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ART STUDIO AND ART HISTORY SENIOR PROJECTS
CAPSTONE 2020
Gettysburg
COLLEGE





CAPSTONE 2020

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It gives us great pleasure to introduce the Gettysburg College Art and Art History Senior Capstone projects for 2020. The students have spent the last four years engaged in a sustained study of the methods and theories of Art & Art History. These projects serve as the culmination of their experience. The COVID-19 coronavirus pandemic forced these students to persevere in the face of extreme circumstances as they painted, sculpted, "Zoomed," and wrote at home without the benefit of their studios, offices, or the library. No doubt, one of the most disappointing aspects of the current crisis is that you are not able to hear the oral presentations of our Art History Majors or see the work of our Studio majors installed in Schmucker Art Gallery this May. Equally disheartening, the students are unable to celebrate together in recognition of their accomplishments. While nothing can replace these experiences or the accompanying emotions, we hope this catalog serves as an artifact of their great accomplishments at Gettysburg College.

This year, the Art History projects are truly global in their reach as the students engaged with objects and their histories from Japan, India, China, Greece, France, and the Netherlands. Motivated by their experiences abroad, in the studio, or in previous classes, they created projects that navigate a diverse set of materials and explore contemporary critical methods to insightfully interpret their objects. The transnational flows of signs, symbols, and objects emerge as a pressing concern in these papers. Indeed, we follow the evolution of the Buddhist hand mudra in Japan and India, map the eccentric Hieronymous Bosch's multiple circles of influence, trace Japan's process of modernization through *shin-hanga* woodblock prints, and attempt to decipher the lexical play of contemporary artist Xu Bing's installations. Moreover, many of the papers embrace theoretical tools to explicate the affective potential of objects. We see, for instance, a reconsideration of *arete* in sculptures of Greek charioteers,

and we witness Alberto Giacometti's obsessive phenomenological investigations of his perception.

Our studio majors were building a body of work to exhibit in a specific gallery space, taking into account size and scale, and using materials and techniques to convey their message to the visitors of the gallery. Suddenly, the students had to move from working in their senior studio spaces on campus to working in their homes, and with the knowledge that their exhibition was moving from a physical gallery space to a virtual one - it was a monumental adjustment. But history has shown that some of the most important works of art were produced in isolation, and at times of adversity and change. The work by our studio majors has been informed by looking back at history, offers commentary on current events, and imagines the future. The students share their stories and offer a glimpse of their identities, their realities, and their passions. Through their work, they have engaged with their peers, their family, and the population at large, which was at times difficult, but through which they honed their messages. The voice of this class is strong, and I feel privileged to have been a part of their journey.

The studio majors would like you to know that in addition to this wonderful catalog, they hope you will view the virtual senior exhibition, which is available on the Gettysburg College website. Some of the pieces in that exhibition were originally created for a very different space, but they all show the journey the students' have taken. A gallery exhibition on campus will also take place during next academic year at Gettysburg College.

Mark Warwick

Professor, Art and Art History

Nicholas Miller

Assistant Professor, Art and Art History

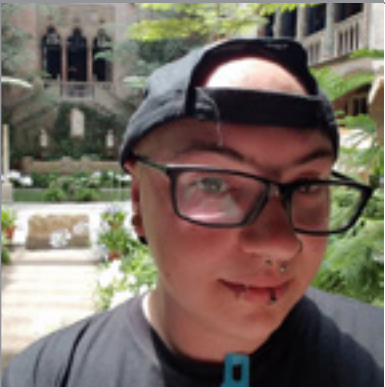


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ELI
CORMIER



Forced visibility: the notion that to be seen or heard, one has to abandon themselves, contort themselves into a state palatable to others. This is an unfortunately common reality for LGBTQ+ individuals, mentally ill people, women, and sexual assault survivors; treated as if their stories are not valid unless they can woo and placate the rest of the world to sympathize with their unique experiences. You must tell your story in full. You must tell your story at the right time. Your story must conform to typical understanding. Your story must not be inconvenient. Your story must not be *only your* story. Each work is an exhibition of vulnerability, a defiant act to scream "You want the gory details? Have em!" Some works are designed to evoke a visceral reaction from viewers while others are to convey the disconnect between my intent with the piece and the interpretation of the viewing public. The goal is to be heard, acknowledged, and vindicated. I ask the often aloof and privileged on-looker to sit through a bare minimum moment of the constant realities of the marginalized.



3" X 3" X 9", Steel pipe, water, motor

CAYLA
CORNWELL



My work is a series of paintings focused on idealistic landscapes. Although each work is based on a photograph, I have chosen to re-imagine them to accommodate my perception of "The Ideal". I want to feel satisfied with the way the color blends, and to highlight the aspects I want to accentuate. Often, I even forgo the brush and blend with my fingers to achieve both my desired texture and color. When I am finished with a piece, I expect that it reflects both the mysticism I feel for the landscape and the contrasting brightness in the muddy colors.

Inspiration for my work centers on my desire to see the beauty that is often overlooked in our trash-ridden environment and volatile economy. I have experienced the negative side of life, homelessness within the city, the crammed together architecture in an effort to make everyone fit, or, especially for me, the difficulty in believing that something beautiful could exist. My paintings reflect everything I long to experience first-hand, regardless if it is altered by my own desires.



Sunflowers, Oil on Glass, 22"x24"

HANNAH DALZELL



I believe that art can be anything that the artist wants it to be. Art does not always have to possess some deeper meaning or be connected to other works via a central theme, or emotion it seeks to evoke. I investigate this by displaying my versatility in creations in terms of subject matter. I paint silly images that evoke various kinds of emotions in different viewers. I also want to use my talent to help preserve happy memories for other people by recreating photographs in oil paint. Some of my paintings combine memes and references to pop-culture catered to late Millennial and Generation Z viewers since I would classify myself between those two generations and its humor appeals to me more. I think that memes and other references to pop culture unite humanity. I love how memes can be recreated so that they allude to a group or event-specific topic, creating a visual representation of an inside joke or general satirical remark. Memes are illustrations of mutual feelings among certain people that often evoke laughter. Memes should be honored as much as high art because of their ability to spread joy and connect people. In fact, painting memes in a realistic manner with oil paint can contribute to the hilarity of the image because most would not expect a meme to be reproduced using tools of fine art.



Whut, Oil on canvas. 22" x 24"

PAIGE
DESCHAPELLES



Striving for perfection is something I have been trained to desire for as long as I can remember. At a very young age, I was diagnosed with Dyslexia and transferred to a school that specialized in educating students with learning disabilities. Despite the many vital lessons I learned there, I was also taught how to recognize and correct mistakes before getting the opportunity to make them. In this way, I developed the fear of *beginning* because my awareness of possible imperfections converted into a paralyzing mental state that kept me from producing honest work. For this reason, I have decided to dedicate my capstone to the portrayal of my emotion and anxiety throughout the capstone process as an exploration of freedom from self-restriction. In this way, my capstone illustrates an honest translation of my process as I have always been fascinated with decision making and how we get from one step to another.

Due to the unprecedented end of my senior year, there is a wider variety of materials being used to explore my emotions and anxieties. Being forced to work from home has led to unexpected improvisation and exciting new creations that are clear departures from my previous work.



One, Oil Paint on Wood, 4'5"x4'5"

LARS HEALY



"[We have witnessed] Sexual anarchy led by sodomites who will not stop demanding more until they have destroyed every semblance of public morality. I believe this fact is more dangerous to the life of our country than Barack Obama and his Chicago style political machine of thugs and doctrinaire Communists, Marxists and moral degenerates."

—Rick Scarborough, of Vision America

"I look too good not to be seen!"

—Elektra Abundance, of *POSE*, before throwing a bench through a window

In a cisheterosexist world, discourses around queer bodies and relationships are reactionary in nature. Antagonists see us as destructive and deviant, 'allies' see us through rose-tinted glasses, and in this polarity, there is no room for nuance. It becomes politically dangerous for queer people to talk honestly and vulnerably about disproportionately high rates of abuse and dysfunction in their social circles, and so this conversation is lost. Through figurative acrylic, digital, and oil painting, I center this lost conversation and explore the complex intersections between queer relationships, trans bodies, intimacy, sex, love, and abuse. Each work visually dialogues with mythology, art history, and queer pop culture to reimagine famous fables and couples in queer fashions and imply darker, ambiguous narrative undercurrents. Abuse is not immediately apparent in my paintings- much like life. They imply complexities and instead ask the viewer to meditate on how intimacy, trust, and violence may manifest for their actors "off-screen".

Displaying this work makes me feel uncomfortable and vulnerable, as at its core it is meant for audiences that are made uncomfortable by seeing queer and trans peoples' sexuality and humanity. They will hate it. They are meant to. This space of danger, discomfort, and fear is generative for us both.



Iphis and Ianthe, Acrylic and oil, on canvas, 16" x 30"

NATHALIA **MAZZA**



TARDIS: Nathalia's Time and Relative Dimensions in Space

Step into the Tardis and travel through time and space to a world like no other.

A world of obsession, impulsivity, and an envy for childhood where the paradox of knowing and liking so many people and feeling so lonely at the same time persists and one's alter ego is a perfect super-hero with all the coolest powers. Through multi-media I have created Nathalia's world as a way to get people thinking about who they are through my own reflection of being an undiagnosed autistic child and a diagnosed autistic young woman. As a person with autism, I struggle with under- and over-stimulation. I don't often get overstimulated by images; usually sounds do that; so I use a lot of color especially bright colors and repetition of object and line when making my art to keep me engaged.



DARBY NISBETT



Standing at 5'10" above the ground and at first glance the flower seems fairly small, merely an accidental pop of color against the green and brown earth. But when I bend down and look at the flower, its vivacity explodes. The veins in the petals that are only visible when you look very closely; the way it bends towards the sun as a reminder that we should all be seeking light; how without proper care, it might wilt and shrivel some, but will blossom and stand tall again once it has been given some TLC.

To me, flowers represent the tension between the fragility and strength of life. Like me, they are somewhat delicate and require a certain amount of attention to their biological (or medical) well-being. But also like me, they are resilient and work hard to withstand even the most inopportune circumstances and conditions. The beauty of flowers lies within the fact that everyone has different associations with them—fond memories of loved ones, sorrowful reminders of those who have gone before us, or perhaps the feelings of butterflies of a romantic gesture.

I stand back up, the veins disappearing from my vision, and the petals return to a surprising, but colorful, adornment on the ground. I am reminded that I will not be a shriveled and wilted flower, that I can survive even the harshest of conditions placed upon me.



Easter Lily, *Lilium longiflorum*, Chalk pastel, 16" x 30"



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WILLIAM CATERHAM

Hieronymus Bosch is an enigma. Unlike many of his contemporaries, there is almost no documentation on his life and the man he was. What little survives are tax forms that merely confirm his existence. This lack of documentation frustrates scholars to no end as there is little to explain the genuinely bizarre creations that he is famous for. His most renowned work, *The Garden of Earthly Delights*, depicts scenes from the creation of Eve, an earthly paradise, and the pits of hell. The subject of the work is not what has fascinated people for centuries; it is the details that make his works truly remarkable. Fantastic creatures, gigantic fruits, knives with ears, men growing into egg trees, are but some of the hundreds of fantastically bizarre details littered throughout the work.

Scholars have pointed to cults, mental disorders, and even alchemy for the inspiration for his works. This essay examines not just Bosch and his works but the people who owned them and associated with him. In his day, Bosch was extremely popular with the monarchs of Europe, such as the Habsburg Kings of Spain, Archdukes of Austria, and Counts of the Netherlands. With this official backing, the theories of cult membership and mental disorder become less and less likely. Instead, I posit that his works are the result of his deeply religious convictions, scientific literacy, and his financial independence. This, coupled with his popularity and his genius, facilitated the creation of works that are still fascinating almost six hundred years later.



ABIGAIL
COAKLEY

Woodblock printing has a long and storied history in Japan, and the medium came to reflect changes in Japanese society over time, as well as elements of cultural exchange. During the prosperous Edo period, the prints were popularized as an affordable artistic luxury illustrating the pleasures of the capital city. In 1853, Japan re-opened its ports to the West and the subsequent Meiji period was an era of rapid modernization as Japan grew into a major world power. The prints of this period depict the influx of Western styles and technology in Japan as well as political events and the chaos of war.

The *shin-hanga*, or “new print,” style emerged after the end of the Meiji period in the early twentieth century as a collaborative effort between artists and publishers to revive older printing traditions. *Shin-hanga* landscapes exhibit a return to the idyllic natural landscapes of the Edo period along with an emphasis on light, atmosphere, and ephemerality drawn from Western art. *Shin-hanga* artists like Kawase Hasui, considered one of the masters of the genre, imbued their works with a sense of dream-like nostalgia for Japan’s traditional past as well as a quiet serenity that appealed to broad audiences and served as an antidote to the frenzy of modernization. The new prints were a unique product of their time, rejecting obvious marks of Western modernization in Japan while also being consciously marketed to foreign collectors. This paper seeks to examine how the *shin-hanga* artists drew from tradition, innovation, and cultural exchange and used both Japanese and Western aesthetics to respond to the changing modern landscape of Japan.

Kawase Hasui (1883-1957), *Zōjō Temple, Shiba*, from “Twenty Views of Tokyo,” 1925. Color woodblock print.



PAIGE DESCHAPELLES

Alberto Giacometti: The Never-ending Search for Unattainable Perfection

The postwar era after World War II ignited a shift in artistic style as artists attempted to respond to and reflect on the modern reality of instability, anxiety, and fear instilled in people across the globe. Generally speaking, there was a turn towards abstraction as the style best facilitated a study of emotion and psychological being; however, Alberto Giacometti was unique in that the postwar era pushed him to abandon surrealist sculpture and concentrate on the needs and feelings of the people around him through paint. In this way, Giacometti demonstrated a commitment to realism which certainly had a tie to the political ideology of Socialism as he wanted to reference the entire community through the body of one individual.

In capturing both the essence and the appearance of his model on a two-dimensional surface, Giacometti strived to better understand the Other, a term coined by Levinas, as well as facilitate a transaction of empathy between his work and viewers. Alberto Giacometti's paintings in Post War Europe focused on developing a better understanding of the Other and the phenomenology of perception. As a result, his work demonstrates the reclaiming of the human figure in a realistic style during a time of civil unrest and fear. By comparing Giacometti's efforts to Jean Dubuffet's explosive depictions of the human body to an analysis of Paul Cézanne's similar journey towards mastering accuracy in his own perception, one gains the advantage of placing him within a broader historical and social cultural context. As a result, there is a better opportunity to understand the nuance of Giacometti's objective.



ASHLEY JEFFORDS

Buddhist Blessings: How Hand Mudras Translate and Transform Across Religious Icons in the Buddhist World

Buddhist Blessings: How Hand Mudras Translate and Transform Across Religious Icons in the Buddhist World is a capstone with the goal of analyzing the evolution of hand mudra in the ever-changing canon of Buddhist art. The thesis of the capstone claims that hand mudras used in Buddhist iconography evolved contemporaneously in look and in meaning with shifts in Buddhist religious practice. This can be observed in Indian Buddhist art following the introduction of Mahayana Buddhism and in Japanese Buddhist art following the spread of Esoteric Buddhism. The changes to the canon reflect the changes in religious practice as well as the syncretism of motifs from Europe to India to eventually Japan. This capstone looks at iconographic objects from both before and after the advent of changing religious practices in both India and Japan to establish a timeline of motifs and their various evolutions. In this analysis and exploration of a sacred art canon, the origins of the Buddhist religion itself are surveyed as well as various schisms that contributed to transformations in both practice and artistic style. A final comparison between the icons of India and Japan culminates in an examination of what this has to say about syncretism and the transmutability of signs and symbols within religious iconography.

Narrative Panels with Scenes from the Buddha's Life, Pakistan, 2nd Century, Gray schist, The Walters Art Museum.

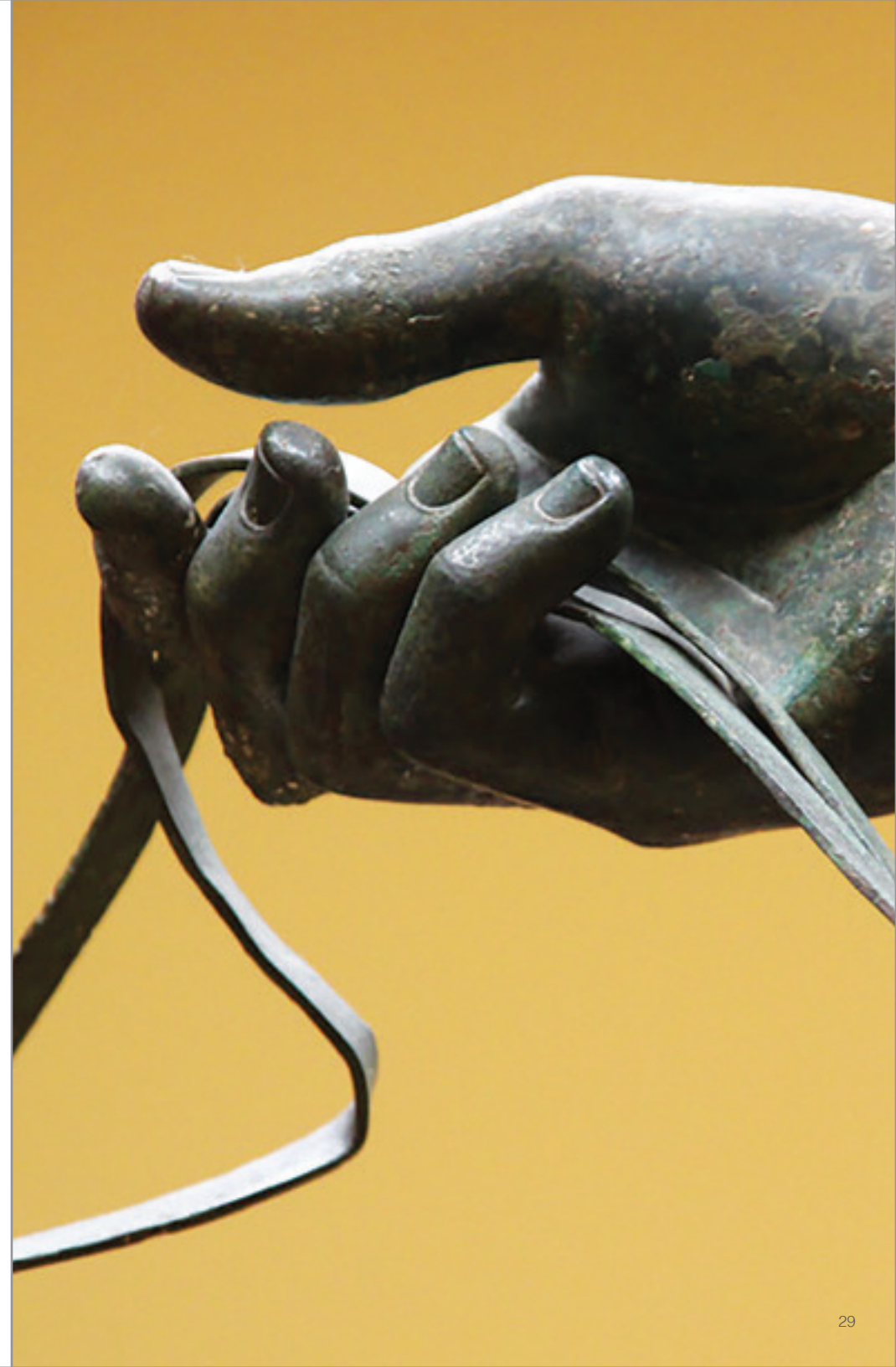


NOA LEIBSON

Another Excellence: Kyniska, and the Untold Story of Chariot Racing

In 396 BCE, a Spartan woman named Kyniska entered the Olympic tethrippon and won. A loophole decreed that women could own and train chariot teams. She was spurred to enter as a joke by her brother, since it was believed this sport lacked excellence like other competitions, and women most certainly wouldn't compare to their male counterparts. And yet she won, and won again the next year, revealing the complications and controversy surrounding chariot racing in Ancient Greece.

Like the nature of the sport and victors such as Kyniska, the sculptural and painted representations of the sport and its participants appear just as strange. Remarkably few sculptures survive, such as the Charioteer of Delphi, and Kyniska herself only has a tiny slab of her victory monument in existence today. These are quite stylistically different from other depictions of athletes, such as having peculiar sexualizing attributes. In turn, of the painted pottery that exists, the subject matter can come off as shocking, as seen in its depictions of women charioteers. These scenes and figures have been passed off as mythological, uninformed, or mistakes by artists, instead of being considered in greater frameworks on gender, sexuality, and this profoundly important excellence- ἀρετή- in Greek society. Formal analysis and referencing classical literature demonstrate that even though chariot racing was more liberating and thus facetious in classical times, it still expressed visual excellence, albeit in different ways, most notably with the application of it instead being applied to the horses rather than the charioteers. This analysis helps rightfully reconstruct what the rest of Kyniska's monument and so many others might have looked like, since by all means, she, and others, were not a joke.

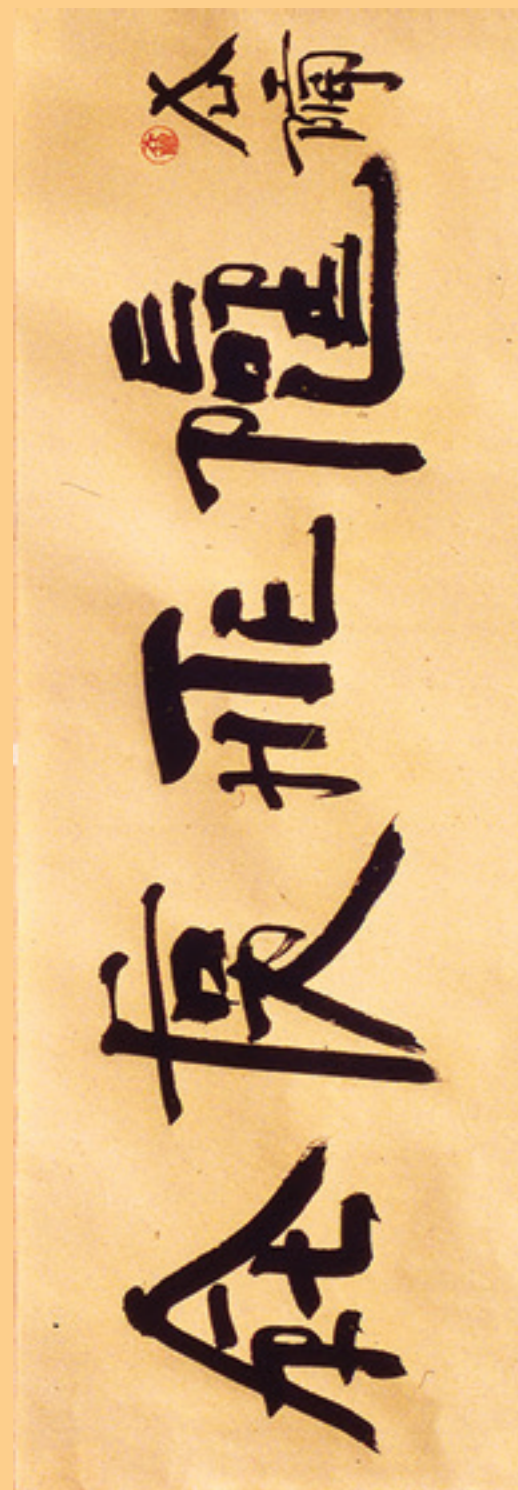


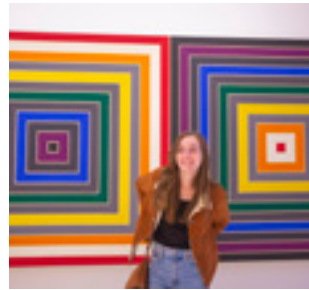
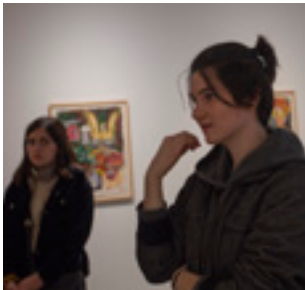
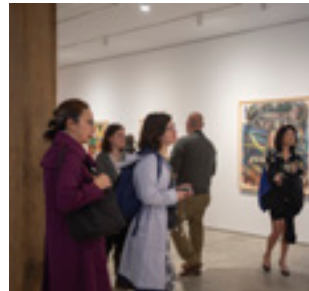
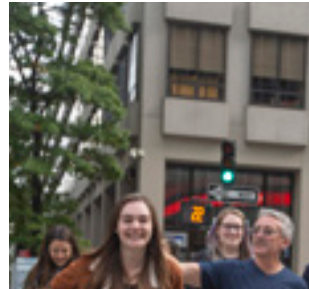
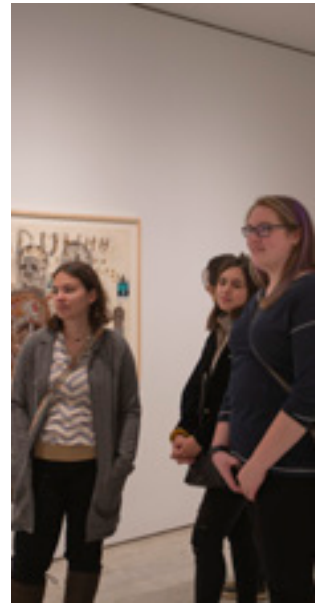
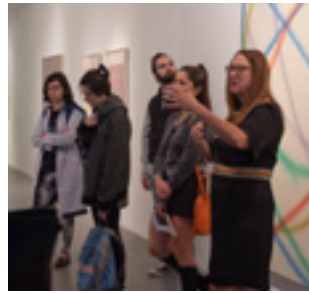
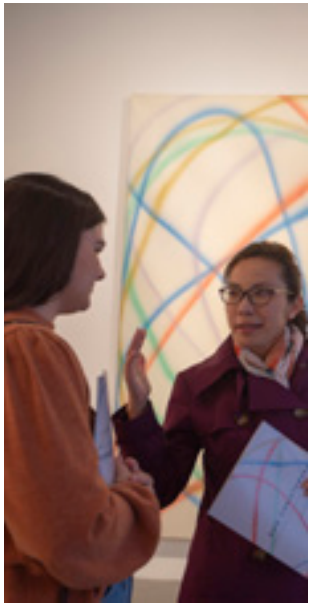
TIANRUN ZHAO

Xu Bing and Cross-Cultural Communication

My study will show the trajectory of Xu Bing's interest in cross-cultural communication and how it evolves through his cross-culture life experiences. It will also explore the reasons Xu chooses written language characters as a means for communication in an increasingly interconnected world. The three artworks I selected are *the Book from the Sky*, *Square Word Calligraphy*, and *the Book from the Ground*, which respectively represented Xu's three major life stages. Besides, these artworks correspond to three reflections. *The Book from the Sky* is an internal reflection, which is a reflection on thousands of years of Chinese history; *Square Word Calligraphy* exhibits reflections on cultural exchange and communication, and *the Book from the Ground* is an external reflection to globalization.

The Book from the Sky gives a sense of disorientation in truth, and the ability to access truth, which Xu felt in the Cultural Revolution. This artwork also tries to show people alertness and helps people realize what relationship between people and culture is. These nonsensical characters may disrupt people's habitual ways of processing information and re-evaluate the relationship between language and culture. *Square Word Calligraphy* also shows a continuity from *The Book from the Sky*. There all these things are about Xu likes to play with the audience's expectations of what it should be versus what he or she could be. Although people have the concept of English, what is English is; people have this concept of Chinese, what Chinese is, in front of this kind of calligraphy, people do not have a ready-made conceptual framework for approaching and reading. Gradually, Xu Bing started to realize that globalization has become a fact, so the ability of graphic symbols to carry information transcends the text itself, which enables better communication between people. Under this circumstance, the appearance of *the Book from the Ground* is epochal.





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