

SENIOR STUDIO ART MAJORS
2019 EXHIBITION

NO Clay or Plaster
in Sink!!

STOP
NO OIL PAINTS
NO SOLVENTS

KINKY SINK

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2019 EXHIBITION

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ELSPETH CAMPBELL

KATE CLEMENTS

OLIVIA DWELLEY

SAMANTHA FONSECA

DUANDUAN HSIEH-SONG

DIANE LEE

NATE MATLACK

LUCY PATERSON

SAMANTHA POLINSKY

JINGNI WANG

VICTORIA XIAO

ADYA ZECHA

APRIL 26 – MAY 19, 2019

The Trout Gallery,
The ART MUSEUM of Dickinson College

When I was living in Colorado, I heard Peter Schjeldahl, an art critic for The New Yorker, give a lecture at the Denver Art Museum. Although I do not recall the entirety of the talk, what stuck with me was how he answered a question from the audience, asking if artists are ever content. His reply was, no, artists are never content. As a young, recent graduate at the time, I was skeptical of this. Who was this critic to tell us artists that we would never be content? I have found it to be true though, as artists seem unable to settle on creating the same thing forever (at least most artists). I have observed these twelve seniors experience both discontent with what they have made in their studios, as well as aspirations for future works. Fuzzy ideas or intuitive inklings drive the making forward, not in pursuit of perfection, but of self-discovery: creating something that connects with an audience, acknowledging not just the artist's individual experience and thoughts but also those of the viewer.

Working with these twelve seniors throughout this year-long Studio Art Seminar has exposed me to some of their ideas of perfection—both those stated and those I observed—and their manipulation, questioning, and challenging of its role in our current world. Working in the studio is a process that is far from perfect. They have all pushed through the self-doubt, questioning, and uncertainty that is part of the creative process. Critiques with faculty and visiting artists are an integral part of the program as are peer critiques in the seminar. These dialogues have reflected the support that has developed in this community to help one another through the failures as well as the breakthroughs. Late nights working in the studio are where conversations, laughter, debates, and ideas are shared. Although the students work in different mediums, the one communal sink on the first floor instigates these moments as they clean their tools and hands. The works in this exhibition are not answers, but questions. They are not complete, content, perfect sentences, but just the beginnings of lifelong inquiries from what I believe to be resilient and empathetic young artists.

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 Davenny, Lisa Dorrill, Michele Karper, Jennifer Kniesch, James Krabiel, Elizabeth Lee, Kirsten Olson, Melinda Schlitt, Ren Wei, and Brooke Wiley. Thanks as well as to our post-baccalaureate resident Rebecca Diehl and 2019 Sylvia Smith Artist in Residence Christopher Hartshorne, director of The Trout Gallery, Phillip Earenfight, head of exhibition design, James Bowman, and the designer of this catalogue, Neil Mills. Your support and advice have been momentous this year!

Rachel Eng
Assistant Professor of Art

ELSPETH CAMPBELL



Tub, 2019, digital print, 8.5 x 11 in.

I look to explore, understand, and express the internal relationship we have with ourselves. While investigating this relationship, I am particularly interested in gender, sexuality, and difficult experiences, and how those features are processed and affected by time—and, ultimately, how that interplay informs our self-conception. Our bodies often seem like avenues for our internal self to meet with the external world, so I find that much of my work is informed by explorations of the body. In the vein of time and experiences, the body is, in a way, a memoir of what we have faced. I find myself drawn to materials that lend themselves to unpredictability and fragility, perhaps because they mirror the delicate nature of the relationships we have with ourselves.

I am particularly interested in twisting and repurposing materials that carry with them preconceived notions and connotative baggage, such as soap, pins and needles, ashes, poisonous plants, and lipstick. Recently, I have been fascinated by using lipstick as a medium both for painting and as a substance in my performances. Through the use of lipstick, the connotations of femininity and idealization as well as self-image and disguise can more easily enter my work. There is a visceral power to being forced to use and misuse materials in all of my pieces, an inherent curiosity and discomfort. As much as my art informs my materials, my materials inform my art.

I create two-dimensional work, such as paintings and drawings (though often with unconventional materials), and three-dimensional sculpture and installation, and currently I have primarily been creating performance-based work. At its core I find performance art and the artifacts left from a completed piece to be highly evocative because the viewer imagines the feelings that the performer is experiencing, as well as bringing the audience to a perspective it might not otherwise have. This relationship between audience and artist is a powerful means to give voice to unheard and silenced perspectives.



Cloth, 2019, digital print, 8.5 x 11 in.

**THERE IS A VISCERAL POWER TO BEING FORCED TO USE AND MISUSE
MATERIALS IN ALL OF MY PIECES, AN INHERENT CURIOSITY AND DISCOMFORT.**



Hands, 2019, digital print, 8.5 x 11 in.



Body, 2019, digital print, 8.5 x 11 in.



Lipstick, 2019, sheets, stretcher bars, lipstick, 20 x 20 in.

KATE CLEMENTS



Domestic I, 2019, digital print, 8.5 x 11 in.

The majority of my work stems from recurring themes I have observed growing up in the south, in a white, conservative, and evangelical community. I work in sculpture, text, collage, drawing, and painting to address the sugar-coated nature of southern culture and conduct. I am interested in creating work that comments on the idea of covering bigotry in palatable guises.

My most recent work revolves around imagery of domesticity, the nuclear family, and the clearly defined roles of men and women, husbands and wives, sons and daughters, as it was frequently featured in magazines and advertisements in the mid-twentieth century. I take clippings from these media, and assemble the human figures into compositions to direct a commentary toward the objectification of women and female bodies, and the male gaze. I also include imagery of children and familial compositions to highlight the generational aspect. The addition of fabric, such as gingham and lace, contributes to a more immediate visual interpretation of the works as “all-American” or “wholesome” and “familiar.”

The process of creating the compositions of my paintings is a result of my investigation of the imagery from advertisements and illustrations of that mid-twentieth-century period. In the paintings I emphasize a voyeuristic perspective and the male gaze. I do this through warping close-ups of the women’s faces or bodies in hyper-sexual positions and through the expression or lack of expression on their faces. By utilizing bright colors, I aim to target the clownish and artificial in the characterizations of these illustrations.

**I AM INTERESTED IN CREATING WORK THAT COMMENTS ON THE IDEA
OF COVERING BIGOTRY IN PALATABLE GUISES.**



Domestic II, 2019, digital print, 8.5 x 11 in.



Woman, 2019, acrylic, wood panel, 18 x 18 in.



Woman II, 2019, acrylic, paper 8.5 x 14 in.

OLIVIA DWELLEY



Pawn (detail), 2019, ceramic, 108 x 4.5 in.

Working with clay can be a very personal experience. As you mold and shape the clay into the form that you wish, there is a limited amount of time, and a gesture is captured. As the clay is exposed to the air, it is continuously drying, and the ability to manipulate the form becomes increasingly difficult. The emotions and thoughts surrounding a simple touch can leave a lasting imprint in the clay. I believe that each of the pieces I make represents my response to a memory, my present mood, or my thoughts on the future. Inspired by the process, the material, and my current external environment, I am endlessly exploring my identity.

I am exploring my relationship with different facets of my life by creating smaller sculptures that resemble game pieces. Each piece is a physical representation of a personal narrative, whether it is a person, place, or time. Some are recognizable while others are abstracted from a very personal matter. Despite the simplicity or the sometimes mundane events, all of these mementos have influenced who I am, from the straw hats that both of my grandfathers wore during the summer days, to my fond memories of the warm lighting created by fires and low lamps during my time in Denmark. Others show my curiosity derived from what we are capable of exploring, making, and telling through just our hands. These objects and experiences are remembered through the process of making each individual statuette. In addition to these smaller sculptures, I create installations and sculptures of parts of my body as a way to investigate how I create identity and how it can change with time.

**I BELIEVE THAT EACH OF THE PIECES I MAKE REPRESENTS MY RESPONSE
TO A MEMORY MY PRESENT MOOD, OR MY THOUGHTS ON THE FUTURE.**



Pawn, 2019, ceramic, 108 x 4.5 in.



Pawn (detail), 2019, ceramic, 108 x 4.5 in.



Pawn (detail), 2019, ceramic, 108 x 4.5 in.



Brink 1, 2019, ceramic, 5 x 8 x 5 in.



Brink 2, 2019, ceramic, 5 x 5 x 5 in.

SAMANTHA FONSECA

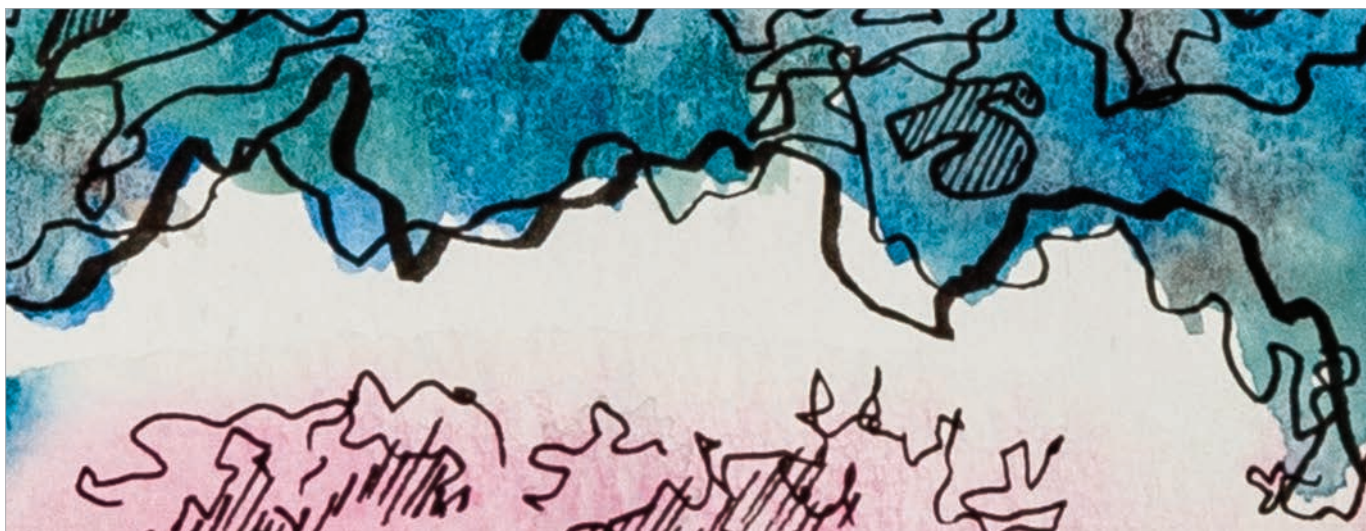


Natale I, 2019, ceramic, watercolor, paper, 11 x 4.5 x 4 in.

Focusing on function and beauty, I create vessels that can be used and shared with my friends and family to have a piece of me all the time. These vessels create a connection between myself and the person with whom it resides.

My interest in function stems from my childhood, where I was not encouraged to create. My projects, as that of most children, were clearly appreciated in the moment, but were usually disposed of pretty easily. Perhaps, in creating beautiful objects that can be used every day, people will not be so quick to throw them away, because it is not just art for the sake of art but it is something useful that is art. The permanence that is then created in these forms can be attributed to the emotional and personal attachment to the object. This attachment can come from the experiences one has while using the vessel; perhaps the surface painting reminds one of a place or memory, but it could also be the history of how one obtained the vessel. My investigation into the disposability of chai cups in India propelled me to create unique vessels, with a hope that they will last for a long time and continue to be used throughout the owner's lifetime. The process of throwing on the pottery wheel is one where no form is ever exactly the same as the one made prior. There is also an individualized approach to the surface coloring of each vessel, in its fluidity and transparency, opposing the age of mass production that we live in today.

The objective is to incorporate the two mediums I enjoy using, ceramics and watercolor. I started experimenting with watercolor a year ago and am fascinated by the effects these paints produce, the fluidity and lack of control over it, and I enjoy the transparency of the color. In using ceramics, I have been experimenting with form and shape in my vessels, and they simultaneously act as canvases for watercolor-type glazing. The voluminous shapes of the vessels are reminiscent of forms widely used in India, from chai bhars to the planting pots that my mother used. These curvy shapes allow the vessels to sit comfortably in your



Nature I (detail), 2019, ceramic, watercolor, paper, 11 x 4.5 x 4 in.



Nature II, 2019, ceramic, 5.5 x 4.5 x 4.5 in.

**I WANT THESE VESSELS
TO BE USED REGULARLY.
BY GIVING MY ART A
PURPOSE AND FUNCTION
IT INCORPORATES THE
ART INTO EVERYDAY
LIFE AND ALLOWS FOR
CONSTANT APPRECIATION
OF THE WORK.**

hands and are pleasant to hold, especially if you're drinking tea or hot chocolate. Each vessel I make is different from the one prior, in either its form, color, or feel. I want these vessels to be used regularly. By giving my art a purpose and function, it incorporates the art into everyday life and allows for constant appreciation of the work.



Naturale III, 2019, ceramic, 7 x 5 x 3 in.



Nature IV, 2019, ceramic, 5 x 5 x 2 in.

DUANDUAN HSIEH-SONG

As a multimedia artist working in painting, video, photography, and digital media, my work primarily concerns Asian-American identity in the United States. Having grown up as Taiwanese-American in both Taiwan and the States, my work draws from both the positive and the negative, the external and the internal interactions throughout my life, to question ideas of belonging, place, and identity.

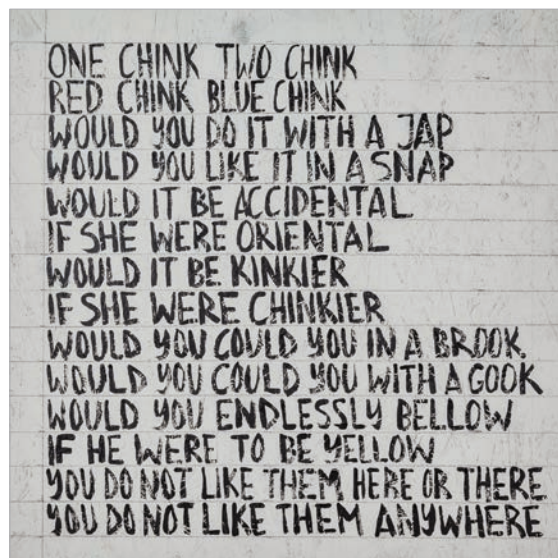
I investigate the frustrations and erasure of oppressed Asian-American history in the United States through the use of racist symbols and imagery from historical and contemporary American culture, as well my own personal experiences and memories. For example, Dr. Seuss, a beloved American children's book author, not only created the Cat in the Hat character but also used his artistic skills to depict racially offensive propaganda imagery of Asian-American men. My work reveals these contradictions found in cultural icons and popular culture to combat stereotypes placed on Asians and Asian-Americans. My larger series often include self-portraits as well. These self-portraits attempt to emulate my personal experiences as an Asian-

American artist in the early twenty-first century. This allows my work not only to expose racial imagery from American history, but also to contribute, alter, and reflect on the dialogues surrounding Asian-American men.

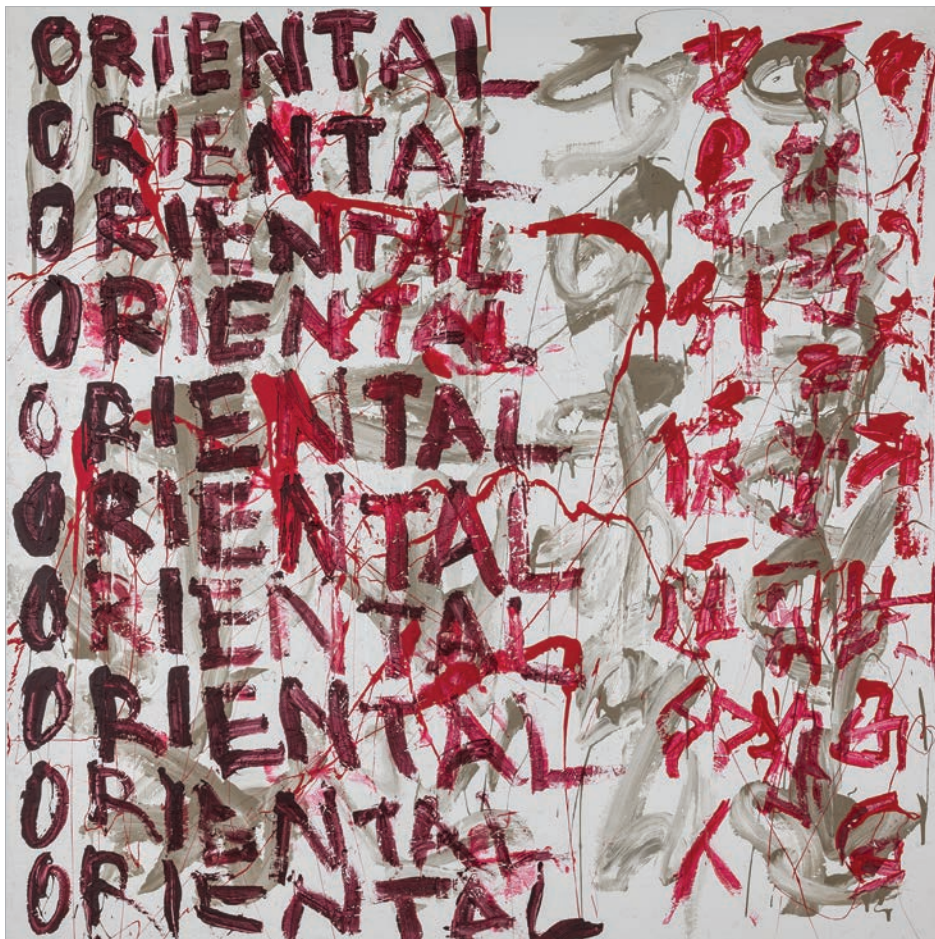
Through the use of specific materials, such as non-archival chipboard, I investigate how temporality, national identity, and human advancement affect communities. Unlike canvas, chipboard, which is a popular material on construction sites, will not stand the test of time. It does not have the durability or strength for building at a large scale by itself, as does steel and concrete. Rapidly growing cities in the United States reflect the upswing in communities of people from diverse backgrounds. By painting on chipboard, I'm granting the audience the opportunity to view the racial imagery that litters our history as a temporary artifact, a reminder that we, as multiracial Americans, can all participate in the construction of our current and future identity. Only by embracing our differences can we construct a strong American identity that will be passed on to the next generation.



Anjimoji Self-Portraits, 2019, acrylic, graphite on chipboard, 12 x 12 in.



One Chink, Two Chink, 2019, acrylic, graphite on chipboard, 24 x 24 in.



Gestural Oriental Text, 2019, acrylic on chipboard, 48 x 48 in.

**ONLY BY EMBRACING
OUR DIFFERENCES
CAN WE CONSTRUCT
A STRONG AMERICAN
IDENTITY THAT
WILL BE PASSED
ON TO THE NEXT
GENERATION.**



Gestural Oriental Text (detail), 2019, acrylic on chipboard, 48 x 48 in.



Yellow Man, 2019, acrylic, graphite, charcoal on chipboard, 48 x 48 in.



Yellow Self-Portrait, 2019, acrylic, graphite on chipboard, 48 x 48 in.

DIANE LEE



Winter (detail), 2019, ink on paper, 8.5 x 6 in.

As an artist who wields the pen to produce both words and visual art, I seek to be conscious of the relationship between elements. I am fascinated by the connection that develops between two colors that sit adjacent to each other, or similar hues that are placed apart; the combination of different languages of lineal style, whether by differing curvature or thickness; and, perhaps most of all, in the movement of the eye, how a combination of line and shape blurs—or, perhaps even heightens—the differences between what each does.

This relationship is remarkable in how it alters the understanding of its fundamental components. Two colors in connection create what one shade alone cannot perform: a yellow can describe a warm light when backed up by the blue of the half-hour after sunset, which also, in turn, wouldn't be the emerging night that it is without the yellow. I have found that such relationships are what evoke the intimate, and the personal—memories, emotions, and all that lies between.

I enjoy working with different media, including ink, charcoal, watercolor, and digital. This idea of connection encompasses everything from producing animations—where each frame informs the one that follows—to experimenting with a few simple lines so that they own a certain space behind it, without overwhelming its own body. Such connections between different elements, which often become tangled and complicated, seem to imitate interactions between living beings.

This is perhaps why my subject matter is often living beings and the places in which they reside. I am generally drawing from life, as I believe that the holistic experience of being in the environment with the subject physically present, with my existing in the same time and place, makes its depiction substantial. Yes, this is often inconvenient (despite being self-induced), as I often find the painting or drawing has “died” if I attempt to go back to unfinished projects. However, I seek to touch something beyond physical

I HAVE FOUND THAT SUCH RELATIONSHIPS ARE WHAT EVOKE THE INTIMATE AND THE PERSONAL — MEMORIES, EMOTION, AND ALL THAT LIES BETWEEN.



Light, 2019, oil on canvas, 24 x 16 in.

accuracy, to capture the life and essence of real matter existing in time, whether figure or place—and so I think that, perhaps, the capability for life can only come with the risk of death.

I am perplexed that depicting something with the characteristics of something else, internal or external, can not only yield new understandings but is often better at being candid. As such, I explore erroneous colors and depictions—and at times the very absence of the actual

subject (could you draw a portrait of someone by painting her room without her in it?)—in the hopes of sparking something truthful in the viewer's perception. This ranges from everything from painting the sky yellow to drawing places that I occupy but never really think about, to depicting people with animal heads. I see in locations traces of a time that is not the present, and I see human gestures in animals and instinctive moments in people.



Daylight I, 2019, ink on paper, 8 x 5.5 in.



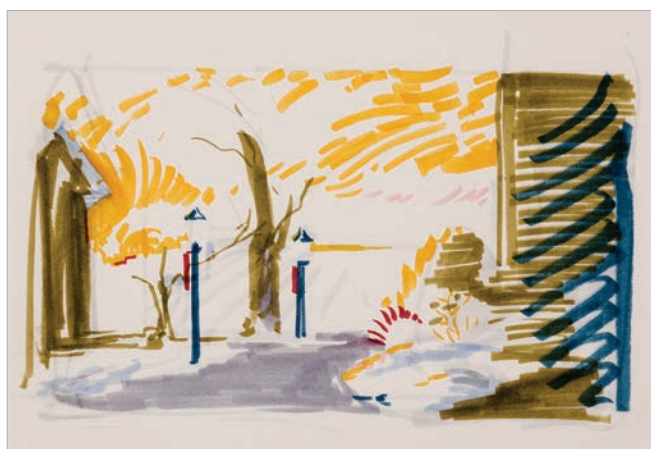
Small Voids, 2019, oil on canvas, 24 x 20 in.



Daylight II, 2019, ink on paper, 8 x 5.5 in.



Perpetual, 2019, oil on canvas, 16 x 14 in.



Orbits, 2019, oil on canvas, 24 x 20 in.

NATE MATLACK

My work is often inspired by organic shapes that can be found in nature, from a range of animals to the ripples in the current of a river or topographical patterns created by erosion. A sense of movement connects my sculptural pieces to my more functional work. The sculptural work aims to generate this sense of movement through emphasizing a defining characteristic of the animal being portrayed. This involves combining several finishing techniques, as well as making conscious decisions regarding the mounting of each piece to create a greater sense of direction. The texture, curves, and relational shapes of my bowls reference how nature is always in flux, through weathering, migrations, and the rotation of our planet.

My grandfather loved nature and art and collected several of Loet Vanderveen's bronze animal sculptures throughout his life. He shared his interest in art with me through these pieces, and it was a large part of our relationship. The one piece he had that stood out from the rest was a large black kudu with polished horns, a piece that he had spent years trying to obtain, and it is the animal I associate most with him. It inspired me to create a cast-bronze kudu skull and represents the connection I had to my grandfather.

My functional works explore form and the tactile qualities of everyday objects. I use a compass to map out my bowls, so that every facet revolves around a common center point. The radial edges of the bowls vary in length but have an identical curve. These subtle, corresponding relationships are not immediately evident to the viewer but unify the designs, creating a harmonious equilibrium. The forms respond to the individual grain of each piece of wood, in order to create the most structurally secure and visually curious patterning. My interest in bowls specifically comes from my love of and desire to use hand tools. The physicality of the process, the smell of the chips, and the connection to the material that comes from working with green wood heightens the experience of creating each piece. Due to the sculptural nature of bowls, there are endless combinations of forms and textures that can be applied to each piece. The textures on the outside of the bowls vary from each surface and allow me to play with the effects of light and reflection on each plane. How does light reflect off the surface of the ocean, a piece of basalt, or the scales of a fish? These bowls are meant to be used and handled. Function is the primary focus, and their tactile qualities connect the viewer to these aspects of nature.



Cherry Bowl, 2019, cherry, 16 x 6 in.



Just Keep Swimming, 2019, Bolivian cherry, cocobolo, bocote, manzanita, 15 x 12 in.

MY WORK IS OFTEN INSPIRED BY ORGANIC SHAPES THAT CAN BE FOUND IN NATURE, FROM A RANGE OF ANIMALS TO THE RIPPLES IN THE CURRENT OF A RIVER OR TOPOGRAPHICAL PATTERNS CREATED BY EROSION.



Skull, 2019, beech, maple, leadwood, 34 x 30 in.



Hatch, 2019, ash, 12 x 8 in.

LUCY PATERSON



Chaotic Clean, 2019, mop head, acrylic paint, 48 x 4 in.

I have been exploring the idea of dreaming and the moments before falling asleep at night, particularly times when you are completely alone with your thoughts. I am fascinated with where the mind can take you—nothing is off-limits. We experience nightmares, worrying dreams, but also thoughts of the future full of hopefulness. I work through these thoughts that come to me in my dreams. Through the use of color, pattern, and texture, I work to embody my own dreams, thoughts, and memories in sculptural and two-dimensional pieces. The mind is a vessel, and the subconscious takes complete ownership of who you are as a person when you sleep because it houses past memories, thoughts, and feelings. There's no way to really control it—it's always there.

My work highlights the contrasting ideas of optimism and the unknown—things appear cheerful and bright with my use of vivid hues and kitsch patterns, but there is an intentional discomfort being expressed. The patterns and imagery come from a stream-of-consciousness process, where I respond intuitively to materials. Soft and clean objects become gobbled with paint, rendering them stiff and rigid. I gravitate toward tactile materials such as string, mesh, ribbon, beads, pom-poms, and found objects. These materials I identify with childhood and comfort, and I work to confuse these associations by using opposing colors, like a muddy green on pink, or by changing the textural quality. Tacky fabrics with animal prints, palm trees, and floral designs are stimulating, energizing, and also connect to childhood.

**I AM FASCINATED WITH WHERE THE MIND CAN TAKE YOU—
NOTHING IS OFF-LIMITS.**



Chaotic Clean (detail), 2019, mop head, acrylic paint, 48 x 4 in.



No Words, 2019, digital collage of personal drawings, paintings, fabrics, 8.5 x 11 in.



Futile Fantasy, 2019, digital collage of personal drawings, paintings, fabrics, 8.5 x 11 in.



Moves, 2019, white paper, cut digital print images, 36 x 36 in.

SAMANTHA POLINSKY



Anyone Got a Light? (detail), 2019, lamps, various sizes

I am interested in spaces: what is considered a space, who and what fills that space, and how that space interacts with the rest of the world. With my art, I try to both manifest and interpret these spaces. Some of this involves filling a space with sculpture or an installation to create my own imagined environment, while others challenge spaces that already exist. My work is very personal, and often reflects my own past, present, and potential future anxieties and conflicts. I finish my work when I feel that it is effectively interacting with me on both a physical and an emotional level.

There are no limits to the materials I use, but I typically gravitate to incorporating found objects, light, sound, paper, and acrylic paint. I have always been incredibly sensitive to the color and temperature of light, and find that by using it within my work, I am able to add another layer of emotional intensity that I can personally respond to. The combined use of light and sound stimulates multiple senses in a single piece, as well as adds a sense of atmosphere to the overall work. I feel I have succeeded in my installations when I am encompassed by or transported into the work. I want people to feel they are exiting their own existence and entering the one I have created.

My biggest influences are movies, television, and the internet. As a third child, my parents had learned the most effective way to keep three ADHD kids occupied was by consuming large amounts of media. I was a child of the internet, which included hundreds of hours of YouTube videos that still directly influence my work. It is the same for movies and television, which I have been bingeing since before I even knew what bingeing is.

**MY WORK IS VERY PERSONAL, AND OFTEN REFLECTS MY OWN PAST,
PRESENT, AND POTENTIAL FUTURE ANXIETIES AND CONFLICTS.**



Vending Machine, 2019, acrylic paint, tin foil, paper, air filters, LED lights, 60 x 30 x 30 in.



Fruit of my Loins, 2019, acrylic paint, ceramics, paper, 18 x 8 x 14 in.

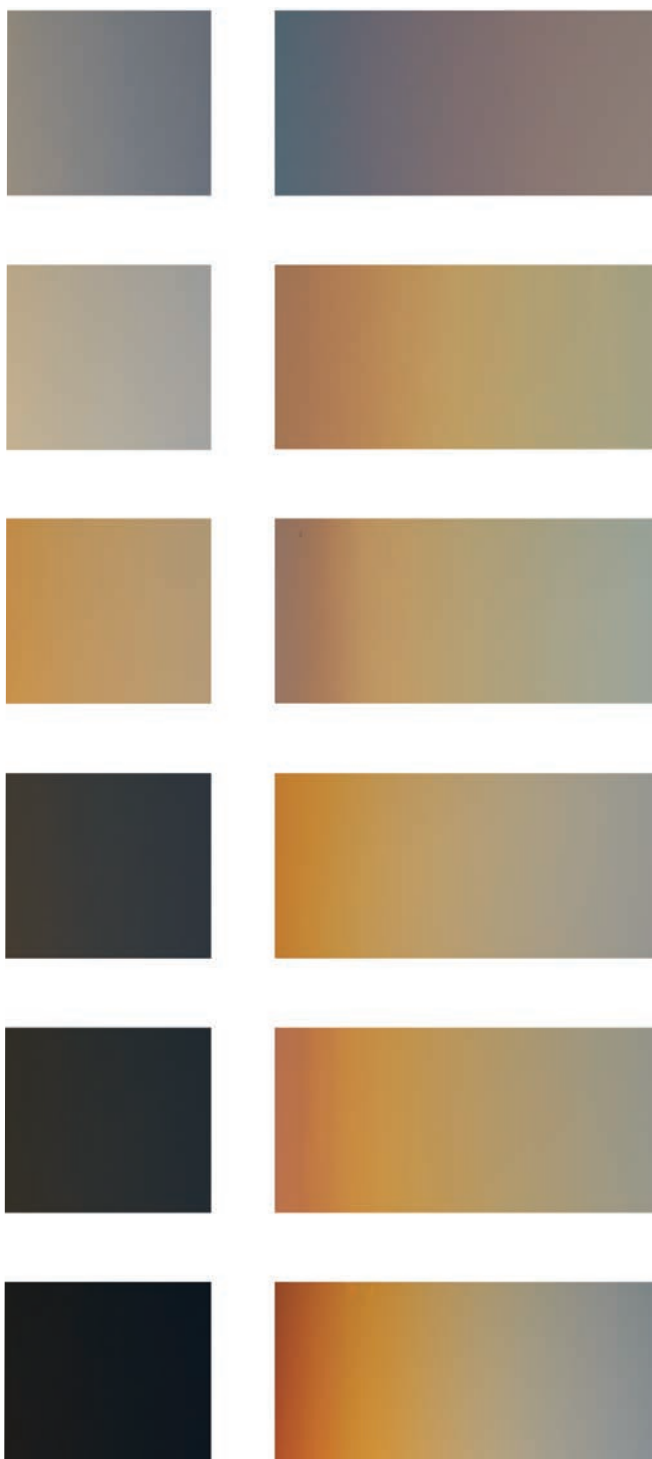


Medication Comes in a Variety of Forms, 2019, acrylic paint, paper, cardboard, 20 x 10 x 13 in.



My Diary is on Google Docs, 2019, acrylic paint, cardboard, paper, 12 x 12 x 6 in.

JINGNI WANG



ColorCard: *Sunset* (detail), 2019, photograph, 18 x 24 in.

I am an artist working with film and digital photography. My work starts from an emotional disconnection from my surroundings, and through the process of making, I begin to uncover how I understand myself. I compose photographs that represent all the little pieces that make up my memories and try to find the consistency in them that exists within me. Using long-exposure and multiple-exposure photography, I reveal the truth of memories—that they are ambiguous and not as reliable as people think.

Feelings, choices, and reactions are all somehow affected by memories. However, we all have intrinsic underlying qualities that are reflective of our desires and our inner selves. Overvaluing memory is a dangerous move. Memories are not as reliable as people think. I ruminate on daily occurrences and think of how I would react if I had no memories. What is left in me would take control of my identity, and contemplating our truest desires is the most obvious way to peek into what is left in us after memories are gone.

We are born with desire. Most of the time, we do not consider our desire to be a virtue because it is hard to control. As we grow up, we learn the rules that our societies and the world follow. Things like “how to live a better life,” “what is right or wrong,” or “what is moral.” Ever since I was little, I have been told by my parents and teachers not to follow my desires, to avoid them, and that desire is dangerous. However, if we disregard all the things we have learned, desire is what is left. At least, it is the only thing left that we could actually feel. The deepest desire would never change with time and experience. It is unchangeable and would never disappear even when we try so hard to hide it. Desire still is the most convincing, and even when we do not trust it, we will act in response to it. Desire is not that scary; it tells us what we really want and gives us hints of who we really are. Instead of avoiding desires, we should recognize and negotiate their existence within ourselves, and learn how much we should follow them.



Common Tones (detail), 2019, photograph, 36 x 40 in.



Common Tones, 2019, photograph, 36 x 40 in.

VICTORIA XIAO

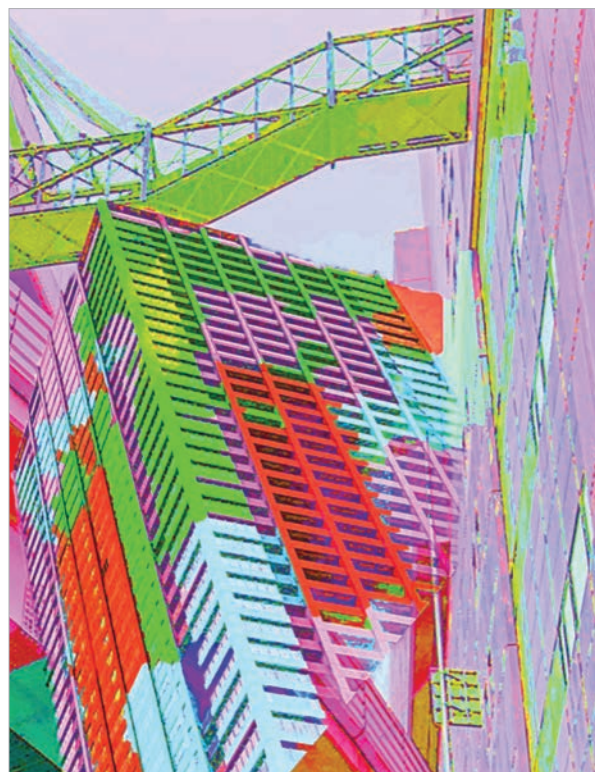


2049: Life, 2019, digital photograph, 13 x 36 in.

The dystopian future of metropolitan life that is depicted in most 90s Japanese animation has been the source of inspiration for my digital collages. Overcrowded cities such as Tokyo and my hometown Chengdu, China, are continuously being built up with mass-produced concrete buildings and commercial skyscrapers to accommodate the ever-growing population. From a distance life in the city seems chaotic, with so many people interacting in a crowded space. However, looking more closely, it is organized and contains many visual repetitions. The architectural spaces are angular and comprised of modular units. Bold and colorful advertisements can be found

everywhere and share similar visual languages. The color palette that I use is based in purple. In cinematography, purple often represents danger and mystery. In the 90s animations that I reference, purple, blue, and pink are often used to depict hologram advertisements. Through layering photographs and taking images from different perspectives, I recreate the chaotic energy that large metropolises embody, and I bring the viewer into one of the parallel worlds of our future. These collages investigate the eeriness and displacement of possible dystopian futures that might occur if overpopulation, mass production, and intrusive commercialization continue to expand.

**THE DYSTOPIAN FUTURE OF METROPOLITAN LIFE THAT IS DEPICTED
IN MOST 90'S JAPANESE ANIMATION HAS BEEN THE SOURCE OF
INSPIRATION FOR MY DIGITAL COLLAGES.**



2036: *Sugarcoat*, 2019, digital photograph, 26 x 38 in.



Reformation, 2019, digital photograph, 8.5 x 11.5 in.



Future, 2019, digital photograph, 8.5 x 11.5 in.

ADYA ZECHA



Roses (detail), 2019, acrylic, marker, foam core, 24 x 24 in.

My current work is an exploration of line, color, and pattern, focused around ideas of mental and physical meditation. What began as a personal form of therapeutic patterning has evolved into a visual representation of inner turmoil and a sense of displacement. This patterning started as a mindless manifestation of line that gave me an escape from reality while simultaneously aiding my individual rehabilitation process. These patterns come organically to me, without order, and making them is an exercise that I correlate with a jarring period of mental restoration and the ability to find comfort in confinement.

The patterns progress into endless improvisations, lines working around previous shapes that adapt to the context. Visually, while I work, I can sense movement and see “wobbles” in the shapes and lines in my peripheral vision, and although that is unsettling, it is a feeling I work to convey in the movement of the pattern. Confining these patterns into a specific space creates a physical relationship between the viewer and the work, where one must confront and interpret the visuals surrounding them, and it is a direct response to my relationship with therapeutic traditions and practices.

I use saturated green, pink, and yellow acrylics, colors I believe correspond with visual psychosis, in order to combine the intensity of color with repetitive lines. Markers have evolved to be my medium of choice, because they allow me a certain fluidity in generating the size of my patterning and in influencing its sense of movement. The lines drawn from markers are permanent; my mistakes are evident and not easily hidden, and there is an absoluteness in each mark I make.



Shape I, 2019, acrylic, marker, canvas board, 20 x 16 in.

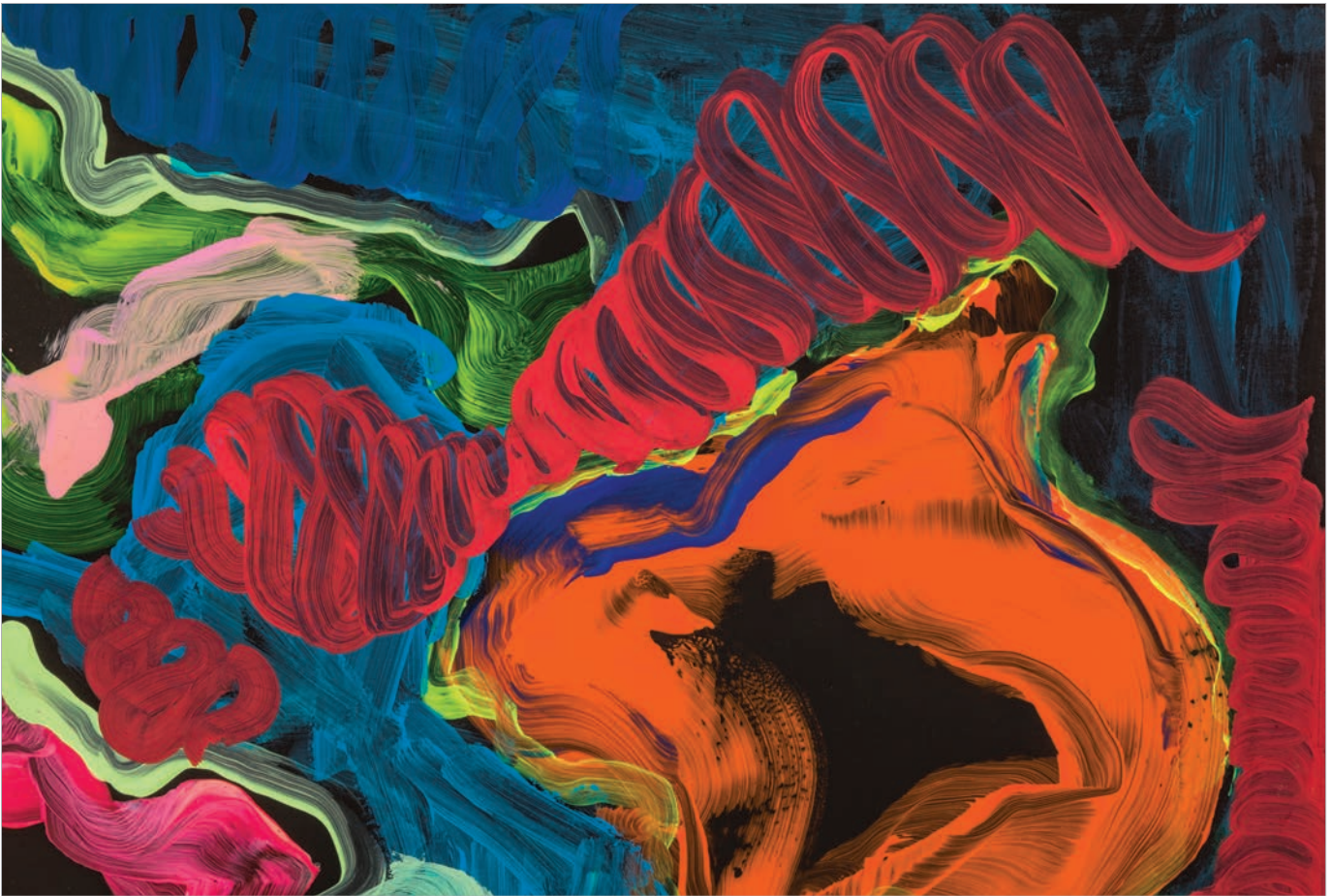


Shape II, 2019, acrylic, marker, canvas board, 20 x 16 in.

**MY CURRENT WORK IS AN EXPLORATION OF LINE, COLOR, AND PATTERN,
FOCUSED AROUND IDEAS OF MENTAL AND PHYSICAL MEDITATION.**



Teeth, 2019, acrylic, marker, foam core, 24 x 18 in.



Teeth II, 2019, acrylic, marker, foam core, 24 x 18 in.

CREDITS

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