation of a structure and the often chaotic and unpredictable nature of line. I examine this relationship through sculpture, printmaking, drawing, and installation. Primary to my studio practice is a use of recognizable or common materials that are visibly enacted upon by my hand. My work incorporates a combination of store bought, natural, and found objects. My materials are often manipulated in such a way that they hold their original form while still allowing for a transformation of the materials in a new way. The use of materials in this manner allows the viewers to bring their original associations of the material to the work and to then consider the transformation that the objects have incurred.

Often, my work specifically addresses how line itself can form, hold, and release a tangible sense of tension. This notion manifests itself both formally and conceptually. For example, I might directly manipulate my sculptural forms to exhibit some sense of physical strain on the materials, thus suggesting a potential energy release that could break the object or fling it across the room. Additionally, I approach the use of tension in my work with special regard to formal notions of materiality and process. By this I mean I will often use a material in a way that defies a viewer’s expectations for how it should behave. Lastly, tension is conceptually apparent in the dialogue that I establish by situating my work between the traditional categories of two-dimensional images and three-dimensional forms. My creations invite the viewer to question the nature of a line drawn on paper versus that of a physical line found in a sculpture or in architecture.

Opposite page:
Permanent Twist
Rope, plaster, string
14 x 6 x 11 inches

Left:
Caged Tension
Metal, wood, laminate
30 x 13 x 14 inches
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