

Senior Thesis Art Exhibit 2020-2021

CYDNEY BITTNER

MELISSA BRACCIA

HANNAH "HG" DAVIS-RUSSELL

DRU GANNON

DEMELZA LEFFERT

EVELYN MARES

HANNAH MARIANI

SHERIDAN POSSCHELLE

LOGAN RONAN

ZULEIKA RYMER

JAYNA SIMPSON

JULIET SLATTERY

AVALON SNOW

STEPHEN VAN OSTEN

COURTNEY WALSH



GALLERY DIRECTOR'S STATEMENT

As part of the Art and Art History Department curriculum, art majors have the opportunity to exhibit in the college's professional gallery space, the Hewitt Gallery of Art.

This group exhibition features the work of 15 practice-based art majors who take their Senior Art Seminar in the fall semester under the guidance and mentorship of Professors Millie Falcaro and Beth Shipley. The show presents a broad range of senior capstone projects that engage the mediums of painting, photography, collage, mixed media, graphic design, installation, illustration, and animation. The breadth and scope of media and styles attest to the diversity of approaches and unique visions that are the hallmark of the art program at Marymount Manhattan College.

Hallie Cohen | Director of the Hewitt Gallery of Art

Art in Quarantine

Making art in the time of a pandemic presents the artist with an opportunity, a circumstance that if recognized, enhances the artist's process of realizing their creative vision. Being in quarantine enables, no, forces a retreat into the studio and by extension into oneself. Having distance from social and cultural distractions enables contemplation and a personalization of expression. The 2020 – 2021 Marymount Manhattan College Senior Thesis Art Exhibition is evidence of this proposition.

The challenges of our social retreats are well-expressed by **Demelza Leffert** who writes, "The pandemic forced a massive change in our daily lives. The effects of social isolation drained my creative motivation..." Inspiration was renewed "...by facing it head on." By contemplating oneself through the art, the artist created sensitive and authentic self-portraits.

Artist **Hannah Mariani** says, "This series depicts the emotional, mental, and physical struggles I face..." From these emotions emerged energized graphic images. Mariani's images describes the relationship between ideation and realized form. The form is the manifestation of the artist's sensibility, their aesthetic. The wit evident in the form is at variance with the source idea. The angst is mediated with humor.

A philosophical account by artist **Hannah "HG" Davis-Russell** emerged from experience in quarantine, "Over this past year, I have become increasingly aware of the dematerialization of my current reality and the ways in which I have been forced to reconstruct interactions with myself." The text continues to describe the work as seeking to "...visualize abstract personal narratives." Through these ethereal meditations emerged elegantly composed collage depictions of the mind and body.

A personal narrative is evident in **Melissa Braccia's** watercolor paintings. Gestural washes, seemingly random rips in the paper, and a light touch appear lively and humorous. What seemingly are abstractions are considered by the artist to be symbols associated with the "...complexities of gender identity." This, a profound theme, is lodged in a lighthearted aesthetic. For both Braccia and Davis-Russell, their aesthetic appeal is dominant and the content is understated. Thinking about the relationship between idea and aesthetic is one of many ways to consider art.

Juliet Slattery also holds that the artist's unique sensibility is the foremost cause, leaving underlying meanings not readily evident to the viewer. The artist states that, "The combined objects were inspired by my emotions and experiences..." Yet the entire ensemble of object-collages is a tribute, each enigmatic thing evocative of the artist's memories of her grandmother's life. These latent evocations allow the viewer to bring their own interpretations to the work.

Sheridan Posschelle chooses this path as well. At first impression the collages all express energy. Looking into them, the viewer finds they are evocative of landscapes. The artist says, "This body of work reflects an intimate nostalgia for this type of sublime experience ..." Posschelle describes the difference between the literal and latent saying, "Rather than just taking a photo of the sunset and enjoying that singular, captured moment, I aim to convey the unfolding of the sunset: a sequence of memories and synthesis of senses."

Dru Gannon also heeds to this strategy in a strikingly different manner. The artist states that the work is meant to "...convey to the audience what memories/personal relationships I have with the emotions and the music..." The artist signifies the objects in this multimedia, visual, and audio installation, but for the viewer they remain ambiguous. What is clear is that Gannon is trending historical precedents set by the "avant-garde" in the beginning of the 20th century. These were actions of shifting the subject of the art from the object to the artist. By becoming the subject of the artwork, the artist can assume the posture of a provocateur.

Jayna Simpson also chose to be the subject of her photographs, to quite different ends. The artist states "This project is a tell-tale visual diary of my emotional struggles..."

The interpretation of the collage is left open to the viewer. It becomes evident when reading images and text that the "diary" is about a condition many address within society.

The visuals depict the artist, but this is not the subject of the artwork, rather it is about health and well-being.

Logan Ronan created self-portraits that shift the subject as well. Posing in the guise of the characters of Tarot cards, the artist imparts the meaning of each card. Ronan explains, "...each of the distinct symbols represents different aspects within ourselves that we can access to understand the external play of forces in our lives." If one understands the meaning of *The Magician* card, a literal story is told.

Artists who chose to communicate a story will by necessity employ the media in service of a common visual language. The form illustrates the narrative. Using this approach **Zuleika Rymer** states that the intention was to "...create the effect of a vivid world that invites the viewer into the story." The charming aesthetic is clearly serving the literal narrative.

Stephen Van Osten's illustrative video animation follows this same approach. By keeping to commonly shared forms, the viewer can immediately grasp the literal content of watching a leaf fall. The latent content—the passing seasons—evokes all of the "changes" in our lives. **Evelyn Mares** shares this approach: illustrating through paintings the life cycle of a flower. The associative meaning here is the mystery of the life cycles of all living things.

Cydney Bittner, confirming a passion for fantasy art, portrays a surreal scene that transports us from quarantine. But it isn't the escapist theme that is the artist's motivation. Standing next to the dragon is a symbol of "female empowerment." Bittner states, "The warrior figure is unapologetic. She demands respect, not objectification." This fantasy artworld "...predominantly championed by men..." becomes Bittner's cause.

Avalon Snow chose to create paintings that illustrated an F. Scott Fitzgerald short story. The artist states, "...there is a place for beauty and romance in even the most hectic of days and that we need to make time to notice and appreciate magical moments." Snow says the intention was not to literally illustrate the story but to "...capture the feeling that

the narrative left me with." The color and viscosity of the medium expresses and realizes the artist's intent.

Courtney Walsh's photographs balance right in the middle between a literal idea and latent aesthetic. This artist is the closest in the exhibition to an activist advancing a cause. Walsh says, "...humanity and plastic material are intermingling at an alarming capacity." Environmental harm is the artist's cause, the driving idea. Yet the art is not literal—the color, composition, and transformation of what is depicted appears surreal, nearly abstract. In this work the idea and aesthetic appear nearly simultaneously.

To be an artist is a process of coming to know oneself, to have an idea to express and a conviction on a means to express it. But it doesn't end there. Every artwork has three objective aspects to consider: the artist's point of view, the art object itself, and the viewer's point of view. The artist embodies their concept and aesthetic into the artwork.

Is it the artist's intention to be explicit, so that there be no misunderstandings by the viewer? Or does the artist choose to give their audience the opportunity for their own interpretations? If the artist is far to the literal side, only an engaging aesthetic will save the art from didacticism. If the artist is far to the latent side, the aesthetic will be prevalent, but the artist's idea may not be.

While in quarantine, all of these artists have invested considerable time addressing the relationships between ideas and emotions. The work gives evidence of their contemplations. This process for the artist is on a continuum, it may evolve and change over a lifetime. Being an artist is a conviction — it is to begin a journey not knowing the destination. For the artists in this exhibition, it is still early, they have ample time for their explorations. Congratulations to all for reaching this milestone.

Jim Holl
Associate Professor of Art
January 21, 2021



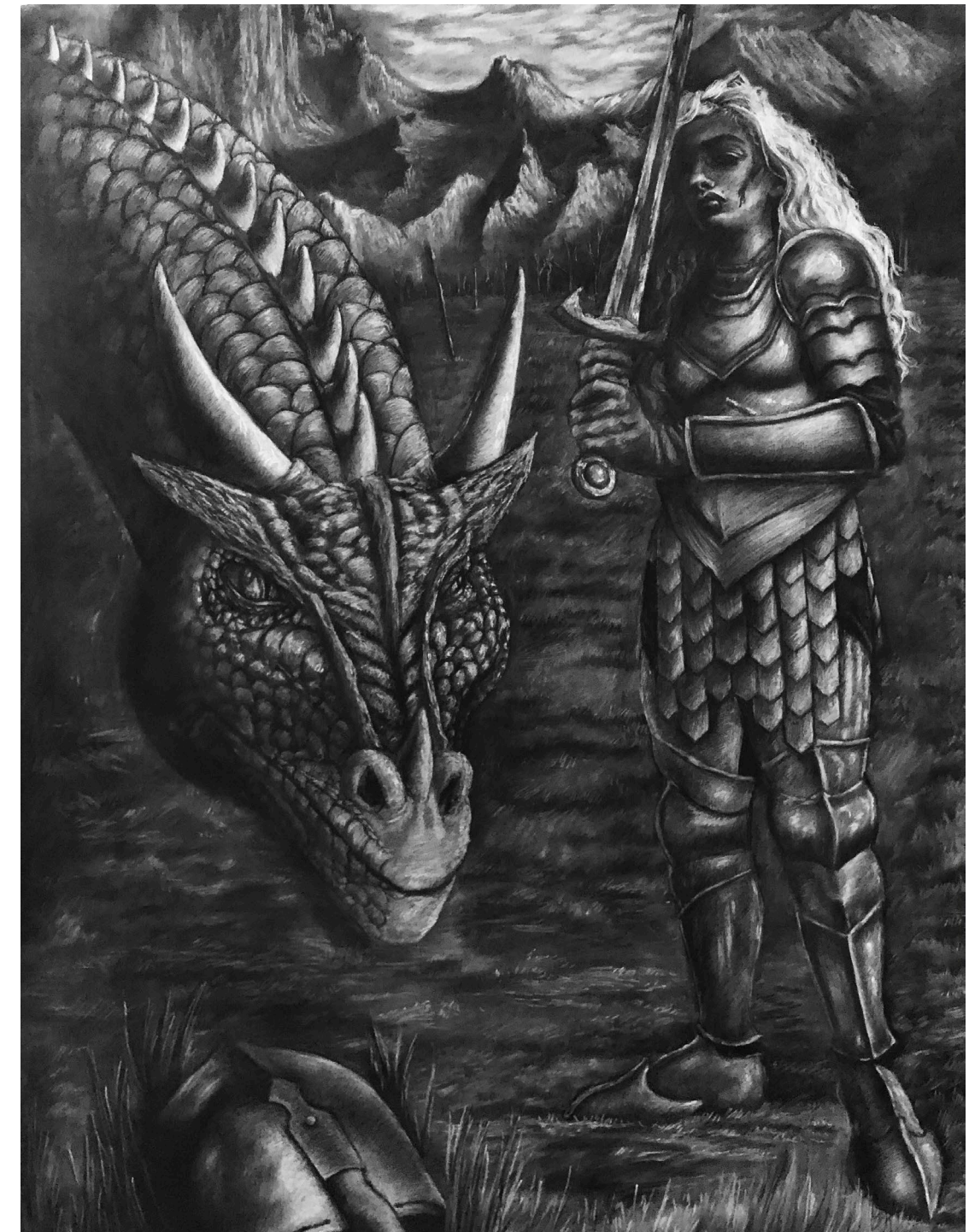
Cydney Bittner

Forza

As an artist with a deep passion for the world of fantasy art and illustration, there is no greater example, no brighter guiding light to look to, than the fantasy art that emerged in abundance from the 1970s and 80's. Artists like Frank Frazetta, Greg and Tim Hildebrandt, Boris Vallejo, along with countless comic book artists, even animators, contributed to a golden age of fantastical imagery that many artists today cite as their inspiration for becoming artists--myself included. While the artist in me owes these greats tremendous gratitude for their effect on my life and my career, my identity as a woman calls me to acknowledge a certain level of discomfort with their work as well. The genre of fantasy/sci-fi art has famously been predominantly championed by men, and it shows in the way women are commonly depicted within the genre. I think everyone can think of a time when they have seen a comic book cover and thought something along the lines of, *That outfit doesn't look practical at all, how is she supposed to fight in that?* I know I can. This work is for every time someone has had that moment.

I have titled this work *Forza*; the word is an Italian word meaning “strength” or “power.” As in many languages, nouns in the Italian language are assigned gender-- “forza” is a feminine noun, which I do not consider a coincidence. This work, *Forza*, is my tribute to the forever-relevant idea of female empowerment. The warrior figure is unapologetic. She demands respect, not objectification. Her face reflects her weariness from the strain of battle, but it also reflects determination. She is a woman who knows what must be done and has the courage to act, even if she takes no pleasure in doing so. She is strength itself. If you have any doubts, you need only turn your gaze to her familiar, the mighty creature which has sworn its allegiance to her.

More than just a fantasy of empowerment, *Forza* is to me my first step on the path to my future; it is my way of staking my claim as worthy of contributing to the genre, to the world of which I have always wanted to be a part.





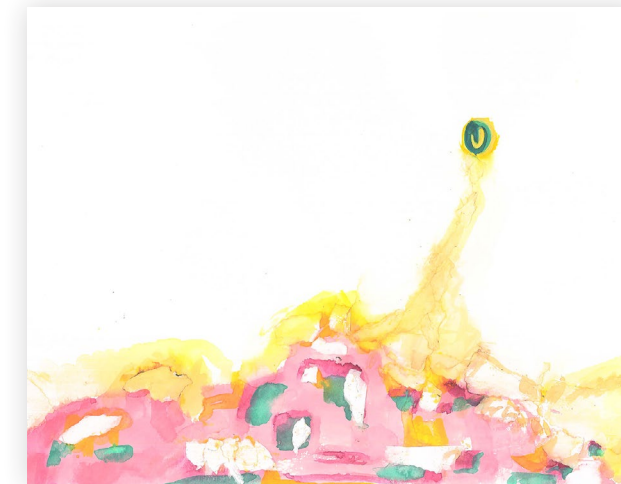
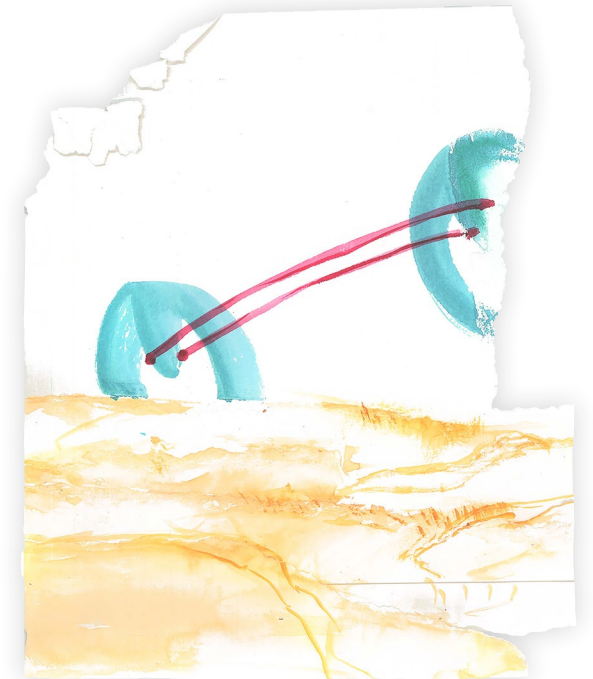
Melissa Braccia

Trans as in, there is no limit to the body.

The heart of this body of work speaks to the complexities of gender identity. Binary gender systems can constrict, empower, or guide trans identities. Identity is not always rooted in the individual, rather, it can be conceived as a collection of ideas, people, and feelings funneled into one state of being. Trans as in, there is no limit to the body.

The following body of work is a series of watercolor paintings depicting a circular form in various positions and relations. If the circular form is a body then one can only assume its social situation. For me, the torn paper acts as a landscape and the watercolor stains recall an imperfect impermanence. The circular form bleeds, floods, and travels through the landscape.

If our environment informs our identity, how do trans bodies exist in space? When binary constructs enter pictorial spaces, perhaps there is a push and pull between figure and ground, image and object, and artifice and reality. Paralleling the constant tension between the environment and the body, and culture and identity.



CLOCKWISE: *a sort of symbiosis*, November 2020, watercolor on paper, 12 x12 in.
i'm close, December 2020, watercolor on paper, 12½ x 11in.
i made a wish, December 2020, watercolor on paper, 11x13 in.
tied to the river, December 2020, watercolor on paper, 10 ½ x11in.

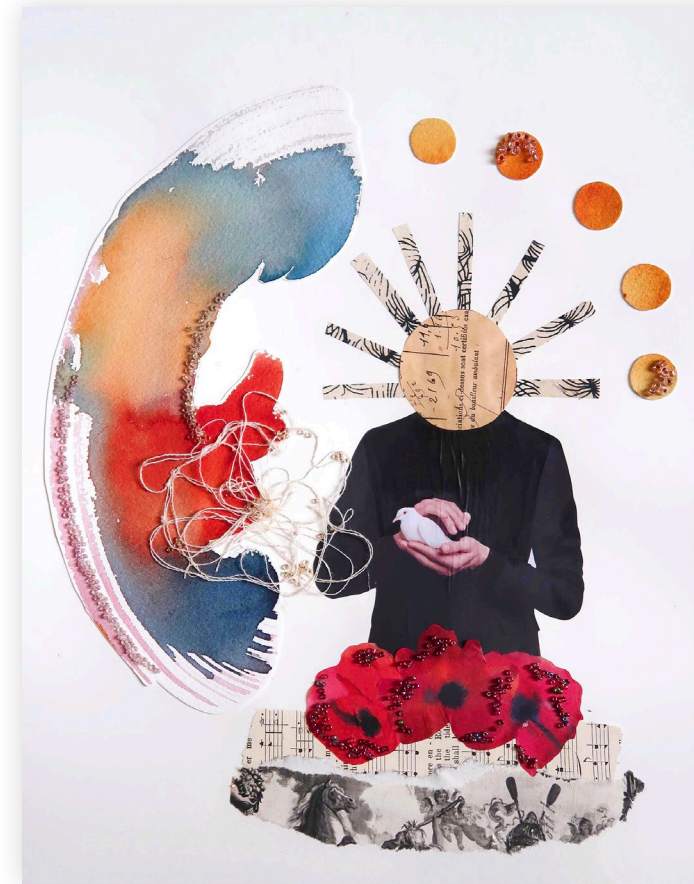


Hannah "HG" Davis-Russell

Headspace

Headspace is a mixed media series developed in response to my growing interest in transcending different realities and modes of being through my artwork. Over this past year I have become increasingly aware of the dematerialization of my current reality, and the ways in which I have been forced to reconstruct interactions with myself, others, and the world around me as I grappled with changes to my surroundings and mental health.

This series is a juxtaposition of experimental washes, nostalgic motifs, and collage utilizing watercolor, gouache, found type, textiles, beading, and color families. Using strips of reclaimed text and patterns, I explored the relationship between random and intentional application of materials, the use of geometric forms, and how certain design elements, such as symbolism and voice allow me to visualize abstract personal narratives. Combined, the mediums become complex, visual compositions that provide means to explore the many dimensions of my mental landscape in relation to materiality.



RIGHT: *Dimension 1*, 2020, mixed media collage, 9 x12 in.
FAR RIGHT: *Dimension 3*, 2020, mixed media collage, 9 x12 in.



Dru Gannon

Life (Interlude)

At the age of 14, music came into my life in a powerful and impactful way. At this early age, I met musicians and artists whose lives revolved around music and instinctively knew mine would too. After immersing myself in the music scene as well as traveling to different countries, I knew music would be a lifetime passion. During this critical developmental period, I merged my interest in music with my career-oriented interest in photography and art. Since my early adolescence I have been photographing on the sidelines of music every opportunity I was given. This transformed a simple interest in music into something pivotal to my development both as an artist and as an individual.

This work embodies my personal journey and immersion into music. In front of you, there are three boxes that have music and headphones paired with each featured track. The upper left is titled *Anxiety* and contains music that comforts me in anxious times like *Good Days* by SZA. The “heart box” is titled as *Heartbreak: Loss & Love* reminds me of the good, bad, and ugly that’s love and it plays songs like *Close to You* by Frank Ocean. Last, but certainly not least, we have the last box entitled, *Sex*, and it’s almost too easy to explain. You can hear sexy and intimate songs like Lizzo’s *Lingerie*. Behind, lies a full self portrait of myself with the boxes affixed in obstructed areas of my body that relate to the emotion/feeling being cast (ex: *Anxiety* is over the head). Each of the boxes contain specific materials and objects that convey to the audience what memories/ personal relationships I have with the emotions and the music, whoever the viewer may be.

The experience each person has bears witness to the power of music and its impacts on each viewer and listener. Music is both a journey and an experience and I want you to make your own path—tell me what it is. My work is filled with questions for each of you so please... Listen to the songs, lyrics, vocals, while viewing these objects.

What do you think of when you hear a particular song? What do you feel? What do you learn from it?

Does *Close to You* by Frank Ocean end up making you sad, or maybe you want to keep listening to *Lingerie* by Lizzo?

Do you have your own song association to person, place or thing or can you view the work through the window of my heart?



Life (Interlude), boxes: *Anxiety*, *Heartbreak/Loss and Love*, *Sex*, 2020, mixed media: wood, photo prints, playing cards, 24 x 50 in.



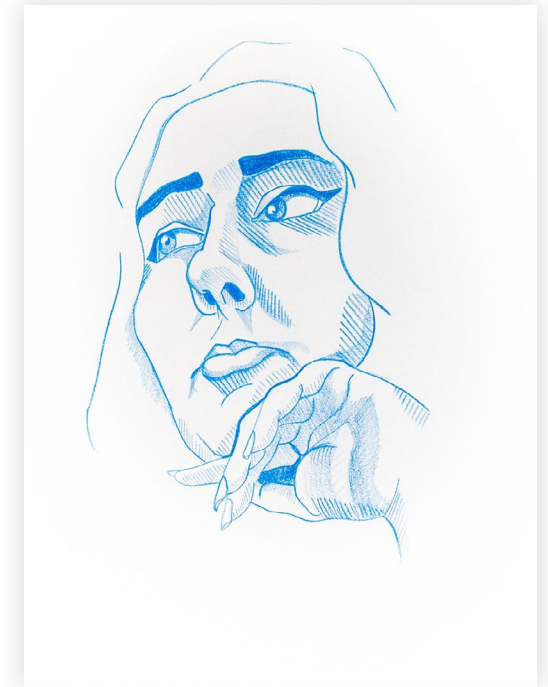
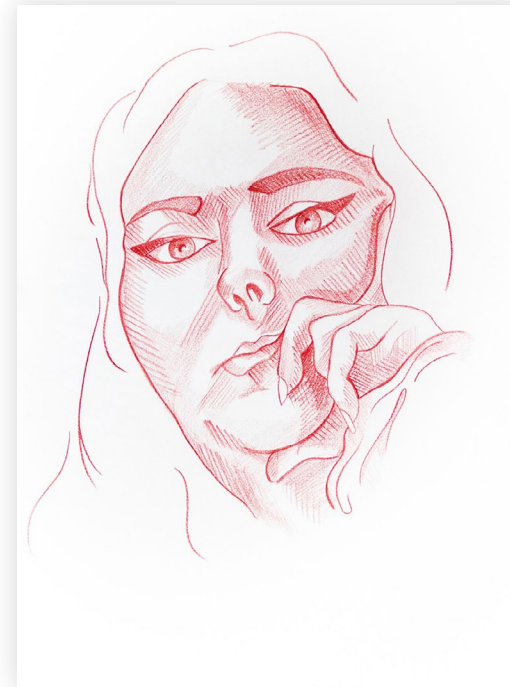
Demelza Leffert

I'm Not Here to Look Pretty

The pandemic forced a massive change in our daily lives. The effects of social isolation drained my creative motivation and gave me too much time to dwell on my insecurities. This series of drawings is my way to embrace the frustration, anxiety, and self-doubt by facing it head on.

Throughout my time in college, I found my interest gravitating towards art from the Italian Renaissance, particularly the works of Michelangelo. His famous *David* sculpture represents the ideal male form: youthful, confident, and muscular. Although selfies are not great works of art, I believe that social media pressures us to display our best selves in the way *David* does.

For this project I found inspiration when I accidentally turned my phone's camera on and saw a very unflattering angle of my face. Instead of feeling my usual embarrassment, I was immediately inspired to sketch. These four colored pencil self-portraits portray moments of acceptance, of the imperfect, the under-represented and of myself. My aim is to be upfront about my flaws and to forget about my need to create the "perfect image."



RIGHT CLOCKWISE: *Selfie 1*, 2020, colored pencil on paper, 11 x 14 in.
Selfie 2, 2020, colored pencil on paper, 11 x 14 in.
Selfie 3, 2020, colored pencil on paper, 11 x 14 in.
Selfie 4, 2020, colored pencil on paper, 11 x 14 in.



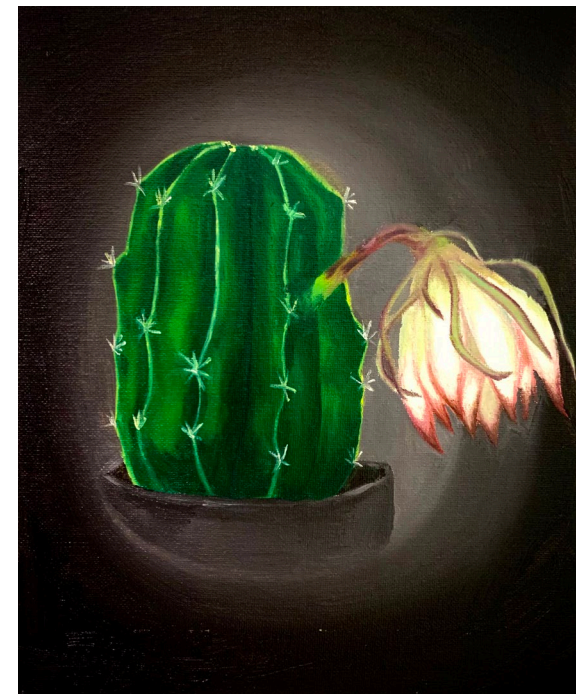
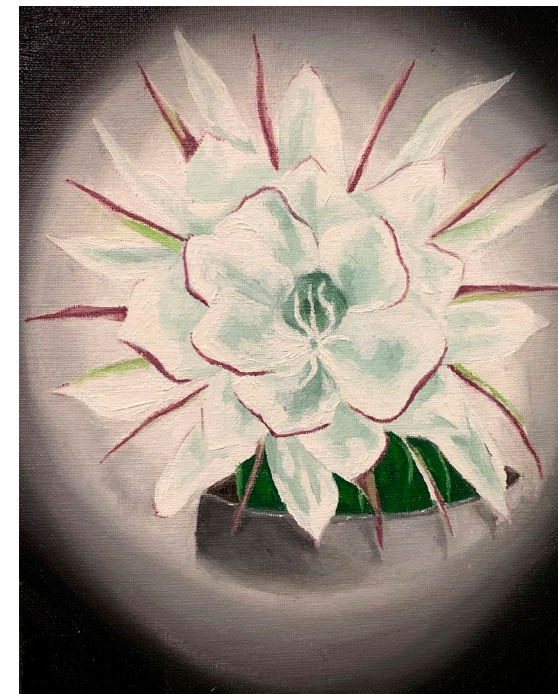
Evelyn Mares

Queen of the Night

My work illustrates the life-process of the Echinopsis Pachanoi, also known as the *Queen of the Night*. A beautiful flower that takes years to grow from a cactus, but blooms and decays in a single night. I wanted to capture that single night because it is very pleasing, yet at the same time, sad to watch. The growth and dramatic decline of the Echinopsis Pachanoi flower is a metaphor for my journey with art from when I first fell in love with painting to when that love faded away.

When I was introduced to the world of art, it became a huge part of my life, but for quite some time now, I have been battling with my emotions when it comes to making a painting or drawing. During my years as an Art major, I was forced to comply to other's expectations and interests which often left me without a voice. People, who I looked up too, would constantly say I was not doing enough or asked why I am studying art if I am not constantly working on a painting. Because of those comments, I became confused and angry with myself. It came to a point where I no longer wanted to do a single painting because I was not fulfilling my wishes.

This series of works contains seven 8"x 10" oil paintings that illustrate the *Queen of the Night* growing from a cactus and slowly shifting to the right while the lighting gets dimmer and the visibility is diminished. During the process of painting, I had flashbacks of my past. I remembered those beautiful moments during middle school when I was excited to go to my art class and start sketching on a piece of paper. And the moment in high school, when I began to take art seriously and considered pursuing art as a profession. I also remembered the difficult moments when I was under too much pressure to create a painting and I lost interest in anything that had to do with art. Although my initial passion has faded, I discovered that there is still some love for art left in me. This may be the end of my art journey, but for now, I will leave you with the *Queen of the Night*.



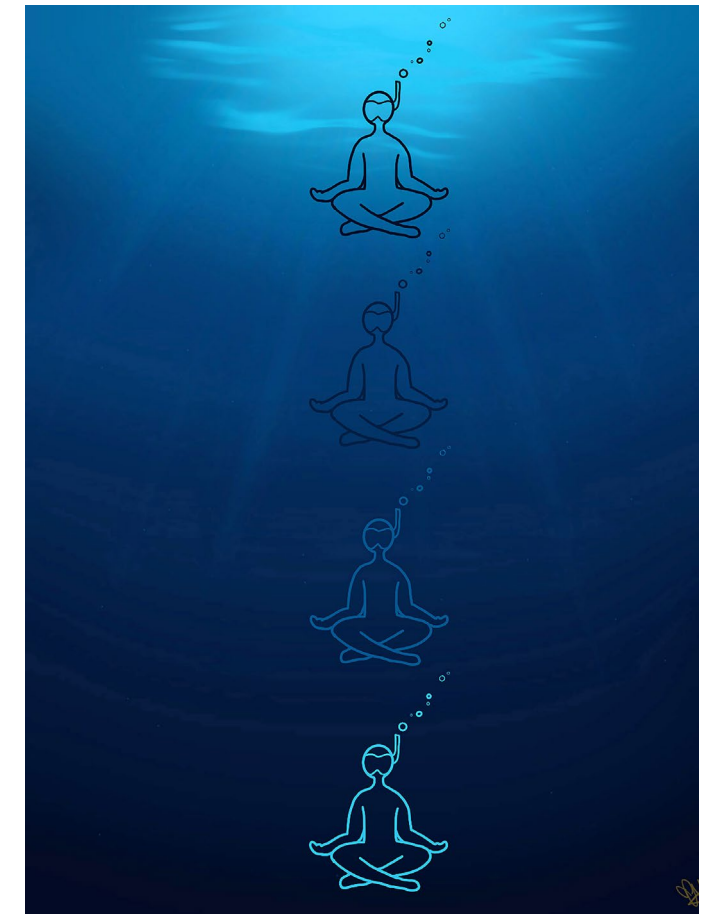


Hannah Mariani

Nocturnal

This series depicts the emotional, mental, and physical struggles I face caused by chronic sleep conditions and insomnia. Life with sleep deprivation puts a strain on my ability to work, and the overall quality of my life.

These emotions were transformed into cartoons, abstract illustrations, and visual personal narratives that came to life through digital illustration. Exhaustion, loneliness, stress, falling behind, and the never-ending cycle of this all-consuming sleepless world are represented in each individual piece. Whether straightforward or complex, this series of works provides a closer look into my life as a person with chronic sleep conditions. I hope it can provide understanding and empathy towards these feelings, whether they be foreign or universal to the eyes of the beholder.



RIGHT: *A Regular Tuesday Afternoon*, 2020, digital illustration,
black micron ink pen on mixed media paper, 8.5 x 11in.
FAR RIGHT: *Sinking/Floating*, 2020, digital illustration, 8.5 x 11in.



Sheridan Posschelle

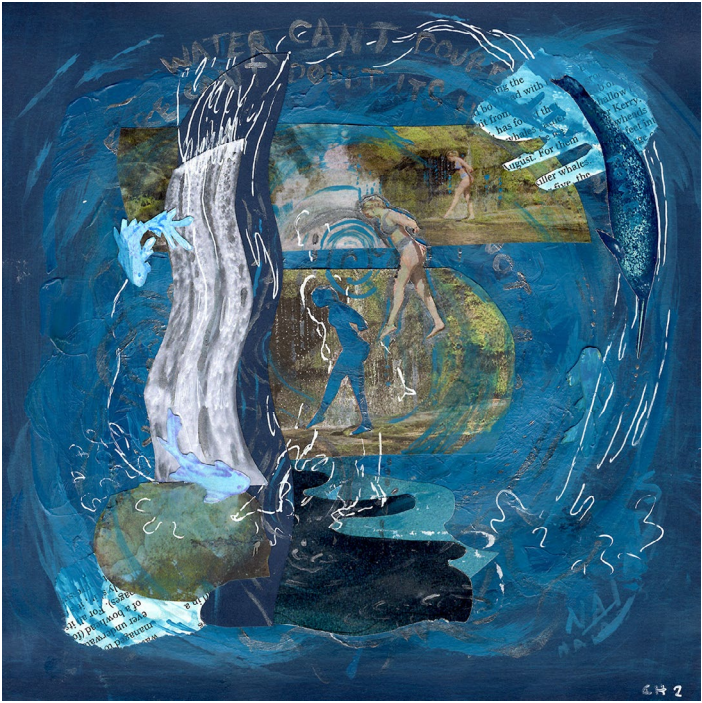
Sublime

It's how one minute you're driving at sunrise, and the sky is a pale, misty purple. The mountains to your left are sleepy. It's how the next minute, those same sleepy mountains have been awoken in a cadmium red glow. Then orange and pink begin to crawl across the sky above you. It's that moment you are suspended in reality, because who would've known a mundane moment could be so sublime.

This body of work reflects an intimate nostalgia for this type of sublime experience, inspired by my travels across the Western U.S. Through the medium of collage, I am able to combine illustration, photography, and found images to create a sequential and thematic narrative. Rather than just taking a photo of the sunset and enjoying that singular, captured moment, I aim to convey the unfolding of the sunset: a sequence of memories and synthesis of senses. I want to capture the feeling of driving, the feeling of seeing the colors gradually fill the sky, hearing music that's playing softly, and the whispers from your friends as you all experience it together.

Color, shape, and composition function as the mise en scene while imagery and words elicit the narrative. For one, each collage has a very specific color palette that operates both as a tool for distinguishing the separate memories, but also to emphasize a certain feeling or mood. By using a restricted color palette in each work, I utilize composition and shape to drive the visual rhythm that references this sequence of moments. Simultaneously, the sublime is heavily referenced in the juxtaposition of scale and perspective; how the grandeur of mountains and open spaces makes you feel so small in comparison. The process of recalling a certain memory involves piecing together different moments which translates literally as I use pieces of imagery to generate that feeling. Sometimes, it comes out in a storm of formal nuances, but I think that makes just more personally authentic.

CLOCKWISE: wait so long, 2020, printed paper, ink, acrylic on card-stock 8.5 x 8.5 in.
naiads, 2020, printed paper, ink, acrylic on card-stock 8.5 x 8.5 in.
wonder, 2020, printed paper, ink, acrylic on card-stock 8.5 x 8.5 in.
curiosity, 2020, printed paper, ink, acrylic on card-stock 8.5 x 8.5 in.





Logan Ronan

The Mystical World of Tarot

My senior thesis project is a series of self-portraits inspired by the mystical world of Tarot. The Tarot, a popular divination method, has origins dating back nearly five hundred years ago in Northern Italy. Interpreting the placement of the cards were used by Europe's elite in the 1800s and in the early 1900's Tarot gained popularity in the United States. The most famous Tarot deck today, the Rider-Waite Tarot, was created in 1909 by A.E White and Pamela Colman Smith.

This body of work is my interpretation of the symbolism and characteristics of the Major Arcana. This work combines my passion for portrait photography, fashion and design with my studies of this predictive medium. This series features eight images representing *The Fool*, *The Moon*, *The Magician*, *The Devil*, *The High Priestess*, *Strength*, *The Empress*, and *The Star*. The photographs were created using stylized makeup, costumes, props, a home photo studio and Photoshop. Each encapsulates the energy and inner emotions reflected by each character. As an example, *The Fool* represents a new beginning or a risky decision. In my portrayal of *The Fool* card, I wanted to exude the uncertainty of making a risky life decision. Another example would be for *The Empress* card where I portrayed a powerful, strong and stoic feminine character. I have used Tarot cards to offer insight and meaning to the uncertainties in life that I have experienced and have come to understand each of the distinct symbols represents different aspects within ourselves that we can access to understand external play of forces in our lives.





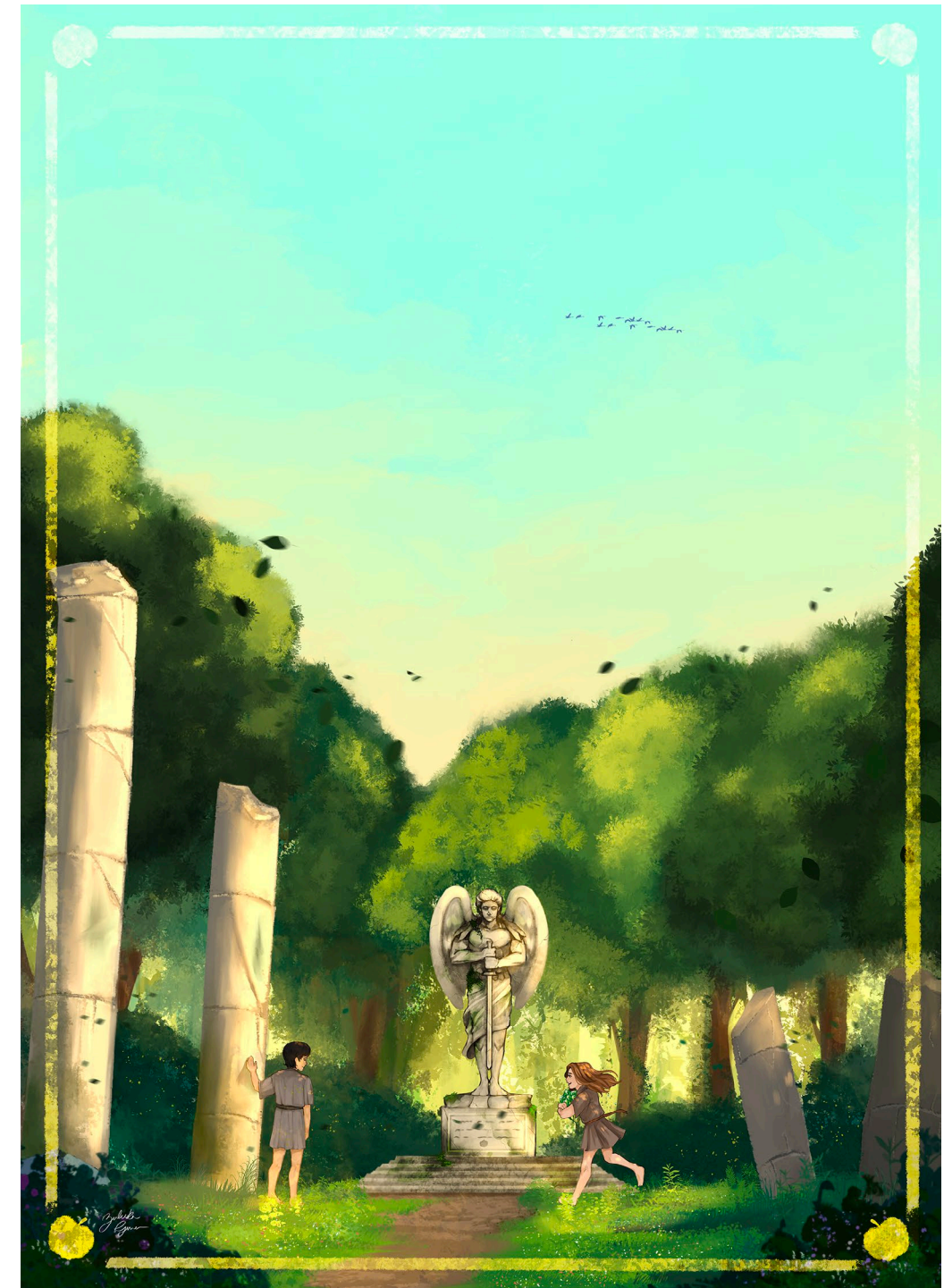
Zuleika Rymer

Lover's Tale: A Girl's Obsession and a Boy's Betrayal

The theme of this series of illustrations is youth, love, betrayal, and the loss of innocence. The story is told through images and time lapse techniques that depict the characters from childhood to adulthood.

It begins with an image of childhood lovers whose relationship takes a grim turn after one's infidelity and another's regret. The color in each scene reflects the mood of the narrative and expresses the characters' emotions. The fictional world is inspired by Romanesque architecture and influenced by the artwork of the Rococo and Baroque, especially the work of Hubert Robert and Jean-Honoré Fragonard.

The series is produced in the iPad software program Procreate and Adobe Photoshop. Each image is made by piecing together individual parts and multiple layers to create the effect of a vivid world that invites the viewer into the story.





Jayna Simpson

Perfectly Imperfect

In the United States there are over 30 million individuals, of both genders, suffering from eating disorders. Everyone manifests variations on the disorder differently and some never reconcile the underlying issues. For me, I was lucky enough to break with daily obsessional routines and have worked every day towards accepting myself.

I created this project by taking images of my body now first and foremost as it is the center of the piece. After that, I chose objects that were significant to my eating disorder ritual. Through this collage, I have highlighted some of the daily items in my routine including a corset, measuring tape, and calorie logs.

Perfection is a mindset of the disease. This project is the exact opposite. Pictures and items are askew to represent how I felt during this time which wasn't perfect, it was messy and out of place.

I am a very private person and sharing my personal struggles has always been hard for me. In displaying this vulnerability, people see me differently. This project is a tell-tale visual diary of my emotional struggles with this disorder. Today, I am not afraid to tell people what I went through. For nine years this disorder consumed my life, but I will not let it anymore.





Juliet Slattery

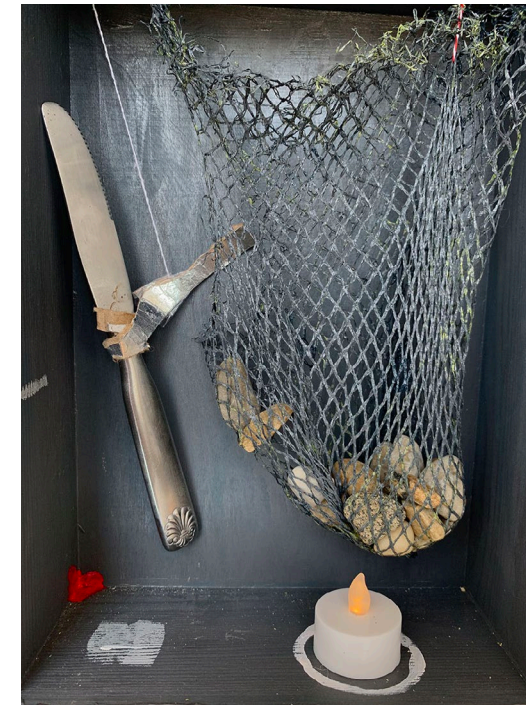
Knowing

I always planned for my grandmother, Hildy, to be at my wedding. She was a best friend to me and I am filled with lasting memories of our relationship. When I was in elementary school, she would pick me up every Thursday and take me to her house where she taught me to crochet and make holiday cards. Our afternoons were filled with unlimited helpings of chocolate milk.

In August 2019, she passed away long before anyone expected. After her death, I learned from her diaries and the objects she left behind a secretive side to her life. She kept painful aspects of her early childhood and events in her multiple marriages hidden from me. She had three marriages and affairs and grew up in a chaotic, unstable household and was in and out of foster care. I learned that she endured abuse from the men in her life.

These boxes are composed of objects that are representative of different aspects of her life. The combined objects were inspired by my emotions and experiences and projections about her life. I began to construct them by making lists of the ways I understood her life through my own experiences with her and what I read in her journals. I took inspiration from the artist Joseph Cornell who created boxes that were based on fantasy and explored his fertile imagination where his surrealistic combinations of objects compensated for a sheltered and quiet life and are in contrast to my real life and experiences of my beloved grandmother.

CLOCKWISE: *Burden*, 2020, wood, acrylic paint, mesh, cotton string, rocks, knife, 8 x 10 x 4 in.
Locked, 2020, wood, acrylic paint, plastic mesh, metal locks, champagne cage, plastic links, 6 x 4 x 3 in.
Rediscovering, 2020, wood, acrylic paint, photo paper, glass bottle, pencil, dirt, mirror, magazine, paper bag, 11 x 8 x 6 in.
Affair, 2020, wood, oil pastels, glass, cigarettes, string, paper, 9 x 5 x 3 in.





Avalon Snow

Lie to me just as Sweetly as you Know How

I hope no one ever reads this artist's statement. When I go to a museum, I sometimes sit and look at people looking at art. *The New York Times* found that people generally spend between 15-30 seconds looking at a work; I notice that they spend longer looking at the plaque than at the actual painting. So please, if you're reading this, don't. Just go look at the paintings instead.

If you have to keep reading, I can tell you that I began my process by hunting through thrift stores and finding antique frames, which I rebuilt and repaired as near to their original states as I could. Inspired by the classical aesthetic of the frames, I created the paintings on F. Scott Fitzgerald's short story *The Offshore Pirate*, which tackles ideas of the ephemerality of youth and beauty and the search for romance in everyday life. With these themes in mind, I imagined two nocturnes: *Lie to me just as Sweetly as you Know How* depicts the two characters first meeting on a beach, and *One of the Two True Things I Told You* captures a windswept moment where the hero watches his love about to dive off distant cliffs into moonlit water.

It was never my intention to create a faithful interpretation of Fitzgerald's story but instead to capture the feeling that the narrative left me with. I dramatized the scenes and added floating putti, tribute to the romanticism of the Renaissance and the Rococo. In working on these canvases, I experimented with the materiality and texture of oil paint, spreading thinned out layers across the skies and adding dried clumps of impasto to create an impressionistic tangle of greenery in the foregrounds.

The final paintings are reflective of my belief that there is a place for beauty and romance in even the most hectic of days, and that we need to make time to notice and appreciate magical moments.





Stephen Van Osten

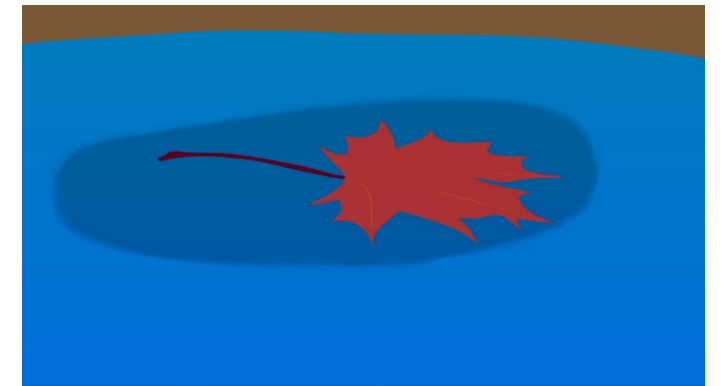
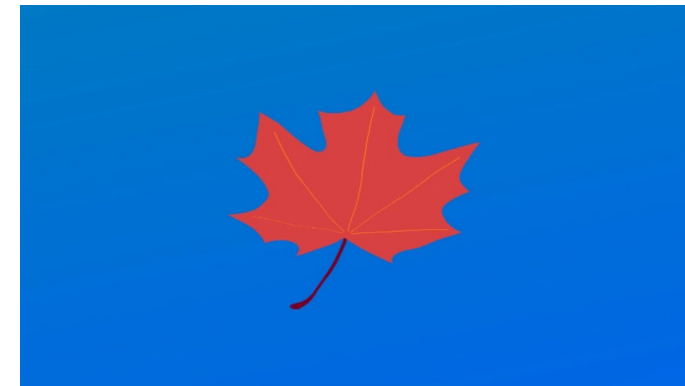
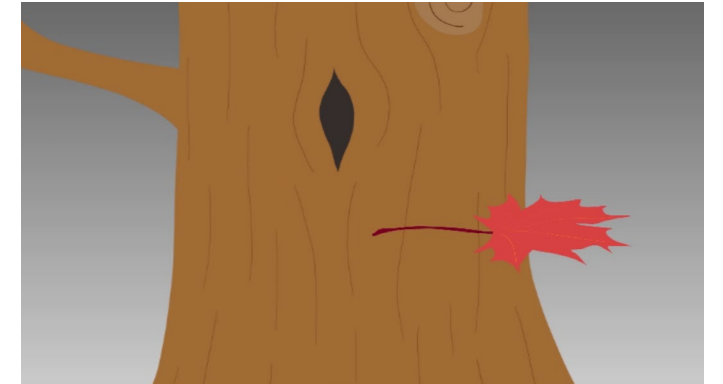
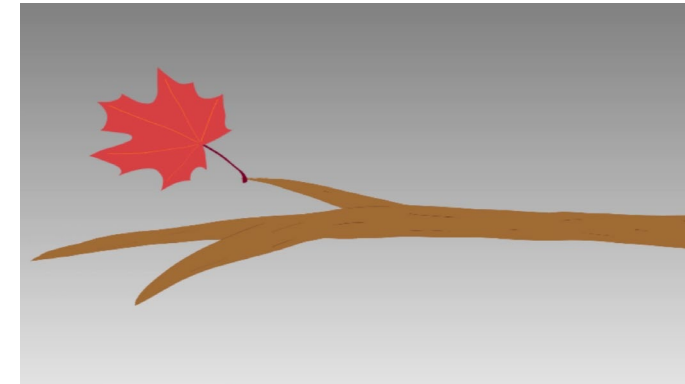
Fall Journey

Change is an important concept for me, whether I like it or not. Over the past couple of years, I've faced a lot of hardships, and they have all made me the person I am today. Change is inevitable and it's the major theme for this animation project.

For my animation I used Adobe Photoshop to draw the background and I used Adobe Animate to create the final version. I had to create various storyboards in order to understand how I wanted each scene to move and to make the story flow better.

The work is inspired by various classic Disney cartoons in which the atmosphere and setting help tell the story. I want my animations to bring the viewer into the world in order to connect with the story. In this animation, I address the fragility of life and how in one moment, everything can feel alright while in the next, everything can be taken away. I felt that the autumn setting would be perfect to convey the theme of change.

Deep down I'm a story teller at heart who wants to tell stories that resonate with people and make them see the world from a new perspective.



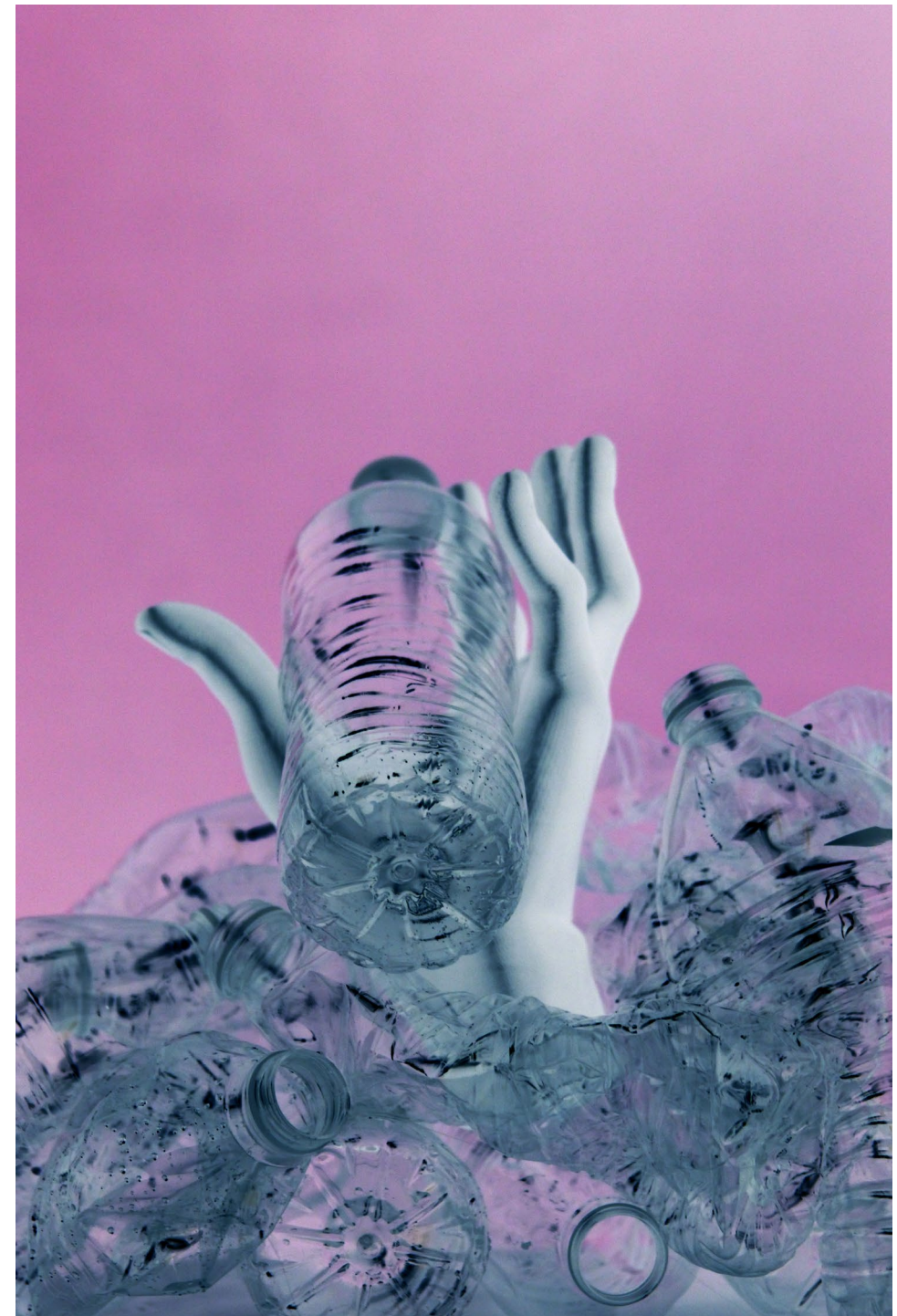


Courtney Walsh

Single Use

Each year 42.6 billion 1-liter bottles are used in the U.S. In addition more than 200 billion bottles are disposed of annually throughout the world. In the U.S. alone, we consume and discard 182.5 billion plastic straws per year. These staggering statistics and the overarching harm they are imposing on the environment is the genesis of my senior thesis project.

In this photographic series entitled, *Single Use*, I have taken commonly used single use plastic items to show how plastic pollution is a pervasive threat to us individually as well as to our global equilibrium. In my conceptual interpretation, humanity and plastic material are intermingling at an alarming capacity. For this project, I collected plastic water bottles, straws, can holders which are some of the most common pollutants from my family and friends over a period of one month. I then imagined different ways this hazardous material is disrupting the balance of our ecosystem and portrayed just that.



A black and white photograph of an empty gallery space. The floor is covered in a black and white checkered tile pattern. The walls are white and feature decorative architectural details, including a staircase with a metal railing on the left and a large arched doorway on the right. The ceiling is white with recessed lighting. The overall atmosphere is clean and modern.

ABOUT THE HEWITT GALLERY OF ART

The Hewitt Gallery of Art, located in the main esplanade and adjacent Black and White galleries, is a laboratory for and an extension of the pedagogy of the Art and Art History Department. In addition, it is an alternative exhibition space for contemporary art of emerging, mid-career, and established artists displaying a wide variety of media and styles. The Gallery provides opportunities for art majors and minors to gain first-hand experience in exhibiting their capstone and junior work, for students to curate and organize shows in conjunction with the Gallery Director and for faculty and alumni to present current work to the community.

Hewitt Gallery of Art



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