

The background of the entire page is an abstract artwork. It features a dark, deep blue base color. Overlaid on this are various shapes and textures in a vibrant orange or terracotta hue. These orange elements appear to be torn pieces of paper or fabric, with irregular, jagged edges that create a sense of depth and movement. The overall composition is non-representational and expressive.

AGGREGATE

senior thesis in studio art
fall 2012

AG·GRE·GATE /AGRIGIT/

- noun: a whole formed by combining
several (typically disparate)
elements.
- adjective: formed or calculated by the
combination of many
separate units or items;
total
- verb: form or group into a class or
cluster.

INTRODUCTION

"Aggregate" is an incredibly active word, serving sometimes as a noun, at other times as an adjective, and yet other times as a verb. The students in this Senior Thesis class have, over the course of the semester and in this exhibition, personified this word's energetic ability to do so much: there is no question that they have been as active as any verb, as expressive as the most intriguing adjective. And ultimately, they have created their own new nouns - the artworks in this exhibition. In this one short thesis semester, they have shown exceptional concentration and dedication to their creative activity. These students have lively spirits and depths of talent, good humor and strong opinions, and a driving need to do their best. They have made artworks of aesthetic strength and emotional power, of technical skill and conceptual substance, of personal meaning and social import.

These students and their work have come together, in a unity of parts making up a whole, in which twenty unique artistic visions retain their individuality yet become one - the Senior Thesis exhibition of Fall 2012. I am proud of their achievements, and I thank them for reminding me of what is significant in what we do here. These students have spent the last three months proving that they believe in the value and importance of art and art making, and they have stepped forward confidently to make you believe it as well.

Andrea Eis

Associate Professor of Art
Department of Art and Art History
Instructor for Fall 2012
Senior Thesis in Studio Art

THANK YOU

The Fall 2012 Senior Thesis students wish to thank those who have made this exhibition and catalog possible:

To the faculty of the Department of Art and Art History, our thanks for your guidance, interest, advice and support throughout our academic careers at Oakland University.

Particular thanks to the faculty who gave us so much of their time in one or both of the faculty critiques, for your engaged and thoughtful attention to our artwork, and for your patience in the near marathon required to do twenty in-depth critiques in one day: Corrie Baldauf, Leslie Cavell, John Corbin, Susan Evans, Lynn Galbreath Fausone, Dick

Goody, David Lambert, Leslie Raymond, Sally Schluter Tardella, Cody VanderKaay, Donna Voronovich, Vagner Whitehead, and Shuishan Yu.

To the many faculty who generously offered to meet with us individually, our thanks for helping us through particular struggles, whether the issues were aesthetic or conceptual, technical or theoretical, or just those sudden moments of doubt and indecision.

To Dick Goody, Director of the Oakland University Art Gallery and Acting Chair of the Department of Art and Art History, and Jacky Leow, Assistant to the Director, our thanks for your advice, expertise and patience, as you helped us with the many

challenges of planning and installing this exhibition.

To Leo Debiaggi, Director of Student Affairs Technology, for allowing the extended loan of an iPad for this exhibition.

To the Department of Art and Art History, for supporting the production of this catalog, and to Claire Cooper, Administrative Secretary in the department, for making sure all the paperwork was in order to ensure that it could be produced.

To Nicole Armstrong, for her creative and professional skills in designing this catalog and the exhibition announcement card, and for her calm determination to get it all done.

To our family and friends who have made it through with us, for their support and encouragement and belief in us.

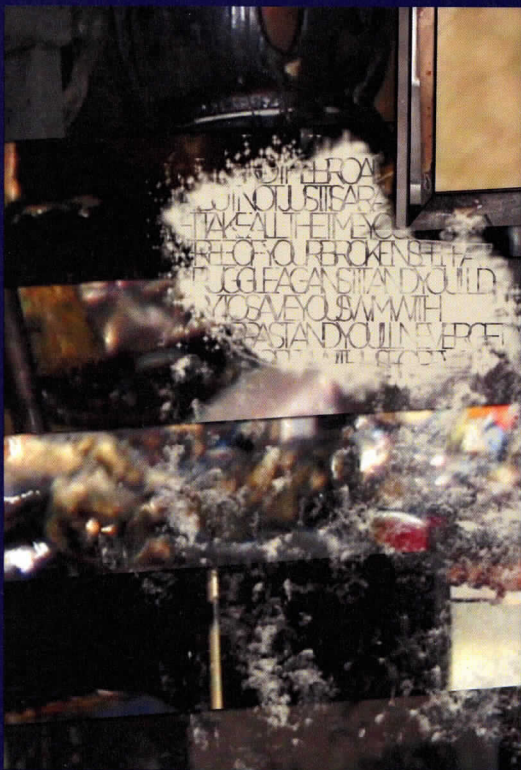
Most of all, thank you to Professor Andrea Eis who has brought us all from nervous individuals to an aggregate group. She has encouraged and supported us, gave us valuable insights, and guided us into the confident aggregate of artists presenting this exhibition.

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ALEXANDRA BOSCH



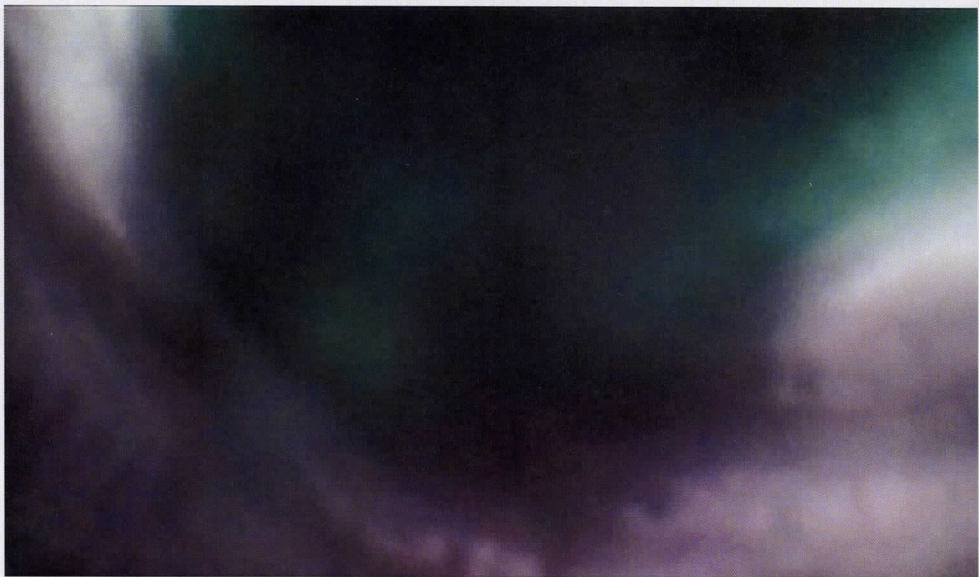
"What Remains" /
Digital Print /
55 x 51.207 in /

What remains after everything tangible in a tragedy is gone, are the memories that have and will continue to make an impact on the lives of the people who took meaning from them. By dealing with loss in a positive mindset our memories can help us appreciate and learn from the past.



DO IT FROM
WILL NOT US
TAKE ALL THE TIME YOU
ARE OF YOUR BROKEN SELF
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THE MOMENTS OF JOY HE HAD
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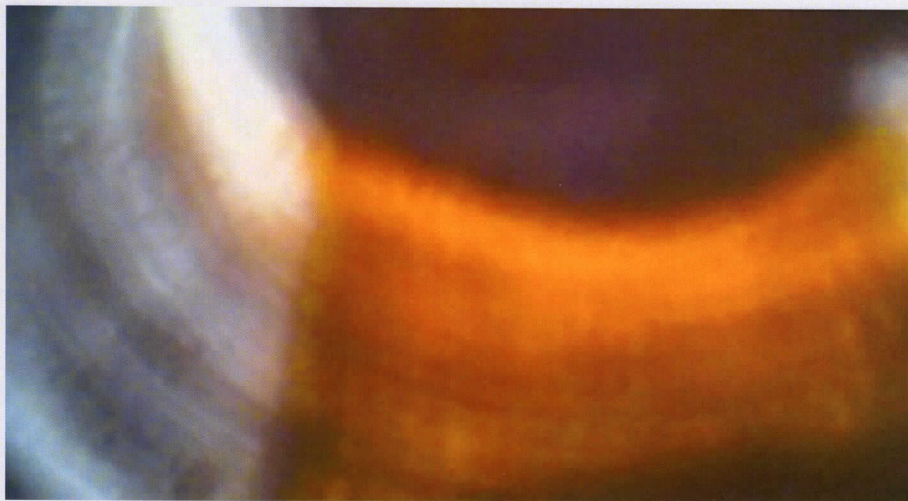


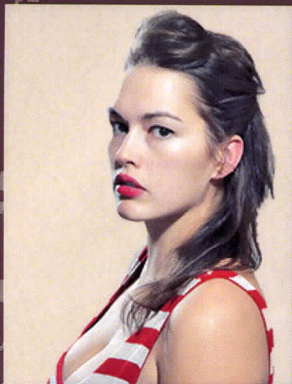
J E F F R E Y B O V É E



"Polymorphous" /
Single-Channel Video /

An exploration of life for a world consumed
with the fear of death. Creating a beginning
that starts from an end. An iteration of
creation through light, sound, color,
and form.



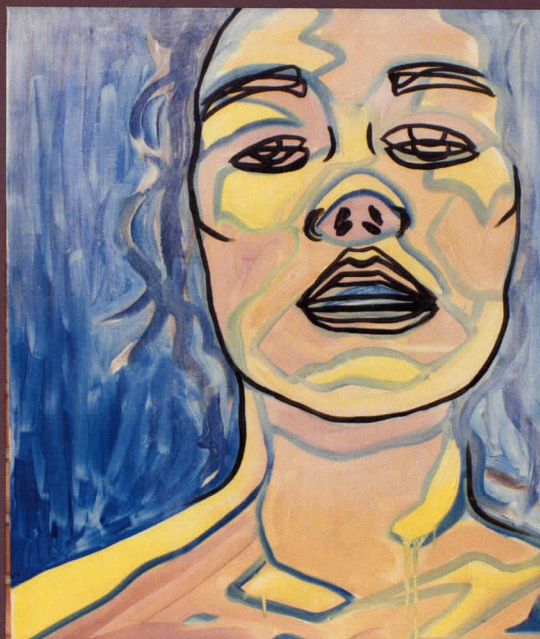


JOANN DIETZ

"Selective Memory" /
Oil on Canvas /
22 x 28 in /

"Smoke and Mirrors" /
Oil on Canvas /
40 x 70 in /

"Remnants of Remembrance" /
Oil on Canvas /
16 x 20 in /



The contradictory nature of my words, actions and relationships fuel my drive in life as a painter. Lens-based paintings compose a fragmented self-portrait and provide an intimate glimpse inside a beautifully complex wonderland. Created with instinct and impulse, the paintings evolve and sit on a similar plane as memories; remnants of reality full of dislocation and emotion.

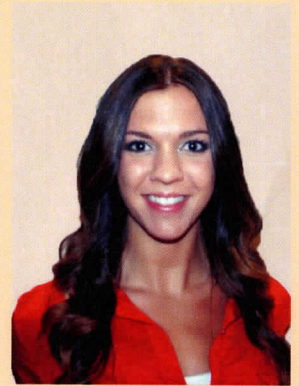


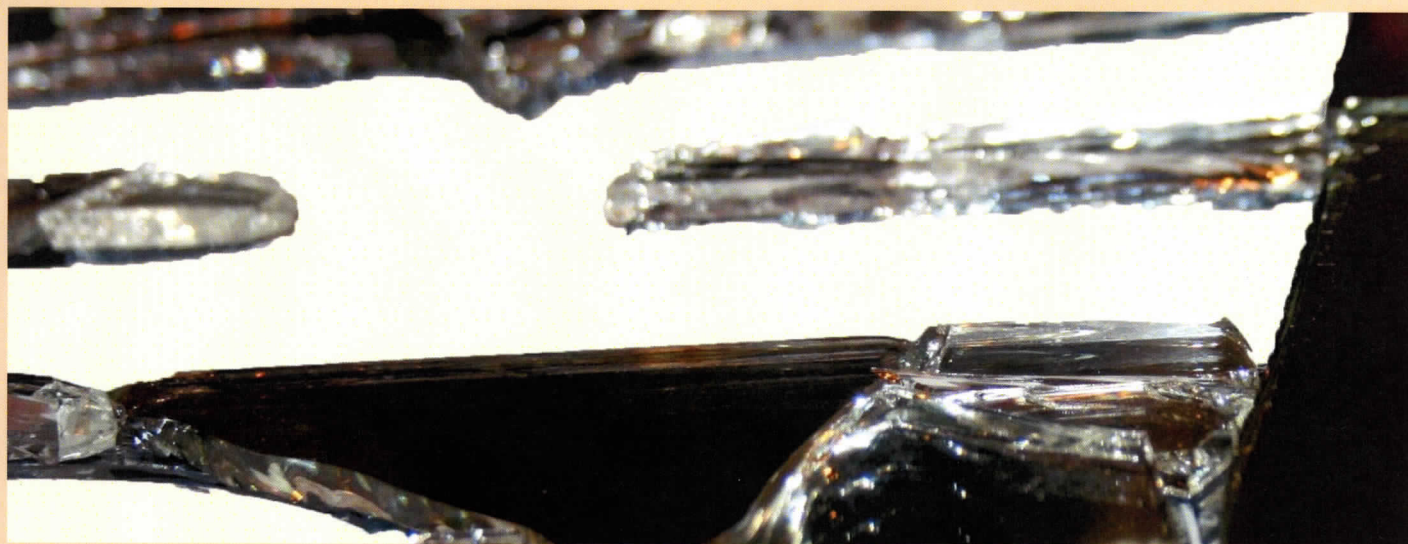
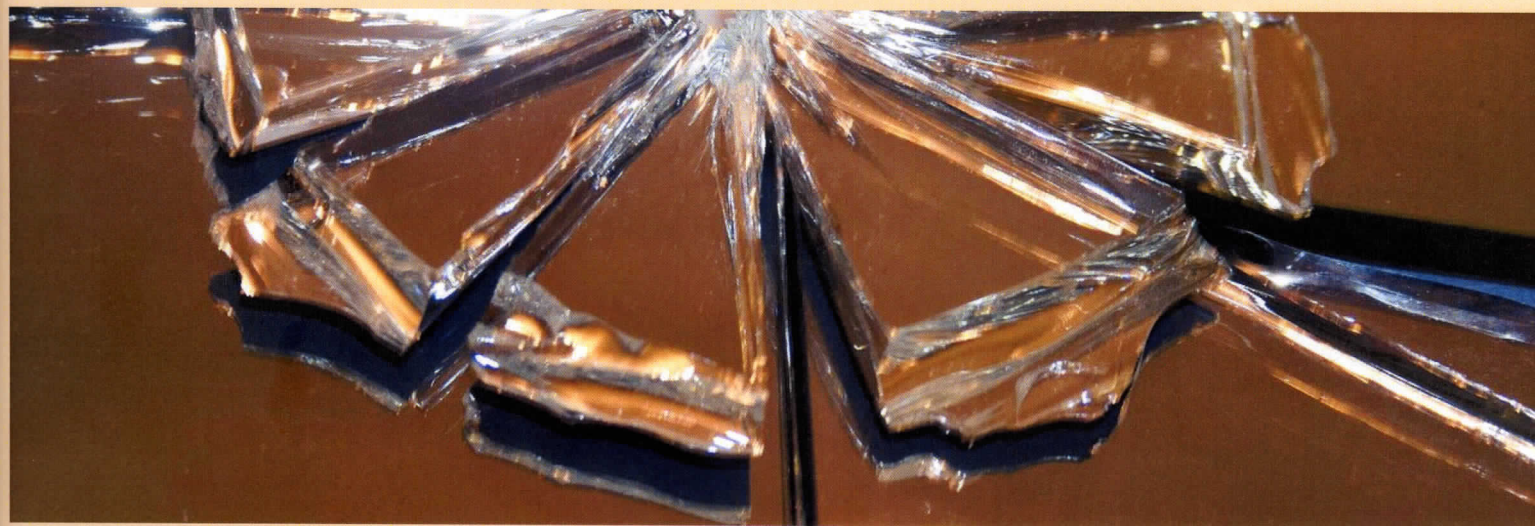
KELSEY DOUCET

"Prevail" /

Typography, Mirror, Plexiglass, Wood, Fluorescent Lights /
36 x 48 x 24 in /

Using the hardships and battles that mentally and emotionally break us, to prevail and shape a stronger individual. The sculpture captures the experience of enduring these hard times and reflecting upon them as reminders of our strength and survival. Shining light on the beauty that prevails in dark places.







LAURA EAGAN

"Battle of Asculum" /
Acrylic Paint and Ink on Masonite /
6 - 2 x 8 ft panels /



Five years and I am tired; I am nowhere that I know, I am alone.
What is validation? What is proof? (Who can answer?)
I want to carve it out. To manifest something tangible, something irrefutable.
Obsession, perfection, completeness;
Folly

Here ends the time of struggle.
Five years and what have I left behind?
What is this worth?





ALEX HANCOCK

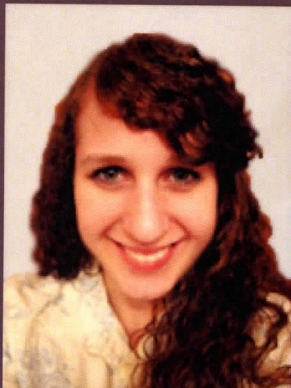
"Infiltrating Detroit" (Details) /
Digital Book for iPad /
1024 x 768 pixels /

"Infiltrating Detroit" is an interactive digi-book documenting my exploration of 10 historic abandoned buildings in Detroit. It presents pictures, videos, and animations from an artistic perspective. The stories behind each adventure, how the media was created, and the history and culture for each building are written throughout each page.





MISSY HANSEN



From "Patch" and "Recognition"
Series /
Permanent Ink Jet Prints /
17 x 22 in /

Leaves fall from their trees
A thread moving in and out
Spine fixed with needle

Brought back to the earth
Laid on the ground with the rest
String hides among leaves

Organic movement
A sewn leaf blows in the wind
String carried away



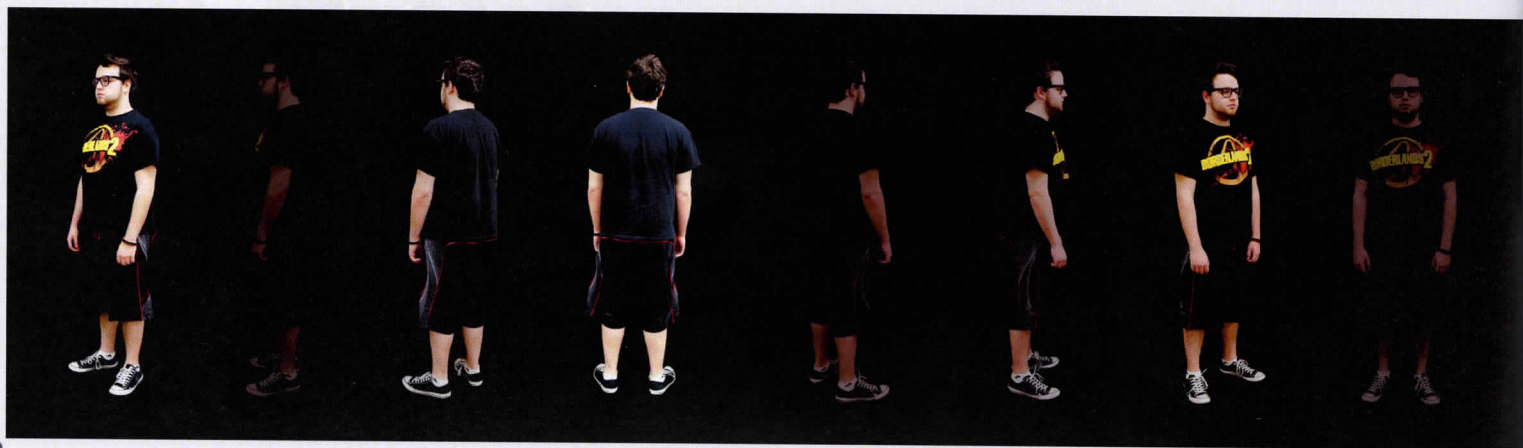


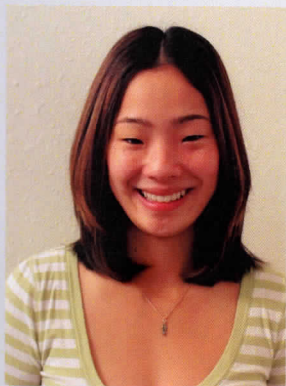
Leaves found in the grass
Mended with needle and thread
Tied back to the host

Staying with the tree
String holds on tightly to branch
Rain in the distance

Leaves fold and then bend
Curling in amongst themselves
Held on by the spine







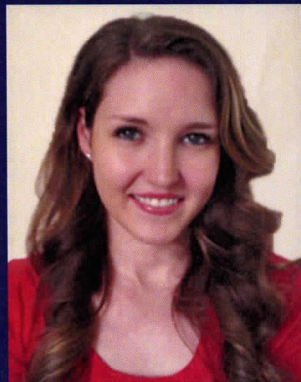
KIM HECKMAN

"Glimpse" /
Digital Prints /
11 x 36 in /

We constantly view people on a first encounter basis; the real person is often never revealed. If you don't believe me, take a look around. Beautiful, overweight, rich, thin, ugly, jock, nerd. You've just judged a person within seconds.



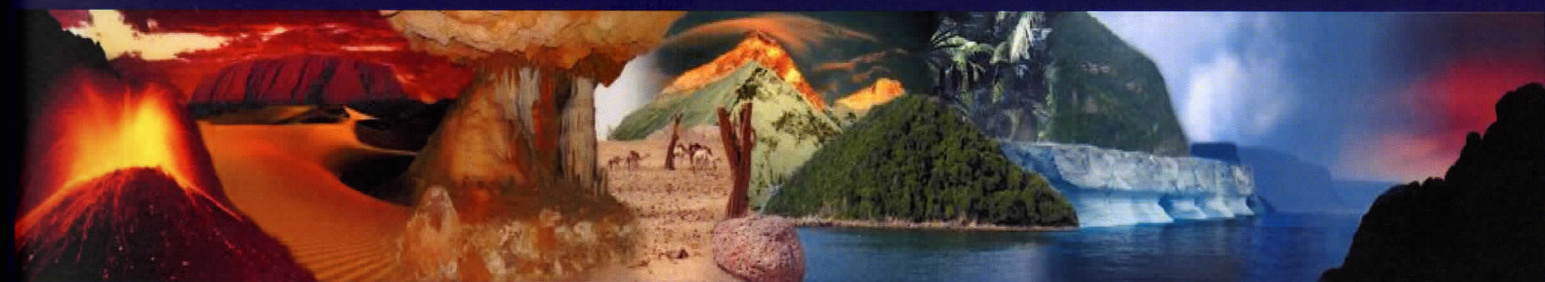
JENNA KEMPF

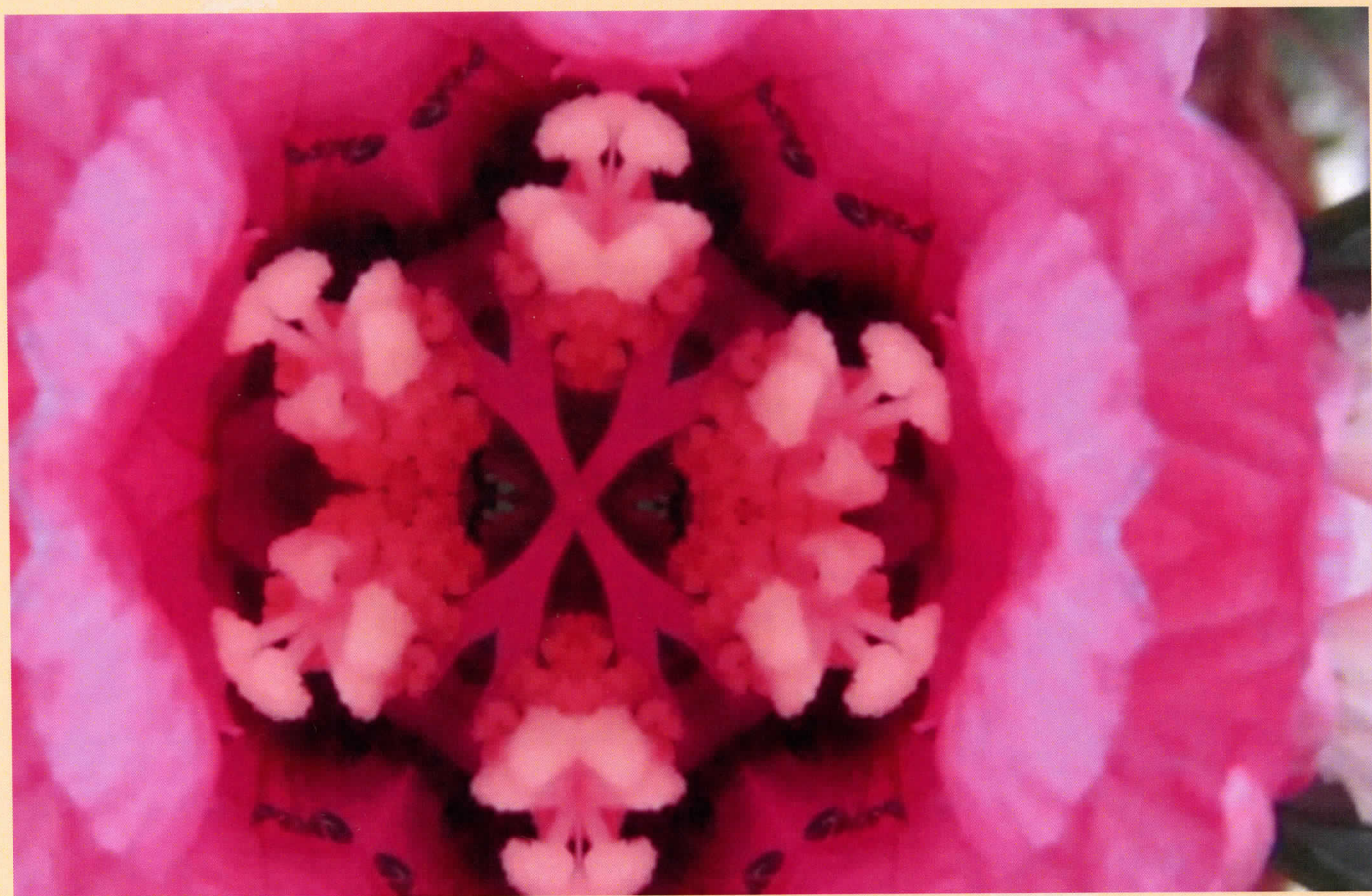


"The Other Side of Reality" (Details) /
Digital Prints /
8 x 57.6 in /

When you think of reality, what comes to mind? Disaster? War and politics? Or maybe unlivable environments? I invite you to take a step back from those conflicts of the real world and appreciate the beautiful side of reality, through the color spectrum that makes up the world we live in.







AMANDA KIVINIEMI



"Flower" /
Single-Channel Videos /

Walk by a flower. Do you notice? Do you notice the way a flower can dance? The way the petals can pulsate, with sensuality, with life? My flower painting video exposes you to the experience of a flower, when you take the time to notice.





BRENNA LARSEN

"[Dis]connect" /

Acrylic, newspaper, and beeswax on canvas /

6 x 4 ft

5 x 3 ft

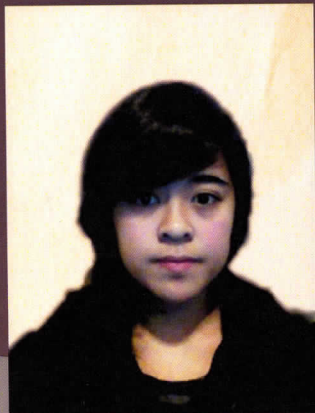
4 x 2 ft

3 x 1 ft /

By creating patterns, I communicate through paint how I view the world. My work is bold and graphic, and borderline obsessive. My work defines who I am—structured, organized, and concerned with routine and balance.



ARIANNE MACATULA



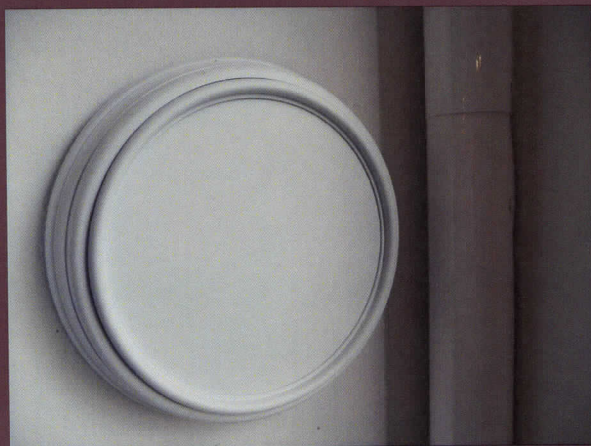
"Subtraction," /

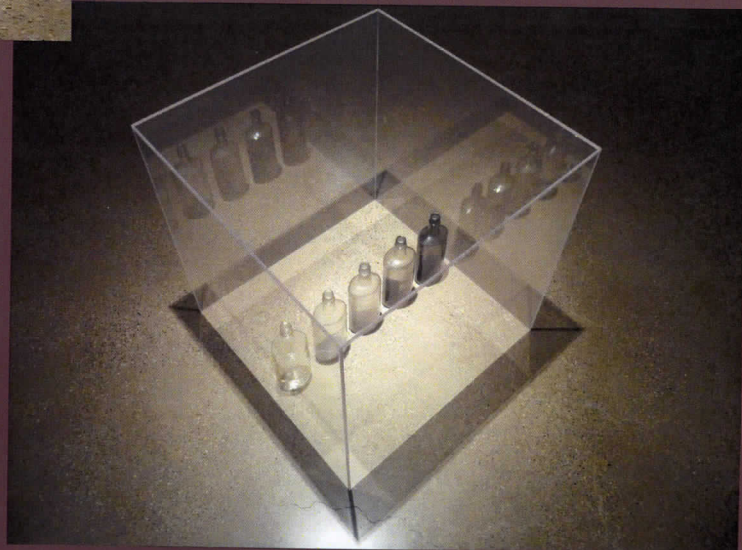
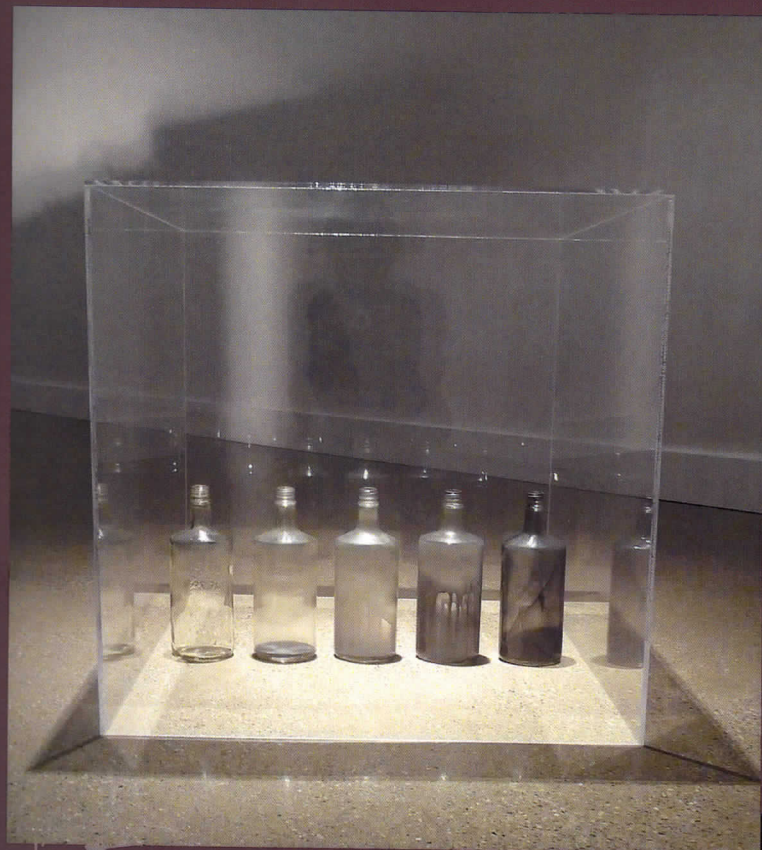
Glass Bottles, Glue, Acrylic Paint /
24 x 2.75 x 10 in /

"The Sum," /

Clocks, Acrylic Paint /
8.75 diameter x 1.5 depth in /

Repetition. Modification. Preservation.
Recording. An archive.
There's a struggle between forcing something to
happen and allowing things to happen themselves.







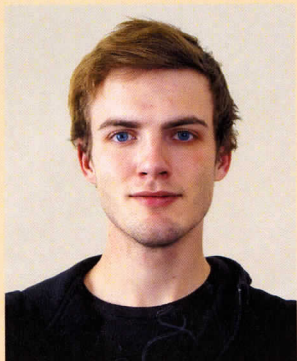


DANIELLE MAZUR

"spirans vitam in charta" /
100% Rag Printmaking Paper /
Dimensions Vary/

Imagine if paper no longer served as a palette for ink, paint, or graphite. If it no longer displayed flat against a wall. If it moved - creating forms, capturing light and shadow, reaching into the viewer's space. I manipulate paper to form an organic sculpture that builds upon itself, radiating energy and breath. Stretching outwards towards life.





THOMAS MCCABE

"Simmelate" /
Oil and Spray Paint on Canvas /
40 x 48 in /

"Addict's First Reproduction" /
Oil and House Paint on Canvas /
35 x 48 in /

Divergent Spectrum of Reality

Art has always been a vehicle for me to explore and modify perception of who and what I am. Over time I have been intrigued by the relationships between our thoughts and surrounding environment. How we develop ideas from the land, and how those ideas form the land, then repeat without end. Those origins of thought have long been missing; our beginnings are underneath layers of these signs. These paintings attempt to uncover the hidden origins of these signs that distort our present day reality. By the use of paint and subject's cyclical nature of deconstruction, the viewer is invited to critique his or her own perception of reality.

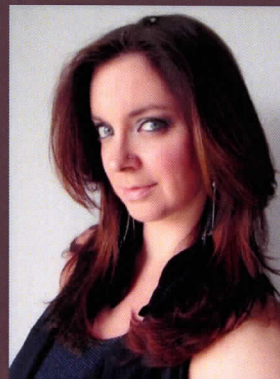


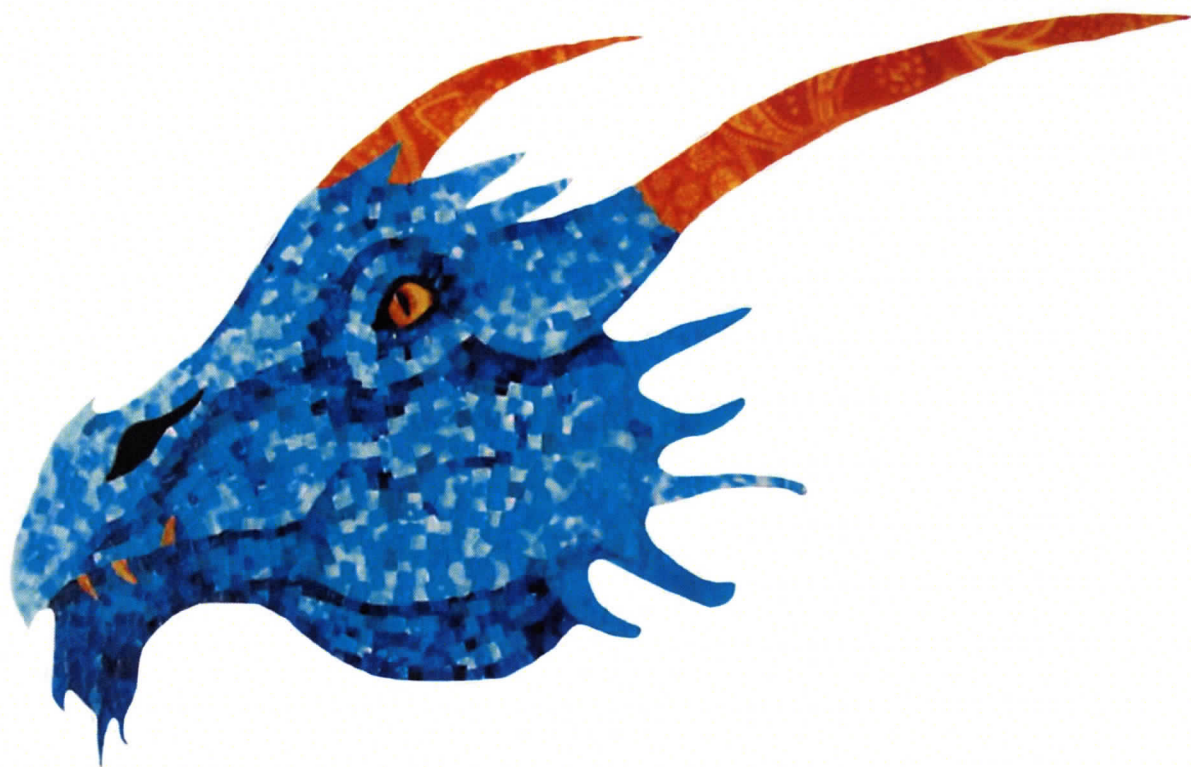


KELLY O'HARA

"Dragon" (Detail) /
Mixed Media Collage on Canvas,
Cotton, Polyester, Acrylic Paint /
36 x 84 in /

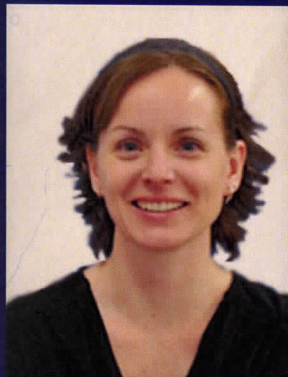
This is the consequence of
a compulsive obsession over
detail. By implementing the
subtleties of delicate fabrics
and shapes in order to create a
cohesive, substantial whole,
the work speaks to a network
of binary oppositions. Light
and dark, beauty and power,
intricacy and impact,
all assemble to compose
a mythical creature.







JENNIFER PALOMBIT



"Beyond the Surface"

We all decipher differently
Rules of interpretation that
impose order on our lives;
Reading body language
Understanding emotion
Reacting to color

Look closely
Look beyond the surface
Look inside
Within layers of trapped emotions

Within yourself
And within others

"Blowing Bubbles in the Blaze" /
Wood, Acrylic, Glass, Epoxy Resin, and Resin dye /
17 ¾ x 17 in /

"I Built a Wall Around Me" /
Wood, Acrylic, Rocks, Epoxy Resin, and Resin Dye /
24 x 18 in /

"The Day My Dad Remarried" /
Wood, Acrylic, Feathers, Epoxy Resin, and Resin Dye /
17 x 17 in /



CINDY PARSONS

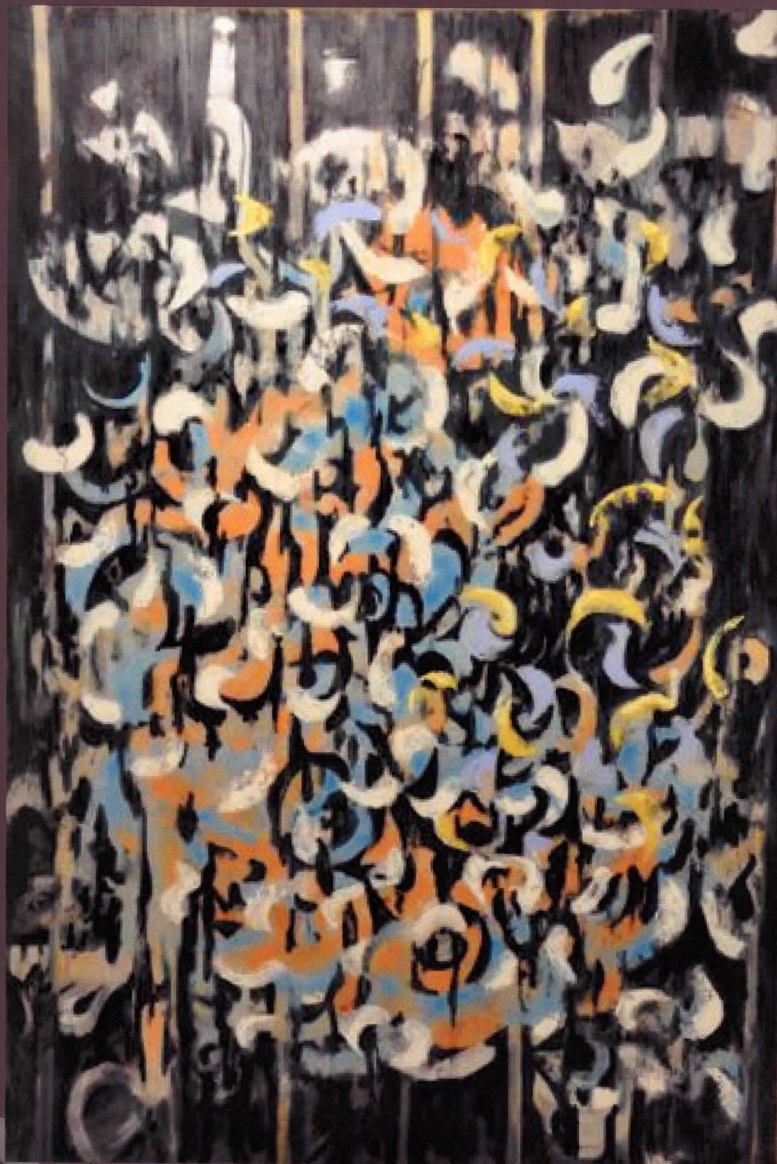
"Perception" /
Oil on Canvas /
47" x 68" in /

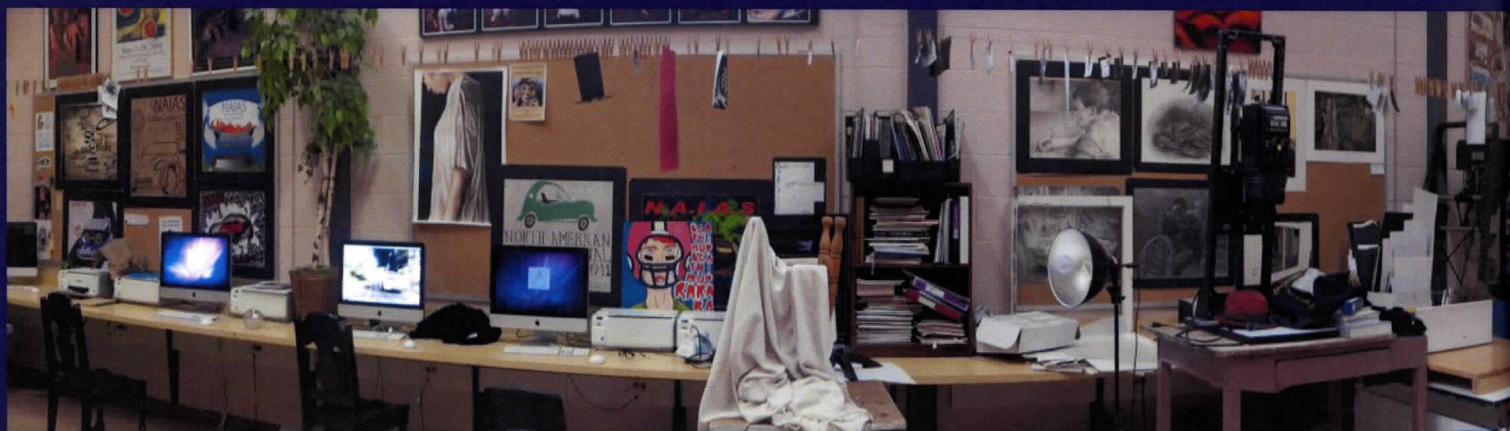
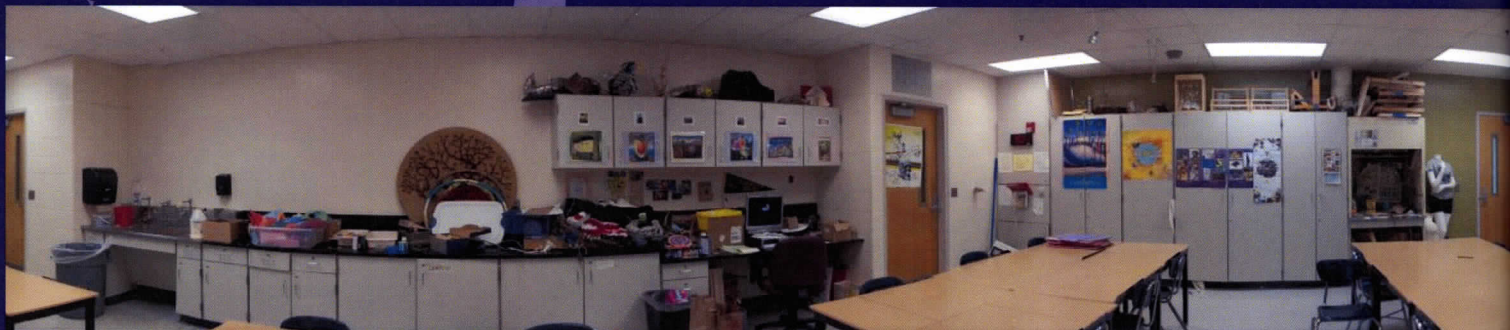
"Consciousness" /
Oil on Canvas /
47" x 68" in /

"Sensation" /
Oil on Canvas /
47 x 68 in /



The Buddha used the word "kandhas" to describe the aggregate feelings we experience as we go through stress and suffering. I use large, gestural motions to slather, squeeze, scrape, splash, and splatter paint on canvas. My physical actions and large color fields create images that engage emotions and reflect my interpretation of our ever-changing landscape of humanity.





SARAH PRANGE

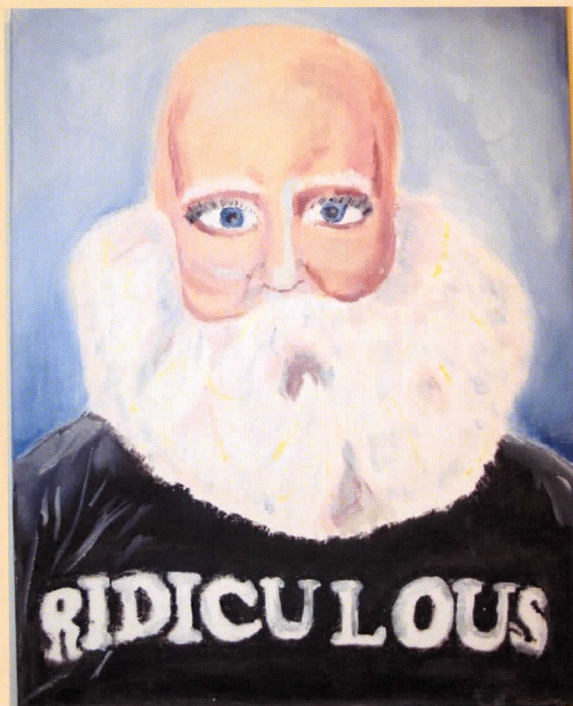
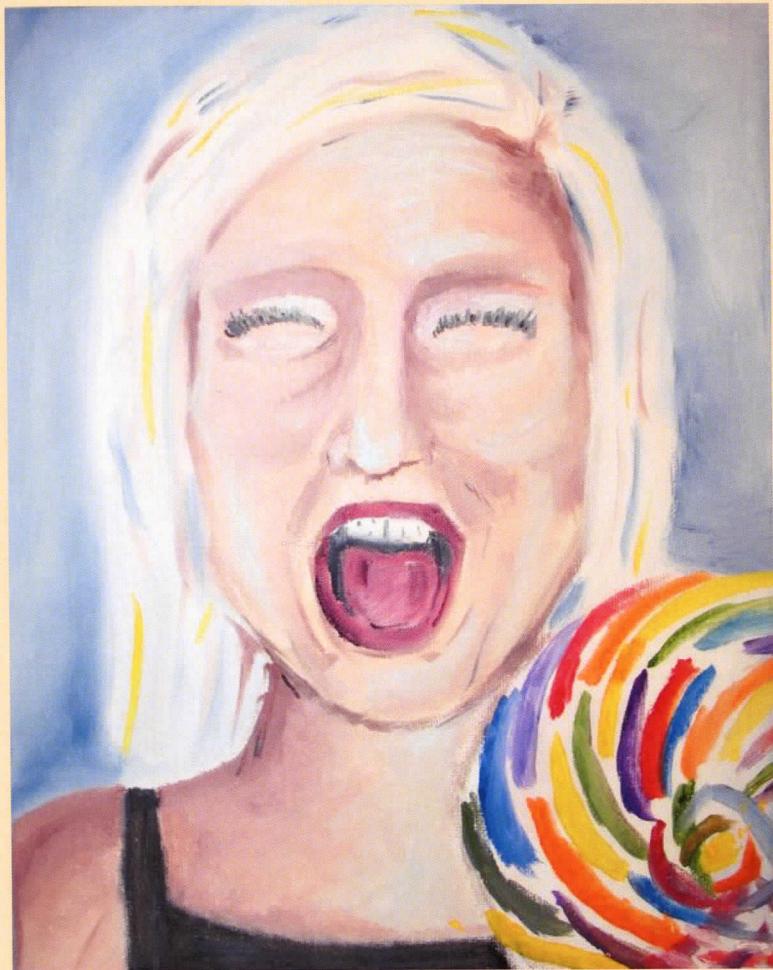
"High School Art Classroom 1" /
Permanent Ink Jet Print /
6.5 x 60 in

"High School Art Classroom 2" /
Permanent Ink Jet Print /
6.5 x 60 in /

"Teachers Desk 1" /
Permanent Ink Jet Print /
7.5 x 10.5 in /

When two people see an image, they do not see the same thing; people's perceptions vary based on their own learning, memory and expectations. Likewise, students' art works can vary greatly based on what kind of classroom environment they are in. With these images, I encourage viewers to ask questions – Do these spaces fit your idea of an art classroom? Which room would be the most nurturing for art making? How does the teacher's space compare to the rest of the classroom?





KELSEY SCHWAB



"Guess Who" /
Wood, Hinges, Mirror, Cloth, Oil on Canvas /
Overall Structure 4 ft 5 in x 8 ft 5 in
Detail Painting 11 x 14 in /

The best conversations I've had embodied honesty and vulnerability. Some of the loudest conversations I've had never had words, but were orchestrated through actions and interactions. Interactions through play can open people up to be a more unguarded and comfortable version of themselves. I'm providing a gateway to my viewers to participate in a loud and unguarded conversation with me.

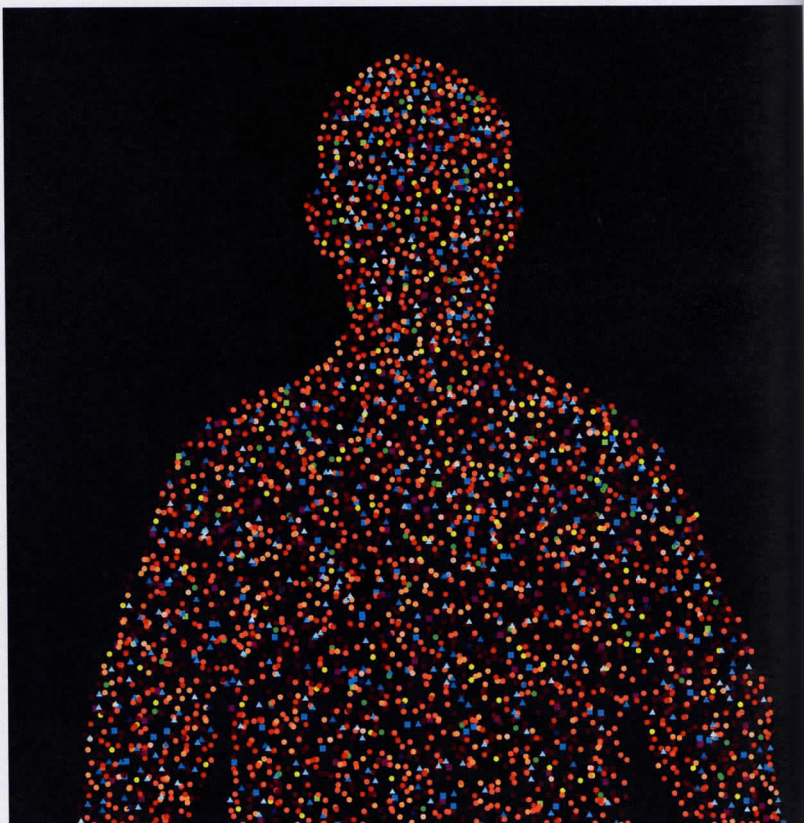


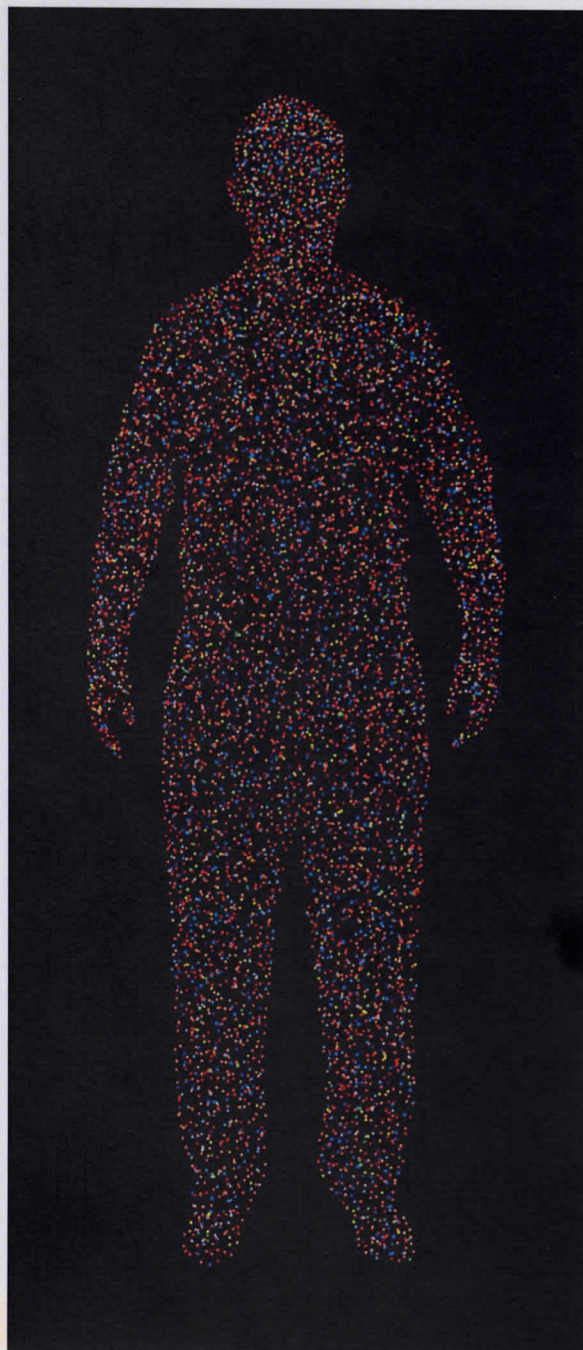
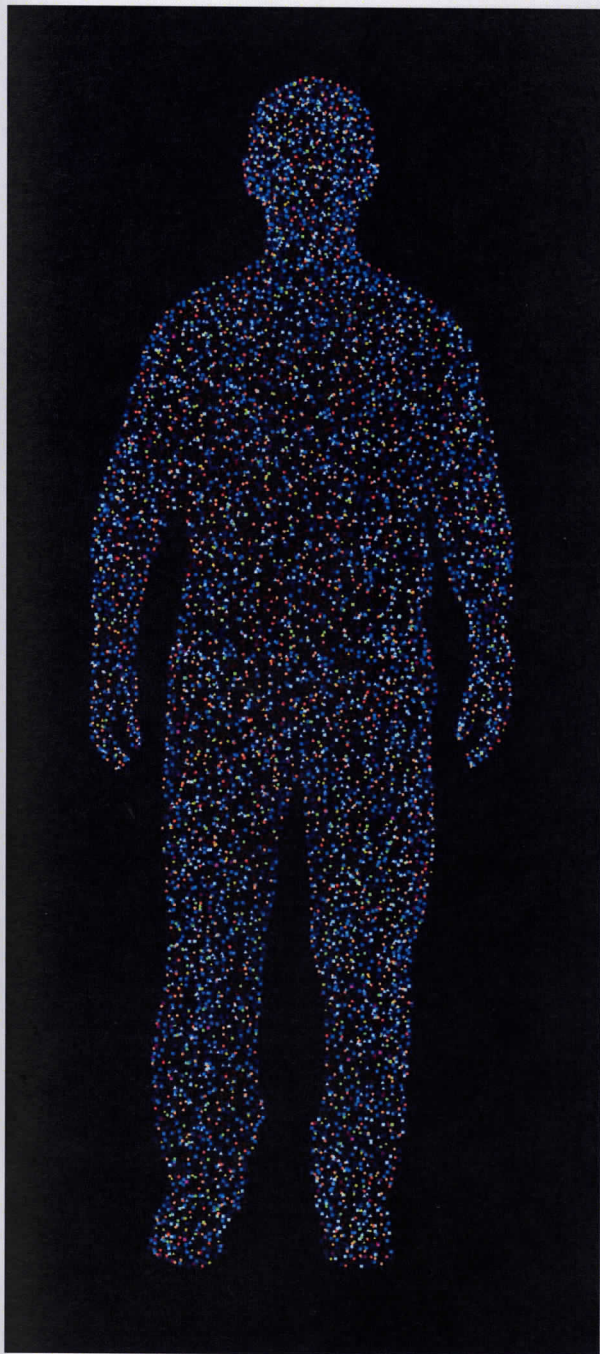


JASON WILLIS

"10,080" (Details) /
Large Format Digital Prints /
32 x 76 in /

We all spend pieces of our time connecting, progressing and creating stability in our lives, but balancing how it's divided is driven by time's perceived value and our diverse lifestyles. These portraits compare how four local business owners spent one week, or 10,080 minutes, of their time at and away from their businesses. Each layer of shape and color builds a profile of these passionate Michigan entrepreneurs.





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Oakland University

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www.oakland.edu/ouag

Director: Dick Goody

Curated by: Andrea Eis

Catalogue Designer: Nicole Armstrong



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