

2014

# CAPSTONE

ART AND ART HISTORY SENIOR PROJECTS

Gettysburg  
COLLEGE

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[www.gettysburg.edu/art](http://www.gettysburg.edu/art)

**I**t gives us great pleasure to introduce the Gettysburg College Art and Art History senior Capstone projects for 2014. These projects serve as the culmination of the Studio Art and Art History majors. They are as rich and varied as the students themselves and exemplify the commitment the Department of Art and Art History places on creativity and scholarship in a liberal arts education.

A strikingly wide variety of experiences informed the paintings, wood-block reliefs, colographs, ceramics, metal as well as Styrofoam sculptures, graphic design, fashion design, and installation shown in this year's Studio Art majors' Senior Exhibition. Eschewing conventional artistic materials, found objects were collected, recycled and transformed into the works of art. One student looked at floral form and transformed it into an ornate and intricate abstraction, while another's hand-sewn and painted garments fused fashion and traditional painting.

In the last semester our studio art majors, were encouraged to search for whatever media best expressed their own emotional and visual truths and to learn from the outside world no less than their immediate, Gettysburg College experience. Current events, news, national politics and world crises have informed their art along with imagined worlds, ancient mythologies, folktales, and emotive states of mind. The combination of many hours spent in their own studio spaces, and countless additional hours viewing other artists' works through visits to museums, galleries, and other venues, has supported the creative energy of these students. In addition, each student has had group and individual critiques with

their Gettysburg faculty members, as well as with visiting artists and critics brought to campus especially for these important interactions. All of these elements helped to shape their personal artistic message and will continue to shape our understanding of contemporary art.

The seven art history seniors this year present a wide range of fascinating research topics inspired by their exciting learning experience either at the Gettysburg College or abroad. The comparative study of carefully selected examples of Gothic cathedrals between France and England during the late 12th c. and 13th c. informs us choices of architectural style was closely intertwined with the culture, religion and politics of the region. An investigation of paintings by Claude Monet suggests "the father of Impressionism" was fascinated by Japanese art and culture and constantly draw artistic inspirations from wood block prints designed by 19th century Japanese artists Utamaro, Hokusai and Hiroshige. The life and painting of Monet's young contemporary Van Gogh have been enormous fascinations for scholarly inquiries after the death of the artist. By critically examining the literatures of the study of Van Gogh, the author reveals to us how and why scholarly interest and study of Van Gogh have evolved through times. Comparative study is the theme of another paper which studies how documentary photography by Lewis Hine and Berenice Abbott captured the life and evolving modernity of the NYC in the 1930's through their captivating lens and humanistic views. How interdisciplinary study will contribute to our understanding of art is a question raised in the study of Cindy Sherman's photography *Centerfolds*.

Through lab experiment and statistical analysis, the thesis intends to reveal how cultural norm played a significant role in viewers' understandings of Sherman's work. American conceptual art epitomized by the works of Dan Graham and Robert Smithson between 1960 and 1975 is at the center of the investigation of another thesis which studies how artists challenged the meaning of art and art writing and created a fluid boundary between art and text. Chinese political posters from the 1960's to 1970's at the special collection of the college inspires the thesis on the study of how artistic style and aesthetics during the Cultural Revolution were consciously manipulated by the state to create an ideal vision of a Marxist utopia.

The Department of Art and Art History and the entire Gettysburg College community should be proud of the quality and engagement that we see in the work of these fine graduating seniors. Now more than ever, a dedication to one's passion and an ability to rise to new challenges are the best investments for the future. Please join us in celebrating the successful capstone projects at the upcoming Art History Symposium presentations and Studio Art Exhibition. We hope you will enjoy learning about our students' great work and will wish them well in their future endeavors!

**Yan Sun**

Chairperson/Associate Professor, Art and Art History

**Amer Kobaslija**

Assistant Professor, Art and Art History



## Capstone 2014

### Art and Art History Senior Projects

#### Art Senior Projects

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#### Art Majors Senior Exhibition

May 1-19, 2014  
Schmucker Art Gallery  
Reception: April 30, 5-7 p.m.  
Gallery Talks: May 1, noon

Senior studio art majors  
present their capstone  
projects in a variety  
of media.

[www.gettysburg.edu/art](http://www.gettysburg.edu/art)

Bailey K. **Beardsley**

**A**s an artist, one has to be aware of the social and materialistic aspects in today's society. My work consists of portraits depicting influential characters in today's world. Each individual work in this series depicts a person or an animal, ultimately addressing more universal themes such as power and fame that these creatures hold over each and every one of us. I have chosen to create this body of work utilizing the traditional medium of wood relief carving: an organic, handcrafted technique that allows the artist to make a mark, which is literal as well as metaphorical. The aim is that these pieces capture the complex personalities of my sitters—their grace and their awkwardness.

*Creatures of Power*, 2013, each tile appr. 7" x 9",  
wood relief carving  
Photo by Amer Kobaslija

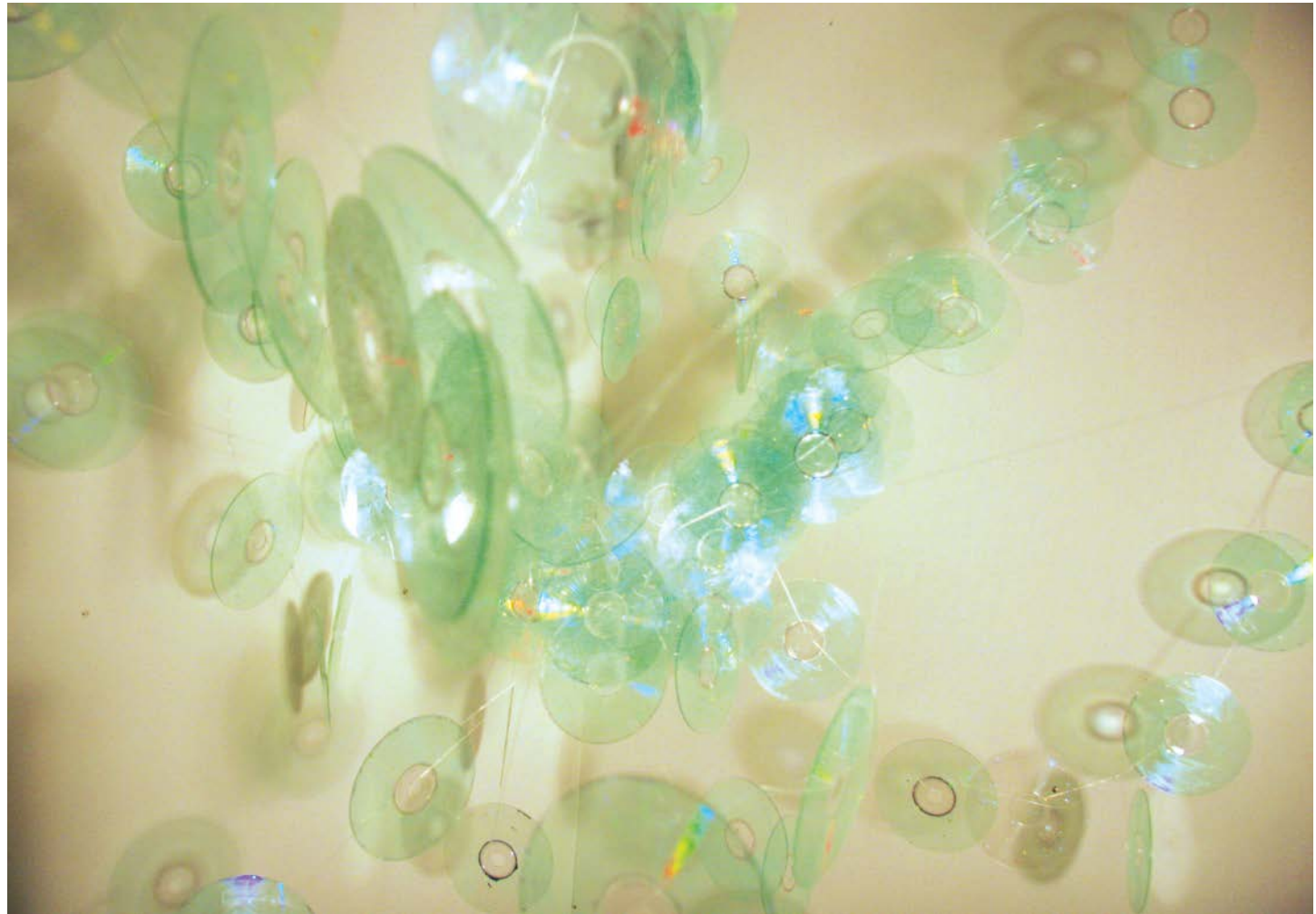


## Lisa R. Del Padre

**W**hen an object has been stripped of its intended purpose (a CD stripped of its ability to produce music), its necessity is called into question. While scraping CDs, I compulsively collected the foil dust. It was as if I could hold onto all of the songs that were contained in that foil—all of the songs I had never heard or songs with fond memories attached. Wrestling with consumer's guilt brought me to recognize my impulse to force permanence upon objects as I recycled the defunct technology into sculptural forms. My body of work, "Consumption and The Consumed," addresses the rituals of consumerism. The underwear décor and dried green tea leaves are a personal accumulation of waste, but because I have received donations of CDs from friends and family, the work is communal, tying together the ideas surrounding the Latin root "co-." These pieces of plastic and foil represent a human desperation to record, pause, play, copy, burn, pirate, delete, document and share. This repurposing physically transforms the waste into a visual chronicle, also nodding to the truth that the world is in bondage to decay.

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*Chronicle Comforts Collide* (detail), 2014, 8 sq. ft.  
installation / Compact discs, fishing line, fan  
Photo by Amer Kobaslija

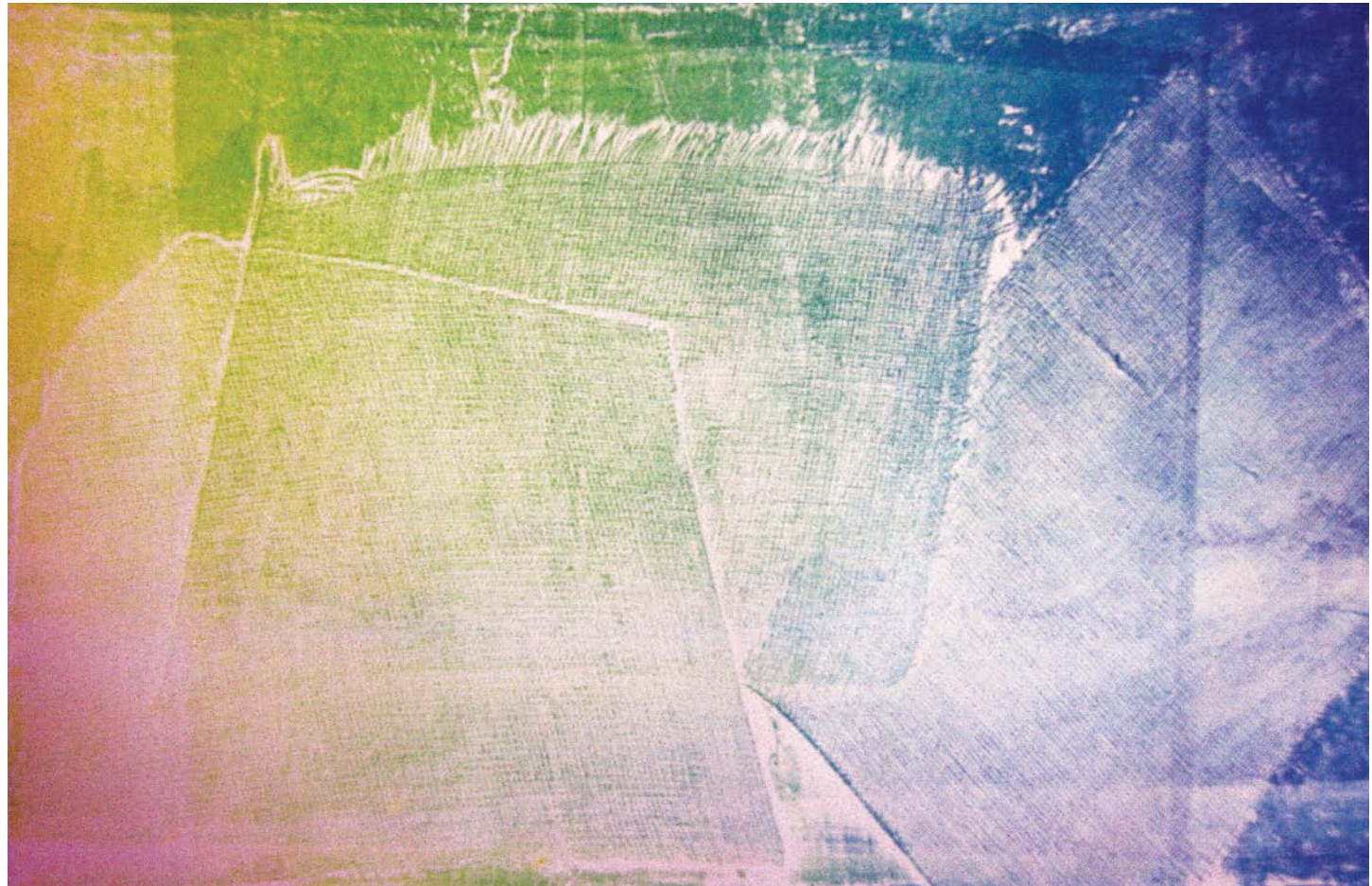


## Tobi C. Goss

I am active, full of energy and open to life experiences, which is what I want to capture within my work. Acting as a direct representation of my life, my work is in a constant state of flux and functions as a way to express myself. I live open-minded, am immune to societal pressures, and intentionally try to portray these qualities through my art. Each individual's memory and experience influence their interpretation of what they see. The texture, color, and materials are used to inspire self-reflection, and the unconventional uses of common objects serve as a portal to this experience. I use collagraph printmaking process that utilizes ordinary materials and low-tech methods—a process that is uniquely specific to my intent and visual process.

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*Portal*, 2014 / 12" x 20", collagraph  
Photo by Amer Kobaslija



Rebecca A. Grill

**T**raditional stories - fairy tales, folktales, legends, and mythologies - are a record of human nature. They were made to explain life and its mysteries in a time when there was no science to explain it for them. In my paintings, I sought to revisit my childhood imagination by using the tropes and imagery of fables - animals, nature, and generic human figures—to focus on the subjective way that the universal themes in these stories exist in each individual's thought and memory. I alluded to them in whimsical, brightly colored paintings on wood, small and contained glimpses of my personal interpretation of these tales. I also aimed to make the references quiet, veiled, not immediately apparent, allowing the viewer to draw their own conclusions about the events portrayed, much as every culture drew their own conclusions about the world in their traditional stories.

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*Cut-Tongue Sparrow*, 2014, 8" x 8", oil on panel  
Photo by Amer Kobaslija



Anna B. Heck

**T**he foundation of my practice is built on the relationship between a painting's surface, texture, color, and subject. Human emotions, forms, and imperfections are what inspire my artwork. Whether or not it is conscious, my work is always a reflection of some part of myself. I am constantly experimenting with the manipulation of paint's texture, color, and consistency. Hints of an underlying idea beneath the many layers of paint, demonstrate the complexity of human emotion.

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*Hidden*, 2014, 40" x 30", oil and charcoal on wooden panel  
Photo by Amer Kobaslija



## Japh-O'Mar A. **Hickson**

**T**he paintings I make render my current state of mind, experiencing freedom and anticipating the unknown. The unknown is daunting, and lends a hand in the paintings that I create. In this series, I purposefully draw the viewer's attention to certain phenomena, with intent of evoking instability of human experience. Some works have an eerie feel to them, deliberately made so to symbolize the mysterious, and things no one can ever be sure about. These eerie, somber, and intimate in scale works address the notion of the unknown, and the fear it brings. This is where the motif of roads comes into play in a lot of the pieces because a person can never know what's around the next bend and in turn invokes feelings of fear. The paintings are executed on a relatively small scale with the use of a reduced palette, suggesting intimate yet ambiguous scenarios.

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*Untitled, 2014, 16" x 20", oil on canvas*  
Photo by Amer Kobaslija



## Danielle T. Janela

**T**he vast complexities of human beings are not always easily perceived. One's physical appearance acts as a veil that can conceal the most intimate and interesting part of a person: their mind. My work invites viewers to see past this veil and take the phrase "don't judge a book by its cover" to a new extreme. Mannequin heads serve as my initial canvas. I use paint, fabric, yarn and ordinary objects to give the mysterious depth of the human mind a visible representation. With my work I strive to look past the veil of physical appearance and expose both the darkness and lightness of human thought and feeling.

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*Heads*, 2014, 12" tall, styrofoam, paint, and glitter, fabric and nails

Photo by Amer Kobaslija



Lauren E. **Kauffman**

**T**he turtle is more than just a creature with a shell; it is my spiritual ideal. In my work I explore the role the turtle plays, not just in shared cultural beliefs, but as an ideal in my personal life journey. "Turtle" is slow and determined movement through life. It is an ancient sanctuary, a spiritual home, found in all of nature. I created my turtle works in ceramics, a medium as enduring and earthen as "turtle" itself.

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*Shelter*, 2014, 9" diameter, 5" tall, glazed ceramics  
Photo by Tina Gebhart



Megan P. **Quigg**

**A**s a graphic artist, I am constantly striving to define my position in the art world. My intent is to create a body of work that presents an ordinary entity in new, extraordinary ways. Nature is extremely prevalent, yet taken for granted. By taking organic, natural forms and rendering clean-cut, geometric forms, viewers are compelled to notice them in a new light. Metamorphosis has influenced this series, as these objects continually morph from one another into more abstract objects. My hope is that my work can ignite a greater sense of appreciation for nature, and how extraordinary it is.

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*Mutualism*, 2014, 1" x 30" x 30", digital print on satin paper, mounted on gator board



## Justin Rosa

**M**y sculptures manifest my perception of the human identity in a post-digital world, attempting to sustain the characteristics that define us as humans. The post-digital world distorts human interaction and experience. In these pieces, I explore the human anatomy through mold making and casting, rendering it as the focal point. Viewers will relate to the anatomical elements, as our bodies are vessels of physical engagement. Through sculpture, I consciously set out to gain the viewers' perspective on physicality and what it is to be human.

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*Untitled*, 2014, 37" x 12", steel, plaster, automotive paint  
Photo by Amer Kobaslija

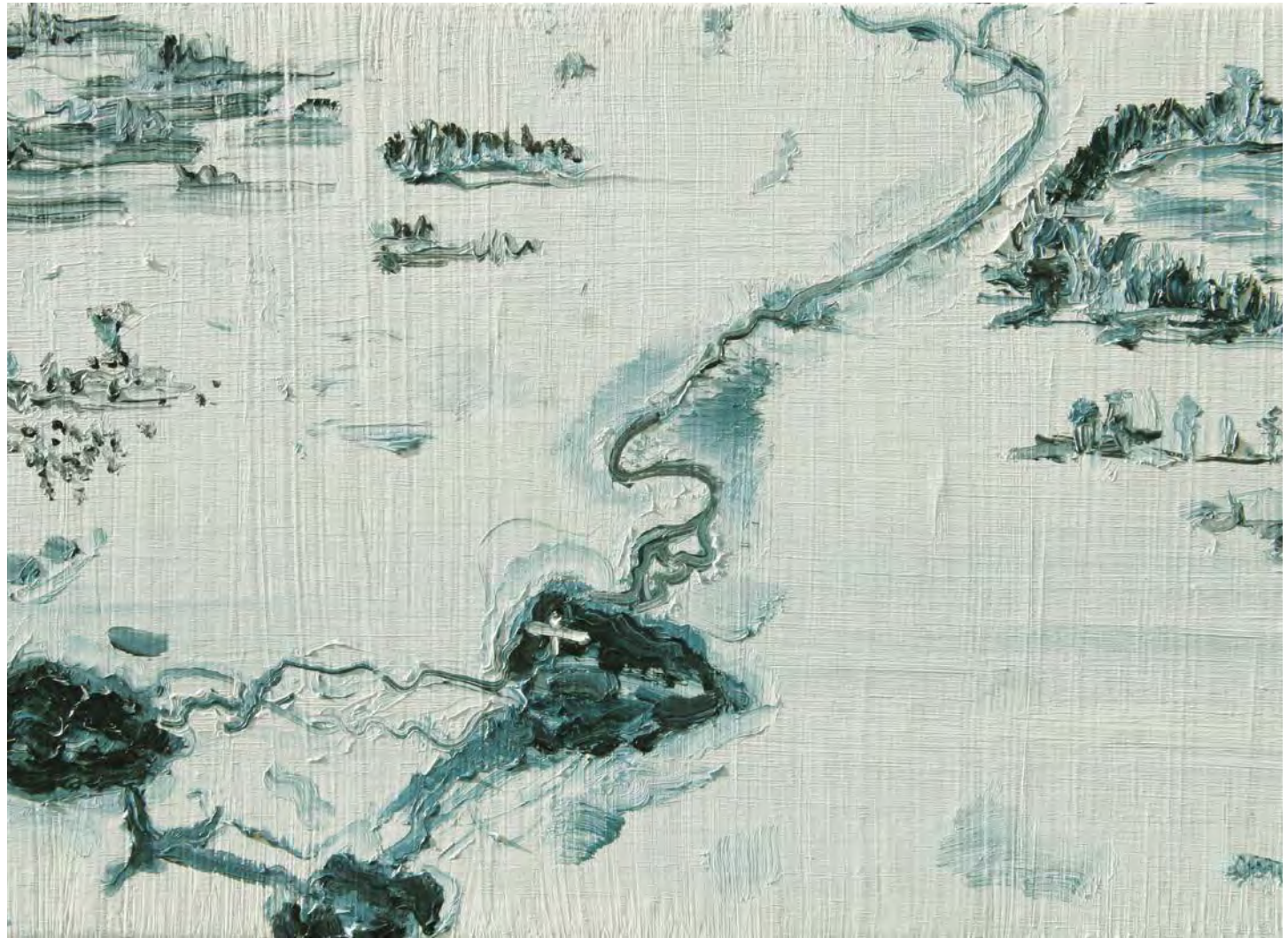


## Angela M. Schmidt

It is through the process of making these paintings on wooden panels that I find myself embarked on a personal journey. For my palette, I use monochromatic blues, greens and black. These tinted hues emphasize the significance of the scenic river landscapes that I paint, all of which have been affected by drought in the recent years. The aim of my paintings is to bring the viewers in through a journey that is different than any other, revealing various perspectives of the mystery of life. Life is beautiful but there are struggles that we all go through. I want my viewers to see something that is there but is not visible. The notion of absence in the presence of evidence has always intrigued me. I want the time that my audience spends in front of these paintings to count.

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*African Landscape*, 2014, 9.5" x 17"; oil on wooden panel  
Photo by Amer Kobaslija

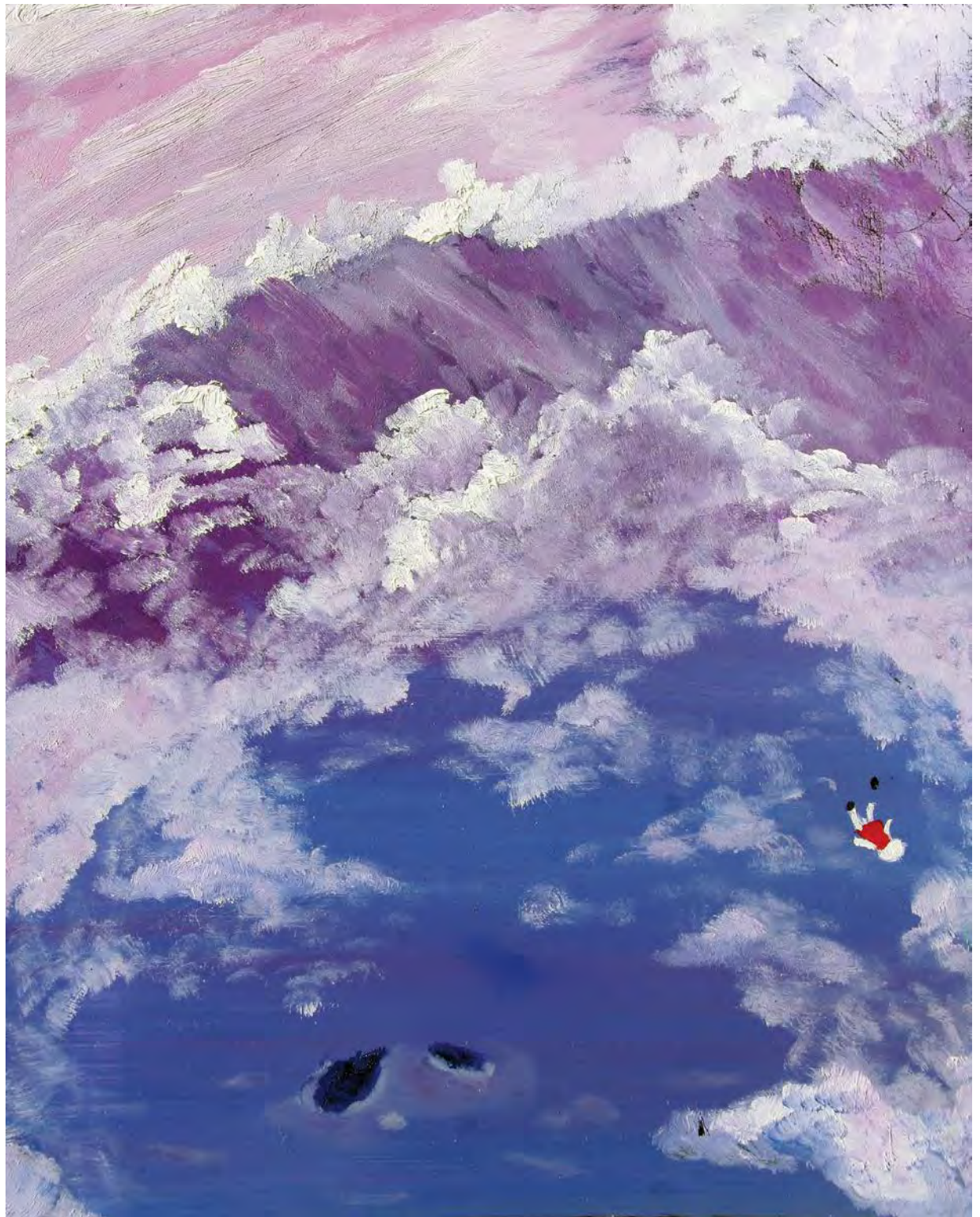


Erin E. **Slattery**

**F**or me, art is an essential tool I use to express myself. I have worked with 2D media for most of my life, so gravitating towards painting was the most natural choice for my body of work. The oil paintings I have been working on all semester are sky-scapes that represent my deepest emotions, from positive feelings like elation and affection, to darker feelings like anxiety and hopelessness. The ever changing nature of the sky and clouds seemed a perfect match to the ever changing nature of the way we feel as humans, while the Plexiglas sheets I chose to paint on lend another layer of depth to my work by letting light from behind shine through my skies. The solitary figure that features in my work serves as a gateway to experience these emotions first hand; through my eyes as an artist, I hope to connect with the audience through these common human feelings.

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*Anxiety*, 2014, 14" x 11", oil on plexiglass  
Photo by Amer Kobaslija



Caroline E. Volz

**M**y fashion line is a representation of my personality and creative vision. From the colors, to the textures, to the choice of clothing pieces my line describes the way in which I perceive the world. I'm drawn to vibrant colors and natural fabrics, draped in such a way to accentuate the beauty of the human body. My line is inspired by the novel and film *Alice in Wonderland*; I am specifically using eye-catching embellishments in order to capture the whimsy of the tale. I am also inspired by a recent vacation to Palm Beach, Florida. The vivid teal of the ocean and the explosion of color and greenery infatuated me. I am incorporating fabrics such as silk and linen to mimic the relaxed lifestyle of Palm Beach as well as neon accents and jewelry representing the striking scenery and style of the area. Lastly, I am a painter at heart so I wanted to find a way to incorporate another passion of mine. I have, over the course of this semester, experimented with dying fabrics to create my very own personal painterly touch.

*Lounge Wear*, 2014, Canvas, cotton gauze, fabric dye, acrylic paint...

Photo by Amer Kobaslija





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#### Art History Symposium Senior Thesis Presentations

Monday, April 28

4- 6 p.m.

Penn Hall, Lyceum

Please join the Art and Art History Department for a stimulating and engaging series of 15-minute research presentations with images by the Art History seniors. Hors d'oeuvres will be served.

[www.gettysburg.edu/art](http://www.gettysburg.edu/art)

Niki Lee **Erdner**

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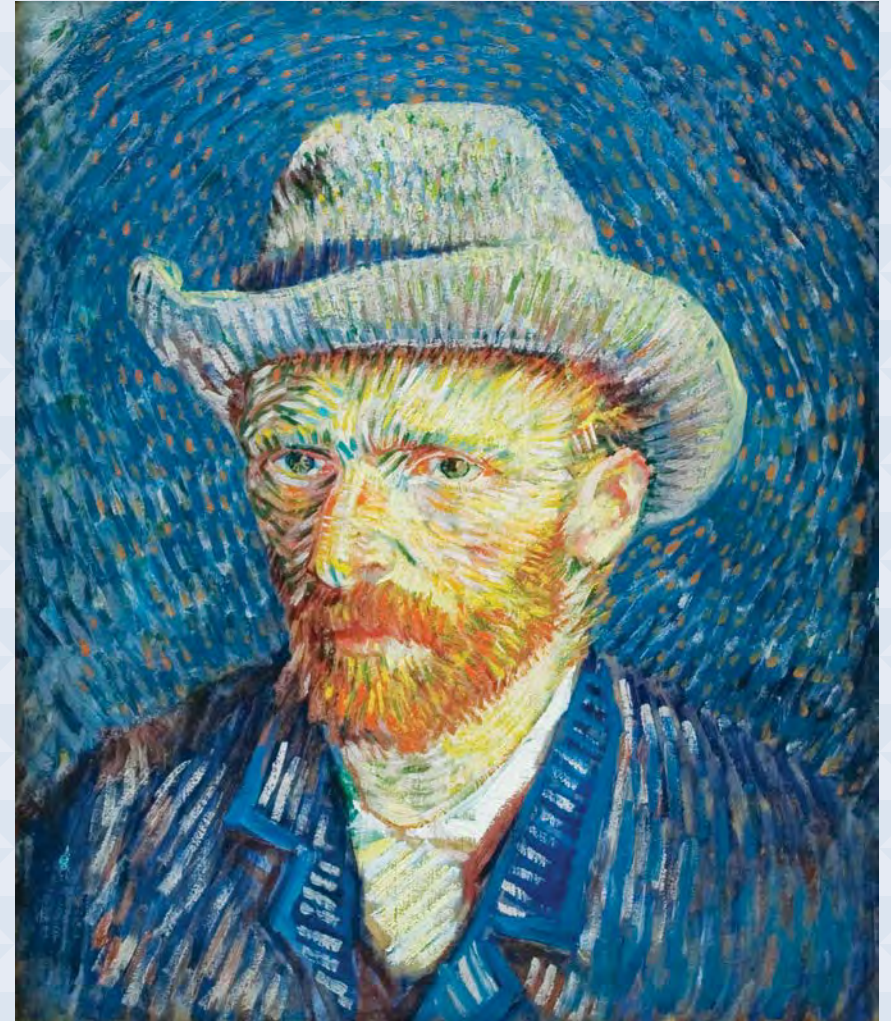
# A Review of Literary Criticism of Van Gogh: the Development of the Legend

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**V**incent van Gogh has been one of the most renowned and well-studied personalities in art history within the last 50 years, which contrasts heavily with the nonexistent fame he experienced during his lifetime. How did a destitute, starving artist become an artistic phenomenon merely ten years after his suicide? Evaluating the catalyst of the posthumous fame associated with Vincent van Gogh can be accomplished effectively through a review of early critical writings up until the art historical sources that are still being produced today. All aspects of van Gogh's works and paintings have been analyzed by art critics and historians, and the trends of different areas of focus and interest of research reveal a great deal about the allure of van Gogh. The similar tendencies in research conducted on van Gogh offer insight into the different thoughts and feelings of art historians and critics belonging to different decades. Through reviewing literary sources on van Gogh throughout the past 120 years, this paper intends to demonstrate how the perceived persona of van Gogh is ultimately a construction of numerous amounts of research and scholarly criticism written on him throughout the years. By looking at the development of critical research, one can see how the constantly shifting opinions and interpretations of van Gogh by various researchers have attributed a significant amount to his definitive notoriety.

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*Self Portrait with felt Hat, Winter 1887/1888, Paris.* Image from commons.wikimedia.org



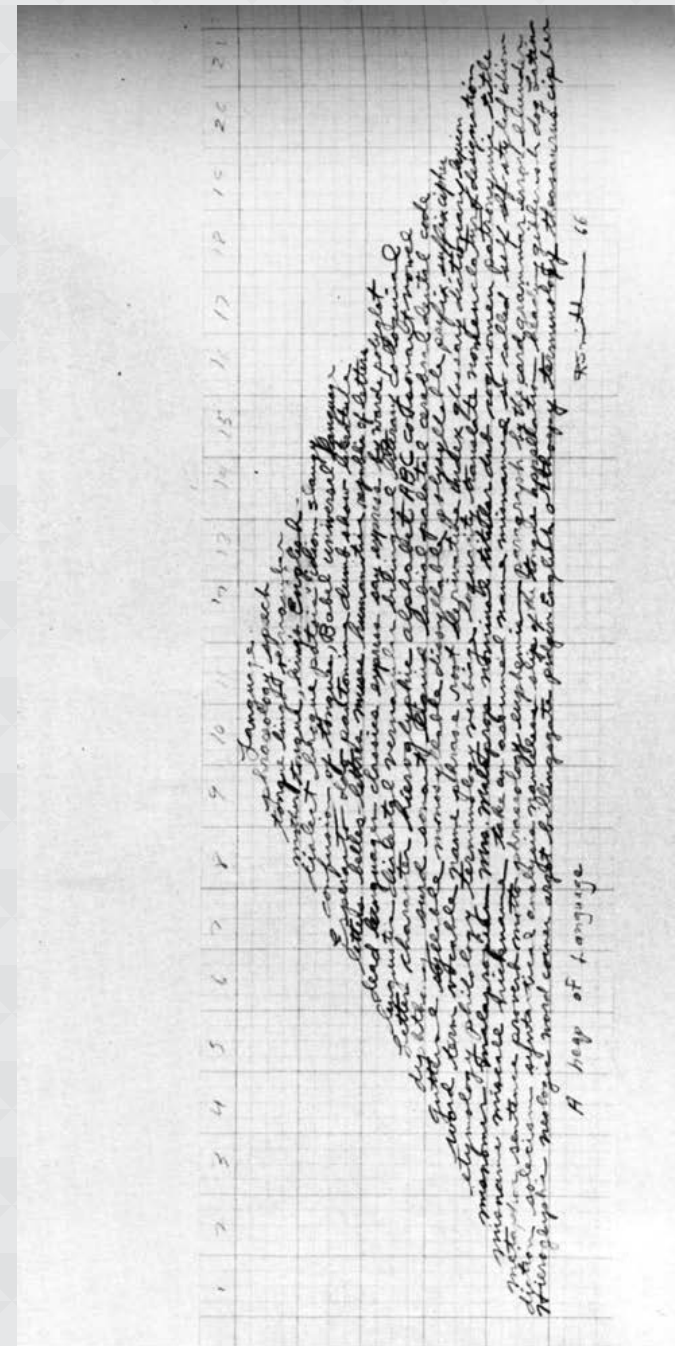
Emily A. Francisco

# The Artist's Voice and the Written Word: Language in Art from 1960 to 1975

**B**etween 1960 and 1975 there was an outpouring of artists writing critically in the United States, reflecting a mass desire to reclaim the voice of the artist in a critic-dominated art world. Texts in general rapidly spread throughout the artistic landscape during this period; as Conceptual artists challenged notions of visibility and viewership, we see a dramatic increase in artists engaging with experimental writing. This generation of artists, which included Dan Graham and Robert Smithson, had a fascination with the written word's potential as an art medium, many using the art magazine as an alternative venue to the "elitist" art gallery or museum. Although it was not a new concept for artists to utilize text in artistic forms, this particular period is said to have been pivotal, indicating a shifting function of artists' use of language in their artistic practice.

In a time when war and politics enthralled the American public through mass protests and collective movements, it is interesting that words, rather than political content, distinguish this period. Language would have served multiple roles; it functioned as a means of creating a new kind of viewer, who engaged with the artwork on a more active level through reading, and also to challenge visibility. This thesis explores the fluid boundaries between art and text during this integral period, bringing to light the ways in which visual language and written language were seamlessly integrated through Conceptual Art in order to challenge the meaning of what art and art writing should be.

Robert Smithson, *A Heap of Language*, 1966. Pencil drawing, 6 1/2 x 22 inches. Museum Overholland, Nieuwersluis. Image from [www.robertsmithson.com](http://www.robertsmithson.com)



Art © Estate of Robert Smithson/Licensed by VAGA, New York, NY

Rose C. Kell

# Japonisme through the Life and Works of Claude Monet

**T**here was an influx of all things Japanese to Paris after the Japanese ports reopened in 1853. The first major introduction of Japanese prints occurred at the Paris World's Fair in 1867. Japonisme is a French term that defines the influence of Japanese art, culture, and aesthetics on Western art and culture. Claude Monet, "the father of Impressionism" was an active participant of this trend. By the end of his life, Monet had collected over 230 Japanese prints that were hung in his house. The prints had an obvious effect on his work, ranging from subject matter to asymmetrical composition. The supplemental effect on Monet's life came in the form of furnishings for his home and ideas for his garden. Monet incorporated Japonisme into his life and work from the first time he experienced Japanese prints.

*La Japonaise*, Claude Monet, 1876, Oil on canvas, 231.8 x 142.3 cm. Museum of Fine Arts Boston. Claude Monet's depiction of his wife Camille in a Japanese manner, putting emphasis on her Western origins with the blonde wig.



Katherine G. Kiernan

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# Documentary Photography in 1930's Metropolitan New York: through the Lens of Lewis Hine and Berenice Abbott

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**D**ocumentary photography witnessed a revival during the 1930s and became a very important medium to capture the various happenings around America. Lewis Hine and Berenice Abbott are two photographers who are often overlooked and underappreciated. This thesis examines Lewis Hine and Berenice Abbott's importance and presence in the genre of documentary photography from the 1930s. It presents a biographical analysis of both photographers in addition to close studies of the two photo books: *Men at Work* by Lewis Hine and *Changing New York* by Berenice Abbott. By studying Lewis Hine and Berenice Abbott's photo books together, viewers are able to grasp a better understanding of the culture present in NYC during the 1930s, as well as an improved understanding to how New York City became what it is today.

These images have been removed due to copyright.

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Abbott, Berenice. *Hell Gate Bridge I* (top right). 1937. Museum of the City of New York, New York, NY. ARTstor (43.131.1.433).

Hine, Lewis. *Icarus Atop Empire State Bldg, the Highest Point...Structure* (bottom right). 1931. George Eastman House. ARTstor (1985:0142:0075)

Tara K. Lacy

# Transformation of Architecture: the Interplay of Style between French and English Gothic Cathedrals

The twelfth and thirteenth centuries were a period of great architectural innovation, especially in France and England. During this time, the Church regained its power through the use of Gothic architecture. Cathedrals evolved from heavy Romanesque structures to extravagantly detailed Gothic edifices providing Christians with a supernatural experience. Gothic cathedrals were used as a means to impart the feeling of connecting with God as light shines through stained glass filling the entirety of the record-breaking heights of the naves. There is a great deal of structural, as well as decorative similarities and differences exemplifying the High Gothic classical cathedrals of France and the Early English Gothic cathedrals. Respectively, the cathedrals of Chartres and Salisbury represent typical aspects of the two different fashions. This paper will discuss not only the intricacy of Gothic cathedrals as they were developed in France within the second half of the twelfth century, but also the transformation that took place when it became the national style of England and why certain changes took place. I will also question as to whether or not Gothic should be considered purely French and that all of styles should be compared to and modeled after, or if the United Kingdom had a hand in the establishment of the period.



Architectural drawing of the construction of Trinity Chapel of Salisbury Cathedral, 1242. Image from Crook, John and T.W.T. Tatton-Brown. *Salisbury Cathedral: The Making of a Medieval Masterpiece*. London: Salisbury Cathedral, 2009.

Shelby A. Leeds

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# The Mind behind the “Eyes of the Beholder”: Psychological Analysis of Cindy Sherman’s Art

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**C**indy Sherman is an artist who knows no bounds in the production and content of her work. From the sheer number of works she has produced in her lifetime, to the political and social commentary that she has continually developed, there is much to examine. Using self-portraits that are depersonalized through makeup and costume Sherman has questioned the concept of the female role in particular. Sherman’s 1981 *Centerfolds*, originally created for *Artforum* magazine, continued to explore the female role through putting herself in poses typical for a pornographic magazine while giving a vulnerable or lackluster facial expression. Due to the diverse reaction to these images, such as a woman seems suffer from physical sexual violence, they were rejected from *Artforum* magazine. The strength and diversity of these reactions commands an exploration of the viewer, but through a psychological perspective. Using previous research from cognitive psychology, in conjunction with knowledge of formal elements in Sherman’s photos, I created an experiment in order to attempt to understand or explain the viewer’s reaction to Cindy Sherman’s *Centerfolds*. Participants were presented with one of Sherman’s original images or an edited version, while their opinion was collected through a questionnaire. This paper will use the statistical results from the experiment to explore the effects of the editing on the images, as well as the strong emotional content within the image.

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Cindy Sherman, *Untitled 93* (Original: top right and Edited: bottom right), 1981, Chromogenic color print, Museum of Modern Art, [moma.org](http://moma.org).

These images have been removed due to copyright.

Molly E. Reynolds

# An Impossible Utopia: People's Art and the Cultural Revolution

The Great Proletarian Cultural Revolution period of the People's Republic of China (1966-1976) was crucial in the creation of modern-day China. The material culture of that period mirrors the turbulent political activity of students and the directives of the Communist Party's central leadership during the height of the Mao Zedong personality cult. The commercial manufacture of posters, often the sole decoration available for the public and private spheres, offers strong examples of the design style of this time. The posters are not only indicative of the propagandistic fervor of production, but the aesthetic changes initiated in the visual and performing arts during the period as the state consciously manipulated style in an effort to create a "people's" aesthetic and envision a Marxist utopia. This paper suggests that a comprehension of folk arts and popular culture is essential for understanding the visual language of this specific geographic and political space. A new perspective on the reconciliation of reality and ideology during the Cultural Revolution is gained through an analysis of popular form and content, and reveals not only the basis of a modern mass culture, but the unprecedented unification of high and low art forms.







