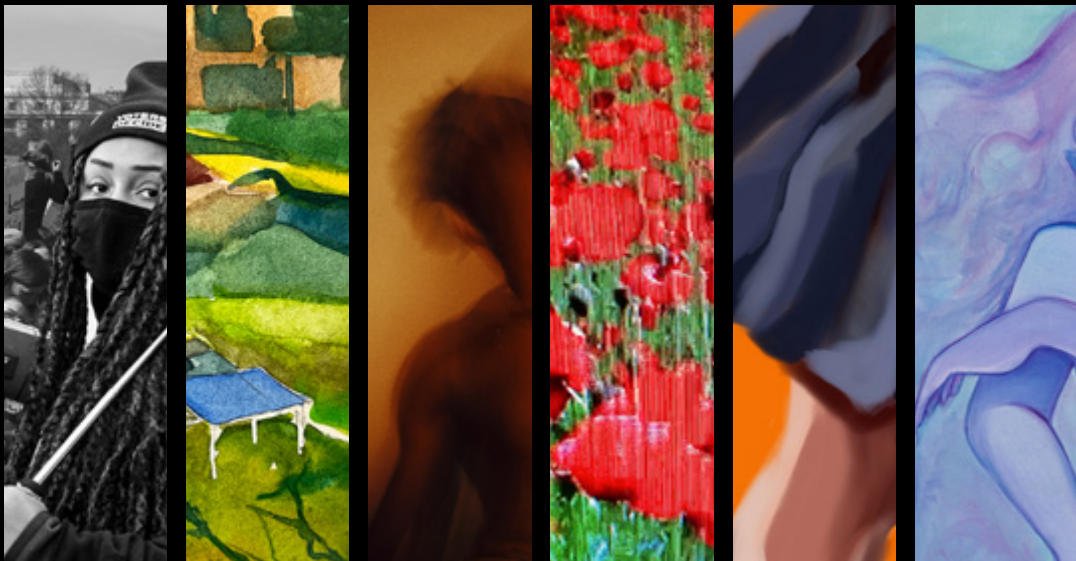
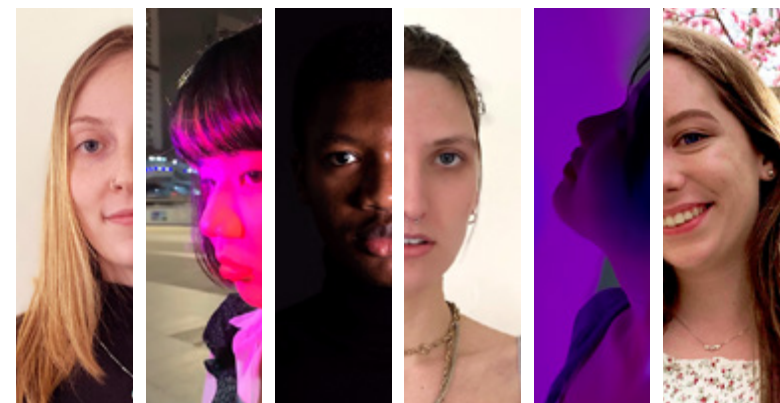


remnant



SENIOR STUDIO ART MAJORS | 2021 EXHIBITION

remnant



SENIOR STUDIO ART MAJORS | 2021 EXHIBITION

remnant

clara roth

ruodan que

ernest entsie

devon anderson

jeremy yu

gracyn bird

APRIL 30–SEPTEMBER 10, 2021

THE TROUT GALLERY
The ART MUSEUM of Dickinson College

introduction | remnant

Early mornings and late nights, Devon, Gracyn, Ernest, Ruodan, Clara, and Jeremy would jump onto a Zoom call to share their artwork with each other. Peer critique is an important aspect of our program in studio art, as it allows each student to gain greater understanding of their work from others. Throughout the year a sense of trust and investment was formed in each other, across states and continents, creating a supportive environment open to risk and play.

In every process of creating art there are remnants, analog or digital, physical or mental. It could be a lingering comment, a work started but not finished, something that remains in an in-between state. Artists might feel self-conscious or unsure about sharing these parts of themselves as it would ask them to be vulnerable. These six seniors have all found ways to sit with and nurture moments of vulnerability in their studio practices, their questions, their memories, and their dreams.

Devon Anderson's mixed-media, sculptural, and installation work uses human forms and common, everyday objects to evoke a sense of discomfort with and questioning of one's unfamiliarity with mental illness. **Gracyn Bird's** ghostly, layered oil paintings explore how women navigate physical and emotional intimacy with both themselves and others. **Ernest Entsie's** photographs explore the many negative experiences that people who are Black in the United States face, such as police brutality, grief, trauma, tokenism, and fetishism, but also the positive experiences of a sense of community, pride, and perseverance. **Ruodan Que's** colorful pastel, oil paint, and pencil works are developed from an abundance of memories—a person she has encountered, a city she once visited, a song, a smell, a dying memory, anything. **Clara Roth's** photographs and collages utilize seriousness and humor to question how our beliefs are both consciously and subconsciously influenced by the media we consume. **Jeremy Yu's** digital paintings investigate the complexity of power dynamics between people who construct their self-identity on other people's criticisms and the vulnerability people feel from judgments based on established societal norms.

I extend tremendous thanks to the members of the Department of Art & Art History: Todd Arsenault, Andy Bale (who documented the work in this catalogue), Anthony Cervino, Ward Davenney, Lisa Dorrill, Michele Karper, Jennifer Kniesch, James Krabiel, Elizabeth Lee, Kirsten Olson, Melinda Schlitt, and Ren Wei. Thanks as well as to our post-bac resident Karissa Kendricks, Gallery Director Phillip Earenfight, Gallery Registrar James Bowman, and the designer of this catalogue, Neil Mills. A special thank-you to these seniors for their patience and thoughtfulness in this challenging year.

Rachel Eng
Assistant Professor of Art
Department of Art & Art History

Scrolling through my Twitter feed I see memes, political information, and current events. My phone knows me better than I know myself. It knows just what ads to show me: I've been joking about dying my hair, and there on Instagram is an ad for temporary hair dye. Out of curiosity, I once looked at my Google ad settings. There I could see everything Google thinks is true of me, and what it perceives my interests to be, down to my relationship status and college major. I know I shouldn't be surprised that my phone has me so well figured out; after all, it knows where I've been and all my passwords, has seen my face from every angle imaginable, and has a record of every "I wonder what would happen if..." Google search at 2 a.m. There is a level of trust we all instill in our phones, and Google knows everything about us and serves us fossils of our lives online.

The content I see on social media is perfectly curated for me. It matches my political views, incorporates my love of the environment, features photography, even weaves in my sexuality. Over the course of the pandemic, as in-person exposure to other people all but ceased, all my interactions were digital. Tweets about Trump's latest campaign effort, Instagram stories on police brutality, Facebook posts sharing resources on climate change, Snapchats about life in quarantine, TikToks covering global injustices, and on, and on, and on. The content I was constantly consuming affirmed my beliefs and continued to shift farther and farther in that direction until the only opposing views I saw were in memes, or from mothers of friends on Facebook.

We are constantly exposed to media, and now that the world has moved online due to the pandemic, it becomes ever more present. We see what we like and avoid things that make us uncomfortable without any effort—complex algorithms handle it all. How does that affect our beliefs? Going into the pandemic, extremists were already present in the US. How has living in an online echo chamber influenced that?

Through my art I seek to understand how we create our belief systems. Whether political, religious, moral, or something else, humans create strong beliefs that we tend to live and die by. As I have become more secure in some of my beliefs, and grown to question others, I am left wondering how others can so strongly believe the opposite of myself. What roles do the media we consume play, and to what extent?

I intend for my work to call into question how we make those judgments, as well as how our thoughts and beliefs are shaped. Our own thoughts, memories, and perspectives can lead us to make snap judgments of others off of appearances. We create perceptions of people through surface-level information shared online.

My approach to creating photos pre-pandemic was to observe. I'd walk around, start up conversations with strangers, and photograph what caught my eye. I am adapting my methods to fit within life during COVID. Through photography and digital collage, I question my own perspectives and how some are being reinforced consciously or subconsciously, using my own photos as well as some of the content I find online.



what democracy looks like, 2020, digital photograph, 17x22 in.



trump's america, 2020, digital collage, 17x22 in.

clara roth | remnant

Clara Roth is a studio art and environmental science double major at Dickinson. Photography has been a means for her to document and explore social and human rights issues. Previous work has explored and documented stories from the opioid epidemic, Rwanda's rebuilding, and refugees' relocation in Idaho.

This series explores the divisive 2020 Presidential Election in the United States. Roth wrestles to understand the motivations of those on the opposite side of the political spectrum through imagery and hopes viewers can do the same as they decipher photographs and digital collage alike.



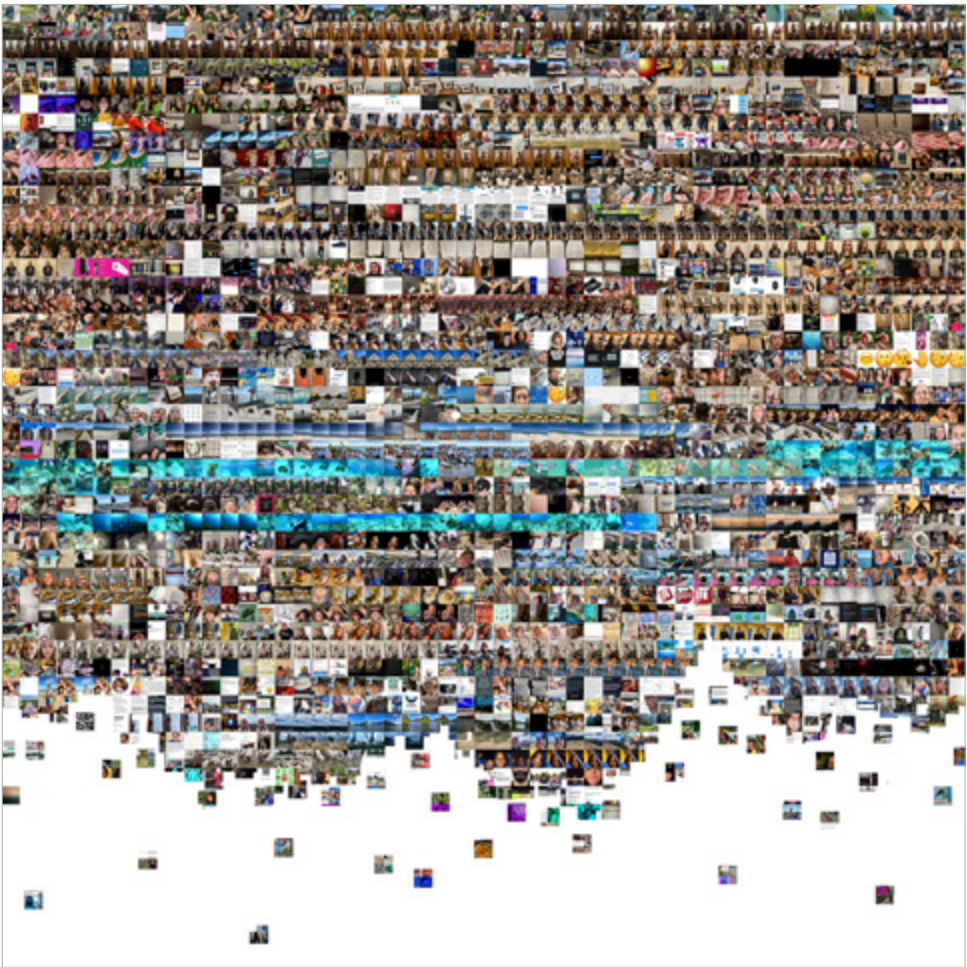
the change, 2020, digital collage, 17x22 in.



election preparation, 2020, digital photograph, 17x22 in.



demolition, 2020, digital photograph, 17x22 in.



memory, 2021, digital collage, 8.5x11 in.



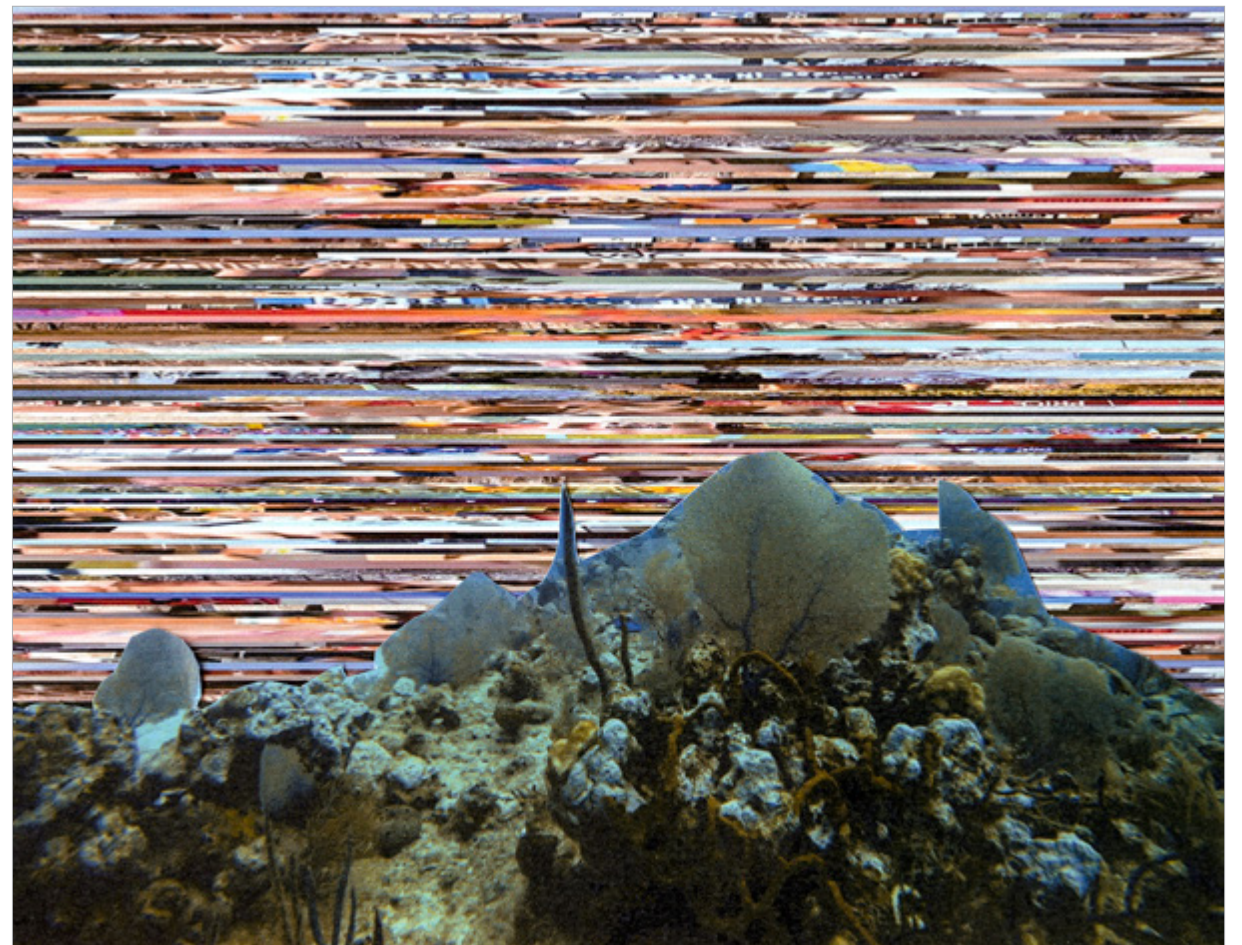
item not found, 2021, digital collage, 8.5x11 in.



evening news, 2020, digital collage, 8.5x11 in.



car wash, 2021, digital collage, 8.5x11 in.



1 year ago today, 2021, digital collage, 8.5x11 in.

I was an easily distracted child growing up. More often than not, my mind would end up wandering in a somewhat different dimension filled with wacky images and strange thoughts. Things digress slightly from reality there, and the familiar often becomes unfamiliar. My works are an attempt to conceptualize and visualize this experience I enjoy and treasure. In the making, I deal a lot with fabricated space because I think it parallels well with the moments where my mind drifts—a blurred line, an indistinct boundary between what appears to be real and pure fabrication of the mind.

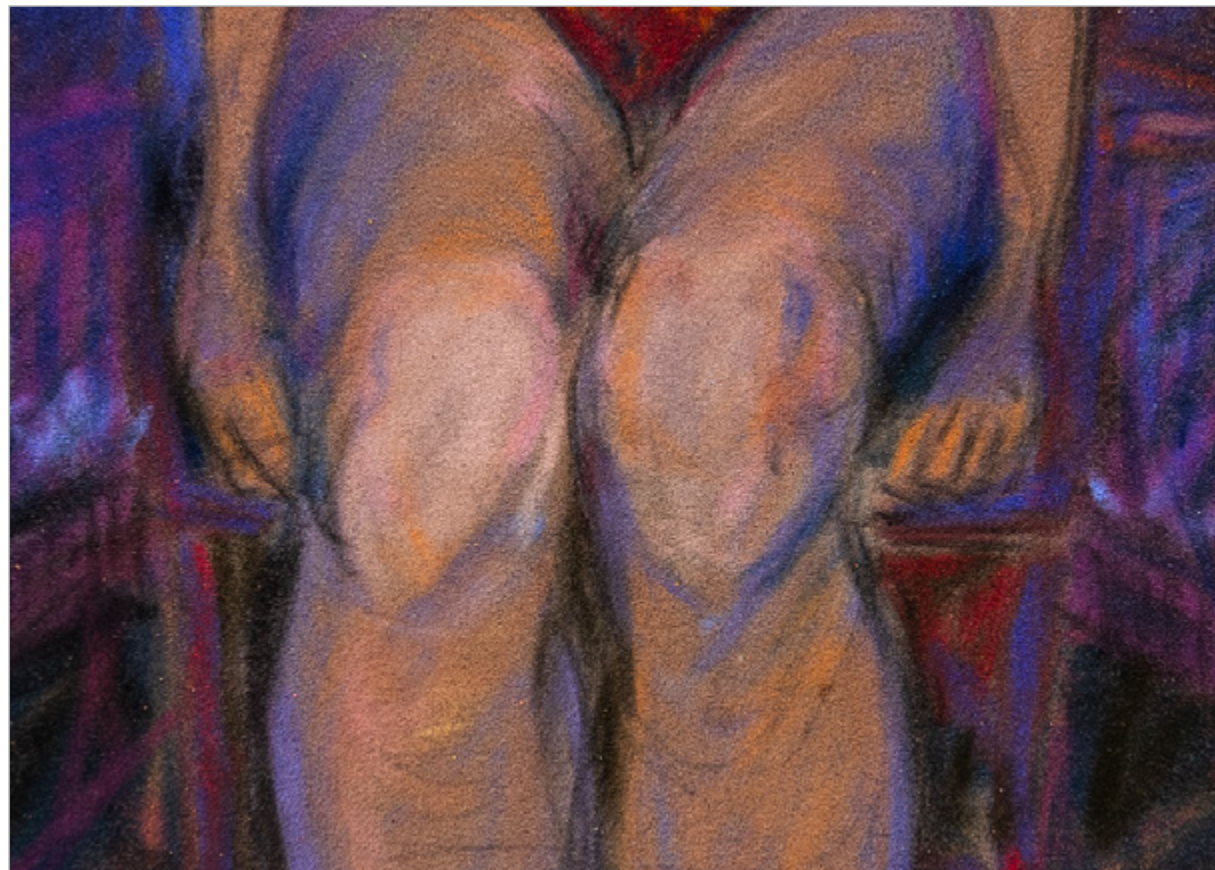
The Scottish philosopher David Hume believed that there are only two distinct kinds of perceptions of the mind—ideas and impressions. “All our ideas or feeble perceptions are copies of our impressions or more lively ones,” he said. Ideas are products of the mind, but they originate from direct firsthand experience. In a way I am trying to replicate this process but also question exactly where to draw the line. My source of inspiration comes from all over the place —a person I’ve encountered, a city I once visited, a song I’ve heard, a smell I remembered, a picture, a dying memory, anything. I collect these fragments and reminiscence, store them,

transform and reassemble them on paper. What I see, what I smell, what I hear, they are all real. And one’s imagination doesn’t get off the ground without these lively experiences. But when I dream, when I wander off, isn’t the experience just as real and lively as well? I wish the audience to enter an otherworldly space through my works, but maybe it is not at all otherworldly. It is just as real. At its very least, people have undeniable and, very importantly, varying experiences in perceiving the works, and that is enough realness for me.

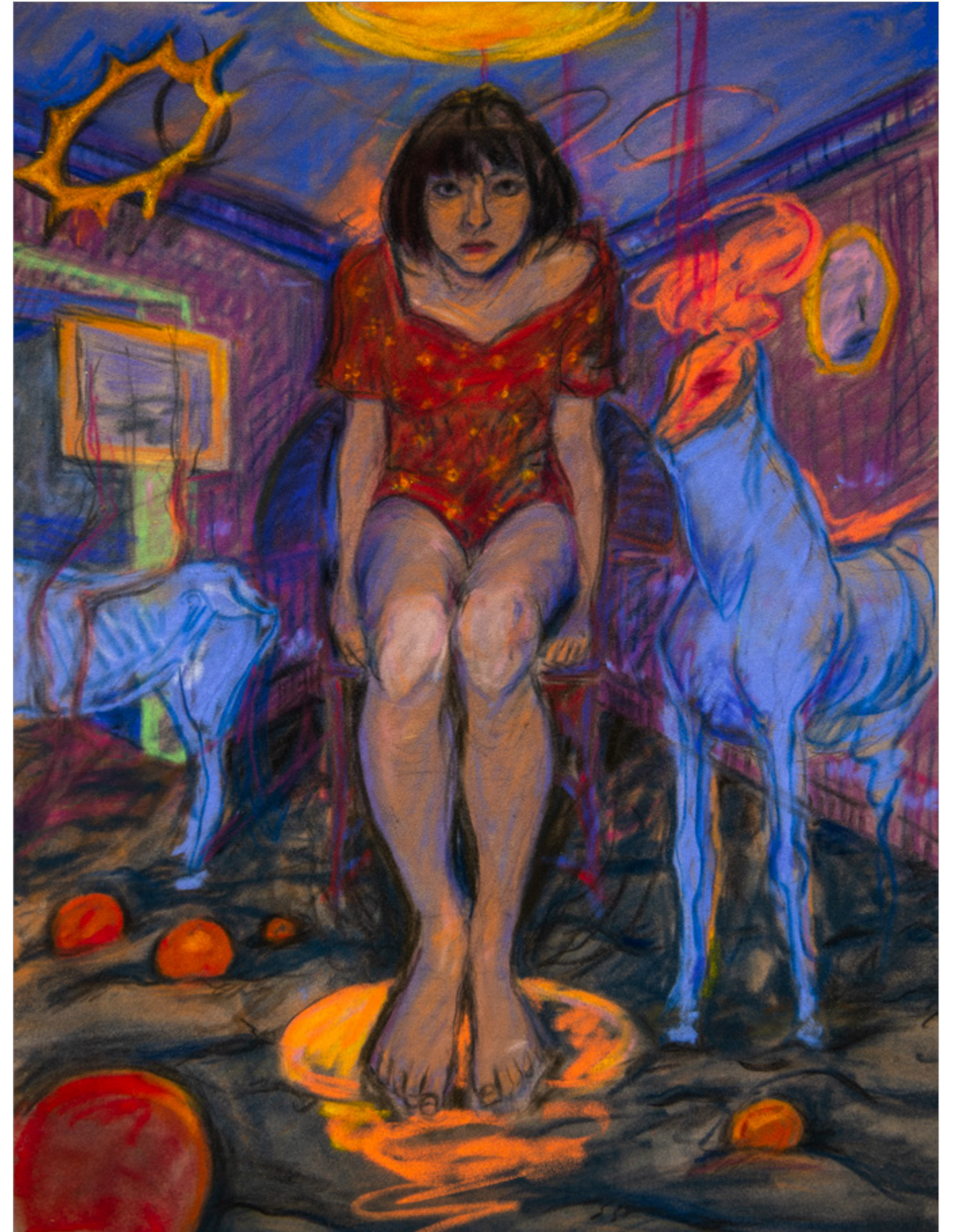
A mixed style of drawing and painting as well as a mixture of media can often be found in my works, for I see the mind’s construction as being fluid and organic, and I wish the works representing the process to be fluid and organic as well. A subtle shift in drawing languages often underlies the movements of a work. Sometimes the brushworks, the mark makings, bear much weight in setting up and conveying the tone of a drawing. And there are times where the thinking and imagining and dreaming happen at a faster and more intense pace, and sometimes in a more relaxed or gloomy way. A change in drawing language captures these moments nicely.

ruodan que | remnant

With her first name pronounced the same as the French sculptor Rodin, Ruodan Que is a Chinese painter working with mixed media including oil, pastel, and watercolor. Often featured with a whimsical space and obscured interpretations of subjects, Que's works are largely the snippets of her fleeting consciousness and memories. The series starts on a personal note, but through the distortions of the familiar, it expects to invoke an emotional resonance nonetheless. In her free time, Que enjoys scuba diving and winning in an internal philosophical debate.



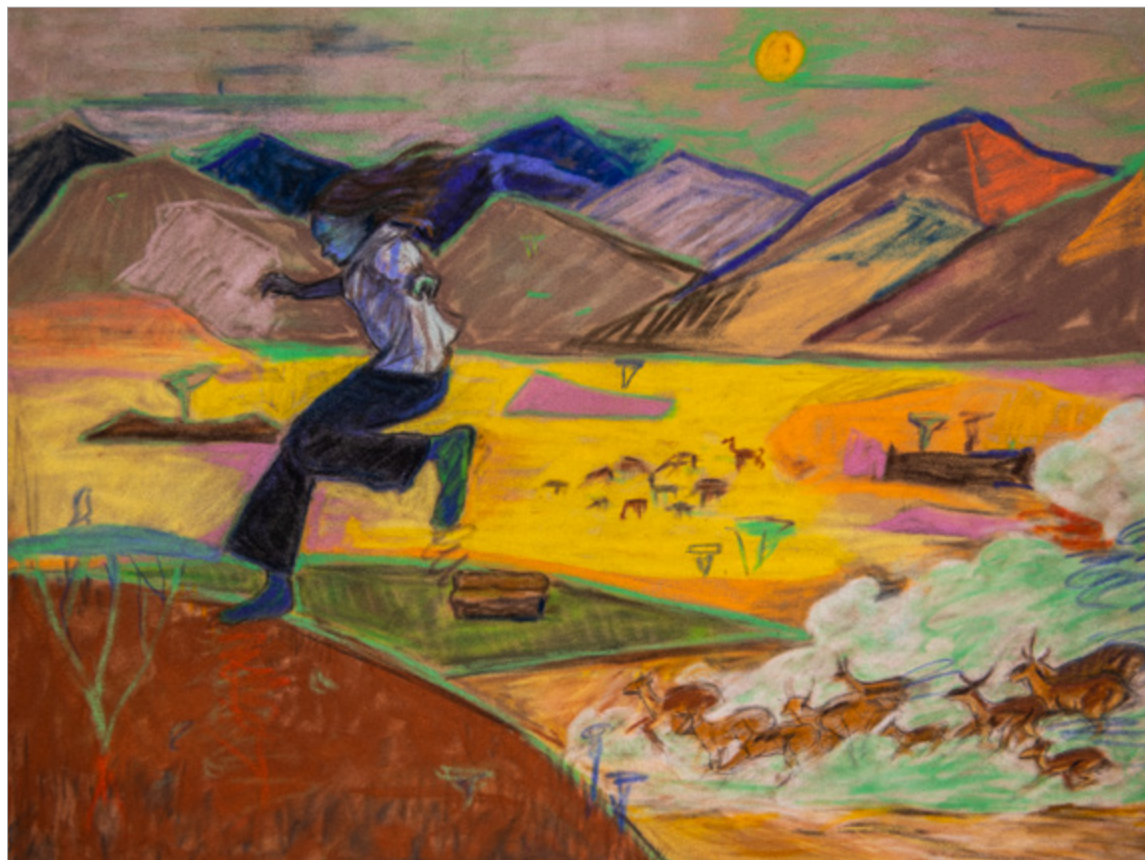
Flesh, flesh, flesh (detail)



Flesh, flesh, flesh, 2020, color pastel on paper, 14x11 in.



Blue Ideas, 2020, color pencil, color pastel on paper, 11x14 in.



To the Wild (No Man's Land), 2020, color pastel on paper, 11x14 in.



Girl in Checked, 2020, color pastel on paper, 14x11 in.



3am, 2021, oil on canvas, 23x20 in.

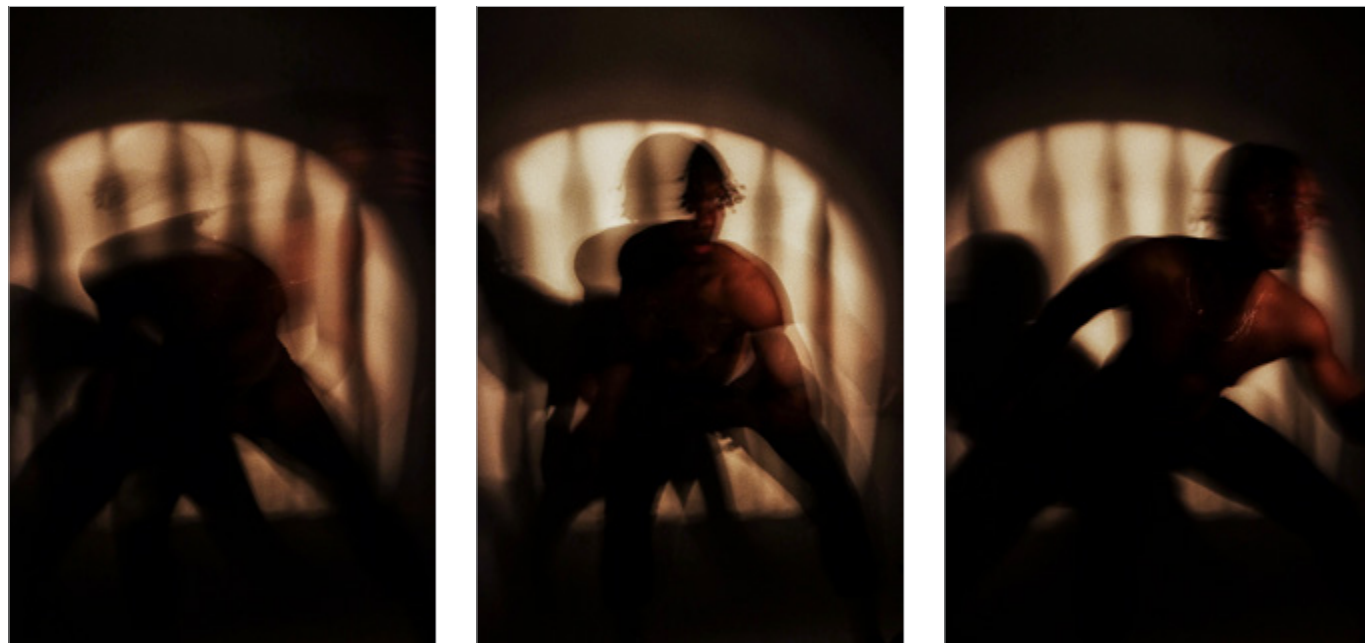


Moonwisher, 2021, color pastel, color pencil on paper, 12x8 in.

My work explores the countless Black experiences that those who are a part of the African Diaspora face in predominately white or Western societies. This work belongs in the conversations around the Black Lives Matter movement.

Some of the common topics in my work are grief, trauma, nonconsensual hair touching, police brutality, Black-body fetishism, feeling alone in spaces (tokenism), constant switching as a way to make other groups comfortable, and Black tax. Many of the photographs are more symbolic and sometimes full of hidden messages. Every object placed in a photograph has some sort of meaning. The symbolic nature and hidden meaning of my work was intentional because I did not want to give away everything when a person lays eyes on my work. I want them first to try to interpret whatever they think a certain photograph is about. Only then do I further describe the work, with the title. This is a body of work about Black

peoples' experiences that are hard to empathize with, especially if you are not Black. So, if you are having a hard time fully understanding a specific photograph, then that is the point. Some of the pieces might be "over the top" to you, and if that is the case, ask yourself why. Some of them might also feel "uncomfortable." When that happens, try to reflect on why that is and where that is coming from. It takes open-mindedness and patience to bridge the gap of even partial understanding. This body of work is about things Black people go through that have not been fully lived or experienced by non-Black individuals and that I hope will make those who are unfamiliar become more familiar. I also explore a few of the positive experiences that those of the African Diaspora recognize. Some of these are the sense of community, pride, and perseverance.



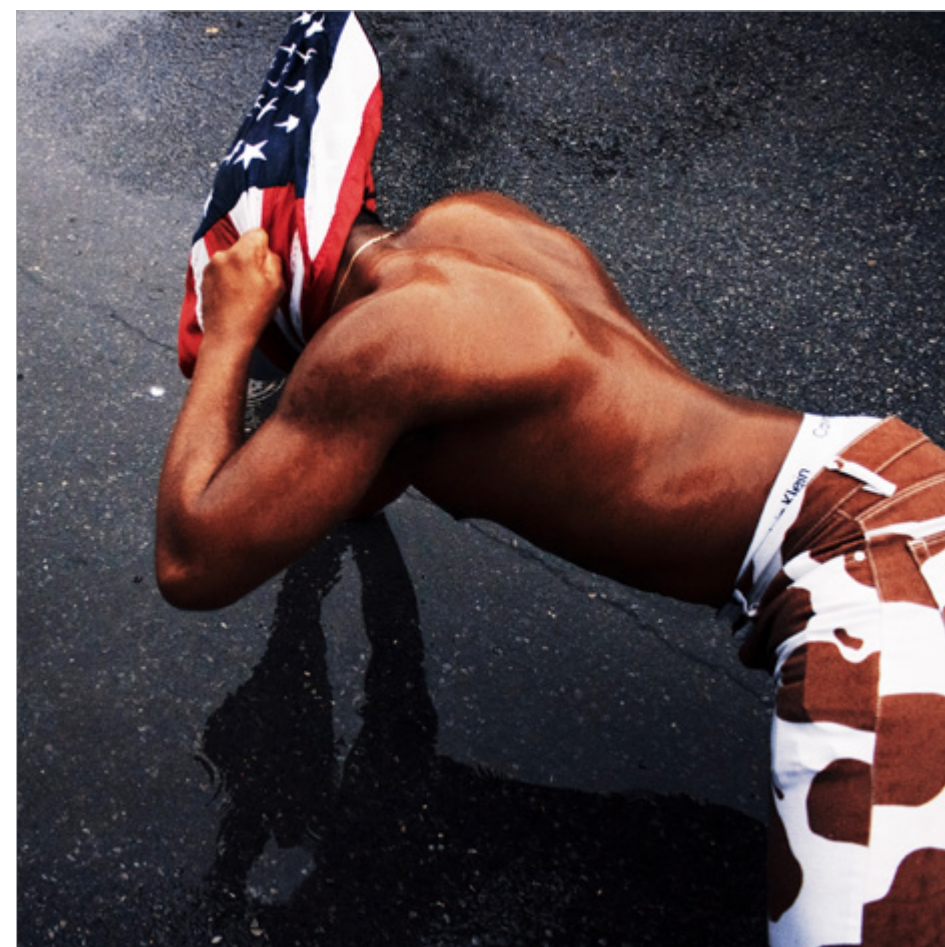
Trauma, 2021, digital photographs, 13x60 in.

ernest entsie | remnant

Ernest Entsie is a 21-year-old artist based in Los Angeles. He was born and raised in Agona Swedru, Ghana, and immigrated to the United States in 2013. He is a senior studying Studio Arts and Political Science at Dickinson. Entsie's work focuses on highlighting Black experiences, identities and sexualities, and representation of marginalized individuals. His work bridges portraiture, landscape, and fashion photography, often incorporating vibrant color schemes. Art is an essential part of his life, especially as an artist of color. And, he hopes to inspire other artists of color to pursue careers in the creative industry while also creating conversations around the topics he tackles in his work.



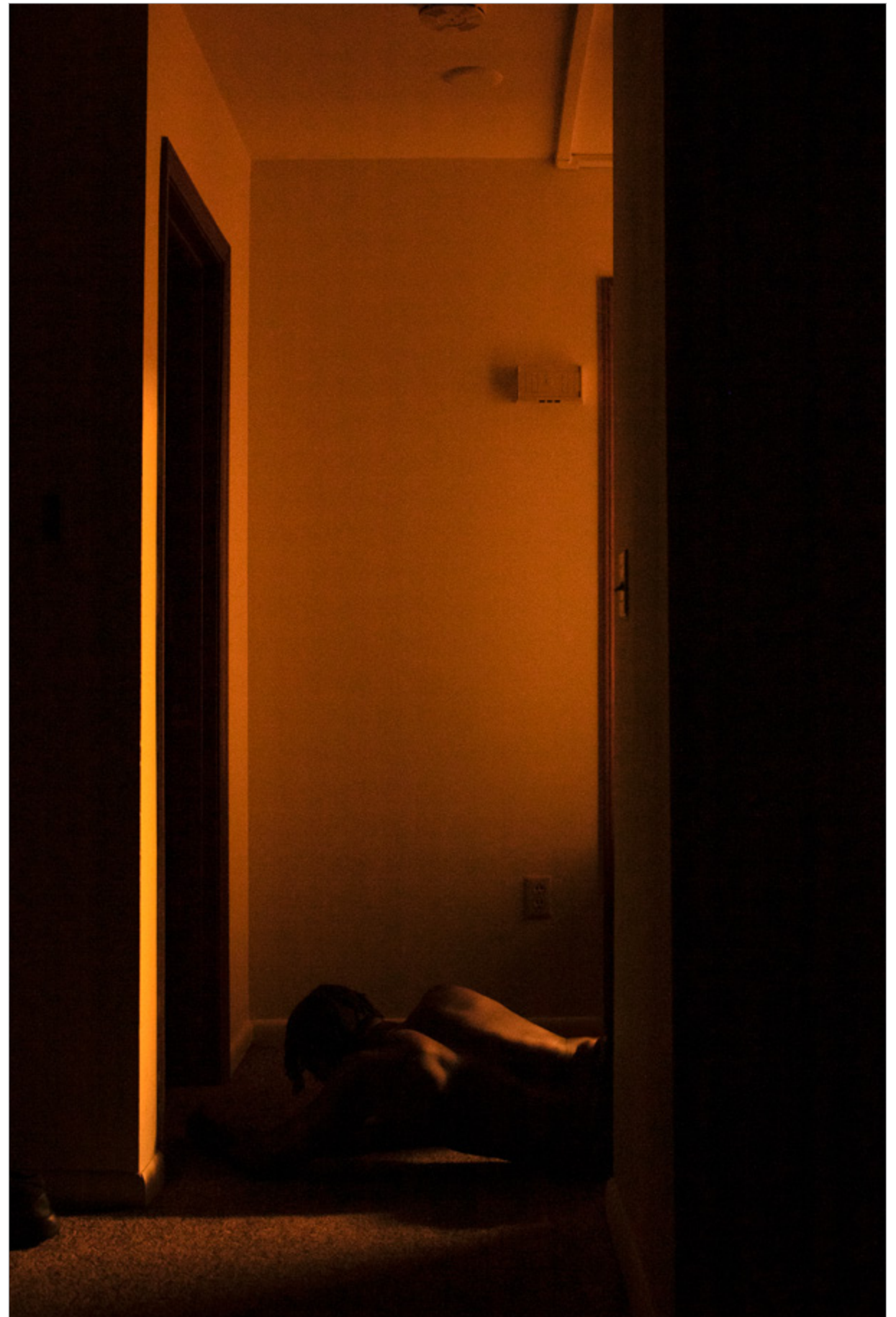
Another Gone, 2020, digital photograph, 13x13 in.



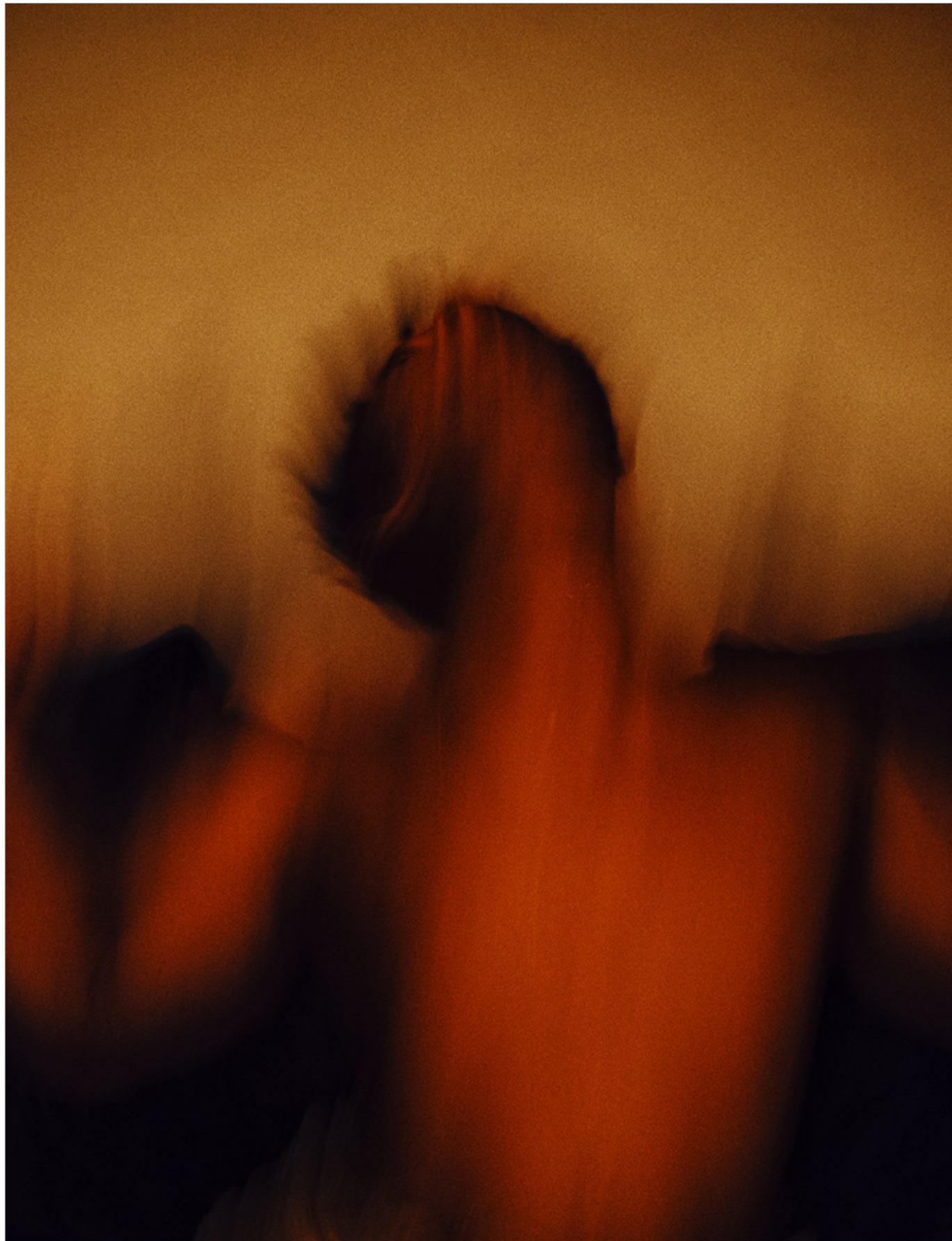
America vs. me, 2020, digital photograph, 13x13 in.



Obsession, 2020, digital photograph, 13x19 in.



Will I make it?, 2020, digital photograph, 19x13 in.



Finding Self 1-2, 2021, digital photograph, 19x13 in



Finding Self 2-2, 2021, digital photograph, 19x13 in

I create installations that contain mixed-media sculptures featuring materials such as clay, cardboard, paint, fabric, and polyfil. I combine these sculptures with performances to show interactions that can occur within the created space. The combination of the various materials, as well as the performances, provide an outlet in order to convey emotional chaos. However, through using heavy materials such as thick fabric and clay, the objects attain a sense of gravity. This allows them to be personified by the viewer and creates attachment that is reminiscent of coping mechanisms.

My works portray the struggles of living, whether that includes depression, relationships, or exploitation, coupled with coping mechanisms intended to mediate these stressors. As I have gone about living my life, I have felt overwhelmed by the amount of stress initiated by mundane activities. I have realized that I am not alone in this experience. This world has begun to feel chaotic and unsettling. I use this idea of discomfort to inspire my artwork. Most of the works I create force me to find a deeper understanding of my own emotions, and I hope that they will initiate a line of questioning for the viewer as they have for me. However, rather

than depicting the actions that are stressful, I try to convey these feelings through images that are uncomfortable or literal such as oozing pus, regurgitation, or displaced organs. I am very interested in the idea of representation within artwork. Rather than telling my viewer the specific emotion that they should feel, I want their response to be an authentic reaction. The overwhelming sensation will create an individual experience.

The kitchen is a space that brings about a varied spectrum of emotions for the viewer. It can be a place of nostalgia and comfort or a place of unfamiliarity and discomfort. The presence of objects that are meant to be concealed represents the explicit vulnerability. Everyone has their own way of coping with vulnerability, and I try my best to capture the understanding of these diverse experiences. I want to hold on to this diversity as that is what is most beautiful within the human experience. My hope is to convey the oppression that we all have experienced at one point, whether that be from one's own mind or from outside sources. However, this experience should continue to be uncomfortable for my viewers. My intention is to spur questioning around social norms as well as to provide a sense of captivity.

devon anderson | remnant

Devon Anderson grew up in Woodstock, New York, where the colorful culture as well as the social issues present have influenced her sculptural work. Since 2019, she has focused on three-dimensional pieces that describe the unfamiliarity of mental illness. By using mixed media, she hopes to convey the depth of emotion while emphasizing discomfort within her viewers.



Eat Up, 2020, fabric, mixed media, 18x14 in.



I could smoke you, 2020, fabric, mixed media, 16x8 in.



digging, 2020, mixed media, paint, 42x36 in.



Untitled63x3, 2021, fabric, paint, clay, mixed media, 64x119x32 in.



Untitled63x3 (detail)

In my works, I explore the complexity of the power dynamics between people who want to build their self-identity based on other people's criticisms (both overt and subtle) and the vulnerability of those seeking affirmation. When we succumb to judgments from others, we are giving those who are passing judgment more power, because we believe that what they say means more than our own beliefs. Growing up in a female-dominated but still patriarchal environment, I have seen and experienced the paradox between attaining social approval and being true to one's self. I think the issue has become more serious in society today because of the increased use of an abundance of social media: it is easier, faster, more direct for people to express and receive opinions. Also, the power is transferable: people are both living under the fear of being judged and enjoying the power to criticize others.

These works speak to subjects of body image, societal standards of beauty, and relationships. I have been focused on creating digital paintings with specific body parts of people—it is hard to relate them to an individual who has an identity, emotions, and thoughts. Their posture, clothing, and interactions represent the vulnerabilities of humans who grapple with judgments both from strangers and from the familiar. First, I decontextualize them from reference photos from advertisements; then I reconstruct using the color blocks as materials to build. The process provides me a new perspective on people's bodies, and society's standards for them.

jeremy yu | remnant

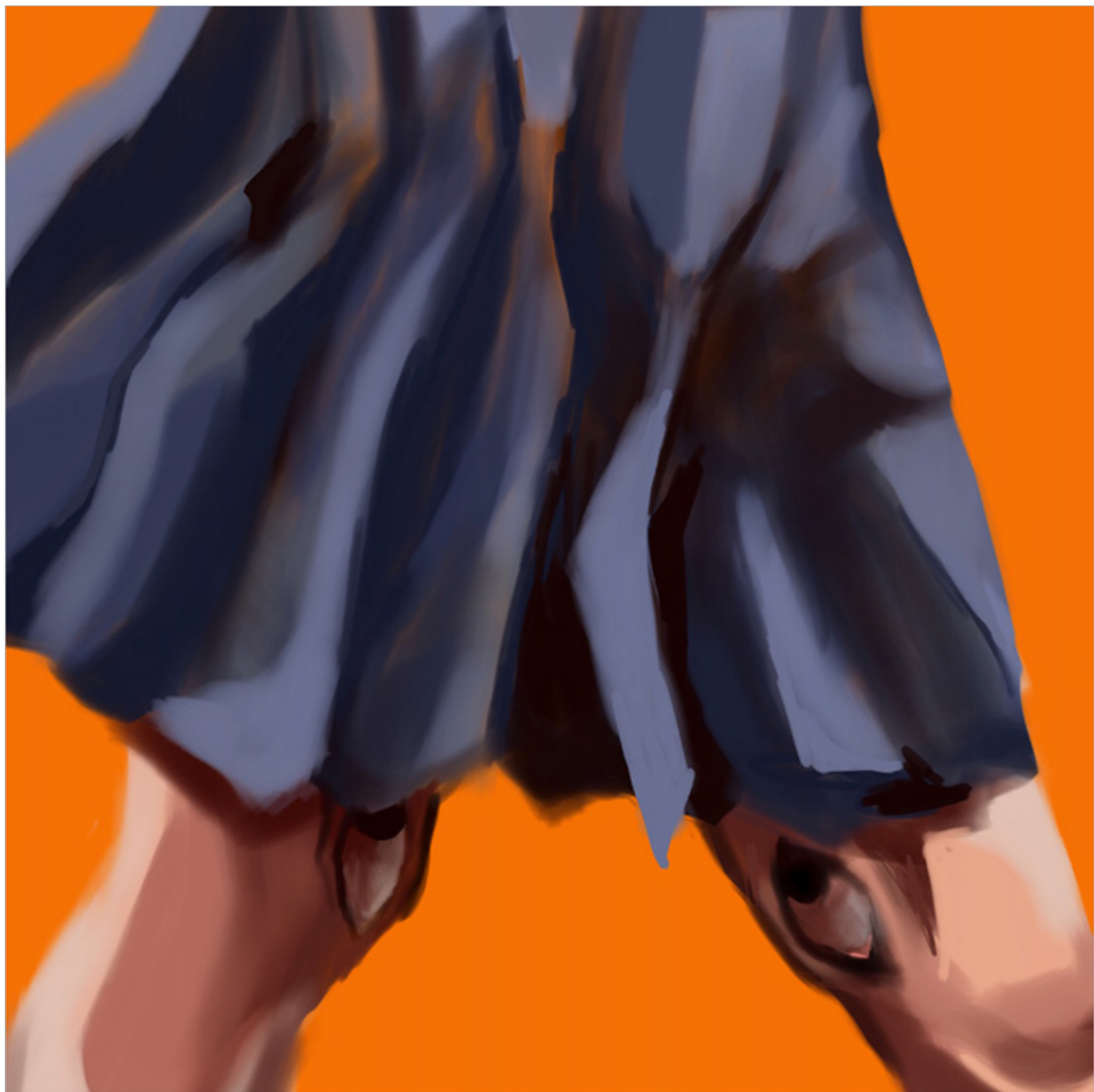
Jeremy (Zhijie) Yu was born in Shenzhen, China. Self-taught, Yu began painting as a way of recording and reuniting fragments of thoughts and feelings. Currently her interests are in digital painting, oil painting, and drawing. She enjoys listening to music and traveling and has been to more than twelve countries.



Implant, 2021, digital print, 17x17 in.



Born to Love, 2021, digital print, 17x17 in.



Skirt, 2020, digital print, 17x17 in.



Thirst, 2021, digital print, 17x17 in.



Cinderella, 2020, digital print, 17x17 in.



Peek, 2021, digital print, 17x17 in.

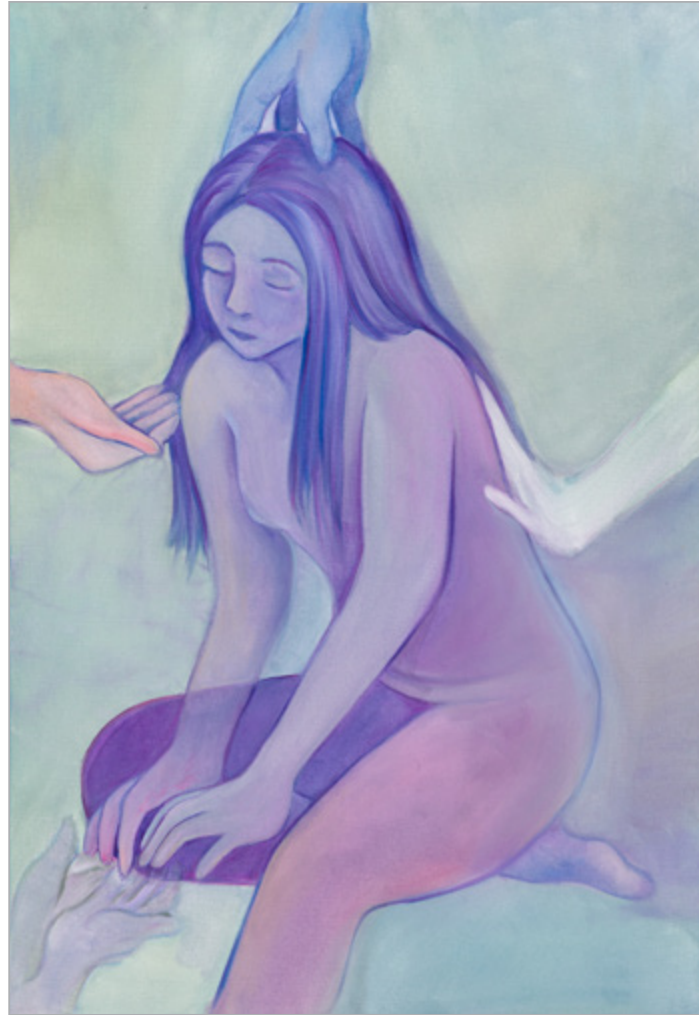
At their core, my oil paintings explore the psychology of physical and emotional intimacy with both oneself and others. By “intimacy with oneself,” I am referring to the myriad of issues related to identity: how one constructs, perceives, and interacts with one’s self. The subjects of my paintings are female bodies; these figures are nude, but not always in a sexual context. Rather than drawing attention to sexual body parts, their nudity suggests a vulnerability and authenticity that clothing would distract from. However, as this series centers around intimacy, some pieces do address sexual themes. The female body also inevitably invokes politics of gender, sex, and gaze, and I want to explore how these factors are at work in toxic relationships.

The figures in this series interact with the ghostly shadows and limbs in abstract, sometimes unsettling environments. I find hands to be highly expressive, and I think that one gesture

may have multiple intentions behind it: to be aggressive, tender, controlling, comforting.

Although the limbs and shadows might be transparent and fade over time, they culminate in an overwhelming amount of physical contact as memories blend together. I want the pastel colors to conjure the feeling of looking back on memories through rose-colored lenses.

By adhering to some semblances of naturalism (a recognizable human form and specific lighting) and rejecting others (such as color or proportions), the sense of being grounded in reality becomes less secure. Shadows, reflections, and ghostly figures fill the backgrounds and interact with the more solid subjects at the center of the paintings. I want to question whether or not these other figures actually exist in the same world as the subject—if they are a figment of the imagination, or memories slowly gaining a physicality that allows them to manipulate the subject.



(w)hole heart, 2021, oil on canvas, 26x18 in.

gracyn bird | remnant

Gracyn Bird is a Studio Art and English major whose paintings explore how women experience intimacy, memory, and relationships. She likes to mix the alluring and unnerving and draws inspiration from everything from art history to video games and manga.



Viole(n)t, 2020, oil on canvas, 20x16 in.



Reflections, 2021, oil on canvas, 24x36 in.



Deadwater, 2021, oil on canvas, 16x20 in.



Two of Us, 2021, oil on canvas, 24x18 in.



for you, 2020, oil on canvas, 20x16 in.



Solitaire, 2021, oil on canvas, 16x20 in.

credits | remnant

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THE TROUT GALLERY

James Bowman, Meredith Costopoulos, Phillip Earenfight, Heather Flaherty, Bianca Martucci-Fink, Catherine Sacco.



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