



BA/BFA Senior Honors Book Gallery

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2010

## BFA/BA Senior Exhibitions Catalog

Emily Cellini, '10  
*Illinois Wesleyan University*

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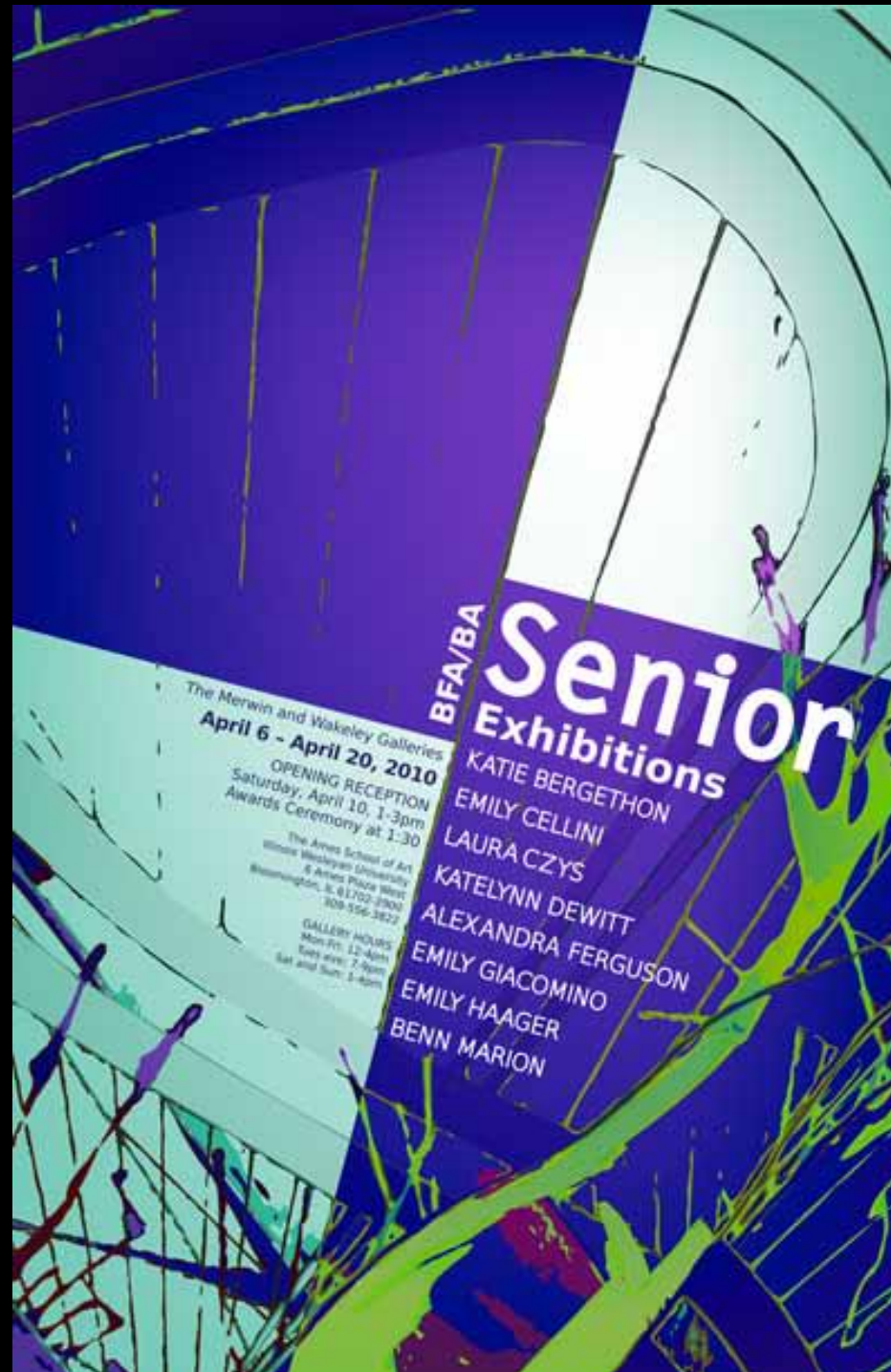
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emily cellini



Description:

Design of a the BFA/BA Senior Exhibitions 2010 poster.

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BFABA Senior Exhibitions 2010  
The Merwin and Wakeley Galleries  
April 6 – April 20, 2010  
Opening Reception: Saturday, April 10, 1-3pm  
Awards Ceremony at 1:30

The Ames School of Art  
Illinois Wesleyan University  
6 Ames Plaza West  
Bloomington, IL 61702-2900  
309-556-3222

Gallery hours:  
Mon-Fri: 12-4pm  
Tues eve: 7-9pm  
Sat and Sun: 1-4pm

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KATIE BERGETHON

When I start thinking about making a piece I try to focus on materials and feelings. To me a piece of art should evoke emotion, hopefully not disgust although that can be interesting. I love the hands-on aspect of sculpture and art, the connection between artist and artwork is truly amazing. Working in 3D allows me to use many different kinds of materials and combine different found objects with handmade items. Found objects have a history that carries through even after manipulation. I have done some pieces that use recycled materials like beer bottles ("A Case", 2000) and I have made some social commentary pieces ("Warrior Model?" 2008). I would like my pieces to cause questions in the viewer's mind even if the question is, "Why is this art?" I wouldn't say that I have one direction of subject I like to explore and bounce around with subject matter, materials and form.

My parents have always encouraged artistic expression and we had original artworks displayed in the house for as long as I can remember. It was always somewhat embarrassing when my early school friends would come to my house and say, "Why do you have naked people on your walls?" Until I got into college I had never thought about being a "real" artist. I liked to draw although drawing is not my strength (but I always thought that you either were an artist or you weren't and I just wasn't). After taking some art classes, I changed my mind and I was really drawn to the idea of making objects. I realized that even though I don't have the most conventional style and sometimes my work can be just plain bad, I still have a valid point of view. What it comes down to is that I'm going to make art even if no one else ever looks at it.

For the past three years I have been working in glass, like many other artists I have found glass to be addictive and seductive. I started home working and casting and then I went to Denmark to learn how to blow glass. The program in Denmark was focused more on design, the 6 vases in this show were made in Denmark on the island of Bornholm. We were instructed to think of how a customer would clean the vase as well as how it could be mass produced. I had never really thought about production and marketable objects. Glass design has to be a balance between function and beauty. I tried to bring a destroyed element to the vases because it's something I like in my art pieces. I like the contrast of polish and deconstruction, the beauty of the glass paired with ugly unfinished cuts.

I would hope that viewers feel my work stirring and unconventionally beautiful. I cannot expect anyone to see what I see when they look at my pieces. My only goal is to provide viewers with any emotion when looking at my pieces, no reaction is worse than a bad reaction.



Vases, Glass



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EMILY CELLINI

Good vs. Evil, Digital Print



I have never considered myself a computer savvy person. Prior to my experience as a graphic design student at Illinois Wesleyan I had always been the one to choose the ordinary calculator over the advanced graphing calculator and a simple pencil and sketchpad over the computer games that would soon consume my teachers' and many of my friends' lives. In a generation where the digital world was growing at a rapid pace, I had no interest in it. I was perfectly satisfied with a simple pencil and paper and point-and-click. However, towards the end of high school I had the opportunity to take a graphic design course where I was introduced to design programs such as Adobe Photoshop and Illustrator. The experimentation with color, shape, and transforming imagery became an obsession, and soon after, even my artwork on the computer began to lean towards a digital appearance.

As an art student with a concentration in graphic design, I believe that I can truly appreciate both the art world and design world while respecting both the similarities and differences. I was able to take course work and experience challenges in multiple mediums including drawing, painting, ceramics, glass, photography, and printmaking – all experiences that I believe have enhanced my design work.

My passion for art and newfound love for design together have taken my work to the next level. When working on a design piece, I bring things from both worlds. I still enjoy creating work on the computer such as small paintings, drawings, and taking photographs.

Now with the knowledge I have gained as a graphic designer I can now take that work and transform it into a digital medium where a whole other world of opportunities are available. Even though I am a graphic design major I still have a passion for studio art. I am slowly developing my own artistic personality combining painting, drawing, and photography with digital media much like my design process. My end product tends to take on the appearance of a digital print, and instead of commercializing an image or brand like my design work, my artwork is more personal. At this point in my life, I am being pushed and pulled thousands of directions making important decisions every single day. With my pieces, I think through choices I need to make, consequences I worry about, and opportuni-

ties I look forward to. Though the focus of these choices may not be present in all my work, the images I see suggest reflection and contemplation. These are some works that I want the viewer to know my dilemma and others where I want the viewer to just recognize that there is a dilemma. I want viewers to bring their own experiences and memories into play to understand what I am trying to communicate through my work.

I am very surprised to how much my work has changed in the last three years. I have overcome several challenges which mostly concerned my inexperience in digital media and Facebook, and have enjoyed the many opportunities I have been lucky to be part of. I look forward to the next stage in my life and my work.

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LAURA CZYS

My art essentially combines two important parts of my life art and design. My art side comes out in my love for print making and the techniques I learned, especially for monoprinting, from that art form. The most important technique to me is layering imagery and textures on top of one another. This is especially evident in the backgrounds of my work. I take these textures and images and layer them while also adding in different colors, effects, and masks to create interesting and intriguing backgrounds for the main elements of the piece. I commonly use at least three distinct layers solely on the background. Also, the idea of synthesizing these techniques allows me to give my pieces a personal and hard worked quality. By using these tech-

niques I try to incorporate a more artistic look rather than a designed digital look. That does not mean I want to completely ignore qualities and elements design has to offer. Those qualities are just as important as the artistic qualities and elements because of my interest in graphic design. These teachings greatly influence my artistic choices as I make a piece. I think about getting a message across clearly, and I think about the image as being a brand for myself and representing who I am as an artist. The tools for graphic design are also my main choice of instrument. The computer allows me to do things that printmaking or other art forms would not allow me to do. I have been freedom to implement the experimen-

ta- tion I desire as I work a piece through to its finality. This freedom is especially important to my process because I usually do not have an idea of what the piece is going to look like until it is finished. I never would come to its conclusion without trying a bunch of different things out. I use this experimentation to drive my pieces forward to the ultimate goal of creating artwork. As art, I want my pieces to tell a story, whether that be simply showing how the piece was made or a more narrative reading into the involvement of the different elements with each other. I want my images to be energetic and create movement around the page to drive the story forward. I'm drawn to not only bright colors but subtle ones as well paired with imagery to match whatever I am focusing on for the day. Oftentimes my pieces will feature the human made because of my early and ongoing interest in the body. My fascination runs deep and drives me to dissect the body by only including parts of the body like teeth or fingerprints. I love how expressive the human presence can be in a piece and draw the viewer in. Other than my draw to the human body I use images that often interest me at the time of making the piece. I ask myself "what would look best with the images that I already have?" and then I find it. Most of the time it is an emotional or intuitive decision driving my pieces forward.



(Laura Czyns) Digital Print

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KATELYNN DEWITT

Woman at Window, Painting



My paintings fit in among the body of works we generally classify as assemblage. My paintings have an artificial quality created by the assembled content and never quite become credible pictures, rather they remain somewhere between pictures and objects. I recycle and reuse fabrics and patterns because of their specific prints, images or textures. Victorian and repeating flower patterns are most attractive to me, instead of bold flat prints that are more modern, because these fabrics are traditionally and stereotypically associated with femininity, nature, and the home. Consequently, there is always some reference in my fabric of choice to domestic intimacy.

By painting on a variety of printed fabrics I integrate or synthesize the tradition of fine art easel painting with the familiar tradition of crafts. Most recently, I have been making paintings that are not executed on a single uniform flat ground, I fold, drape, and stretch various fabrics over a wooden frame. From using a variety of fabrics in each work I quickly found that different types of fabric demand a different approach to painting. Cotton for example absorbs the turpentine as well as the paint but it is much smoother to paint on than more layered, heavy duty surfaces. Satin is very smooth to paint on but often leaves a halo glow around the

area the paint was applied. The various technical problems that continuously arise provide on-going, often enjoyable challenges. The various fabrics with differing textures and prints also provide a chaos that I endeavor to overcome. I start my working process by painting a figure on top of a patterned background. It's a compositional challenge to get the figure and the background pattern to work together for an aesthetic unity that isn't overwhelming, yet it is also a launching pad for the innovation that grows out of the compositional and technical challenges. I also often break down the figure into segments

when I paint it. I am not particularly interested in aspects of full figure portraiture because my figurative paintings work as representations of our established notions about the figure in painting. Generally, I paint figures with a strong presence. They often display aggressive frontal poses and are therefore not passive objects. Placing no particularly large emphasis on the face or identity of the figure certainly risks objectifying the painted figure yet they do not act as neutral objects for me; they are nude and often retain a strong essence of sexuality.

To a great extent I am still searching for my own meanings through my work. Many painters are interested in the formal qualities of the figure and I have some of this interest too but my primary concerns are a mixture of form and political meaning—with emphasis on meaning. I am also interested in female identity—which includes the status of craft, sexuality, and the traditional roles of gender. I am trying to challenge the viewer to reconsider these structured modes of thought in our modern American culture by juxtaposing images and techniques.

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ALEXANDRA FERGUSON



Stilton Cheese Rolling, Digital Poster

As an artist, the question "what is art?" frequently arises. My answer to that is "anything and everything that you want it to be." My interest in the world of art began my freshman year in High School. My teacher had a passion for art and taught me about theories and philosophies. I grew to love painting. When I started college, I took an interest in traveling around the world to countries such as: China, South Korea, England, Ireland, Italy, France, and Mexico. The traveling led to photographing. My interest in media quickly switched and I began working with photographs in computer programs such as, Adobe Photoshop and iDesign. My sophomore year of college I decided to double major in Art and Business, concentrating in Graphic Design and Marketing. My passion grew and I was intrigued as to how the two subjects intertwined. It takes about three seconds

to capture someone's attention before they loose interest. As a graphic designer this becomes a challenge and sometimes even a game. When designing a piece you need to think, "what can I do to grab their attention and keep them interested in the subject?" My studies in business marketing play a key role in this part of the design because we learn to think like consumers. What do people want and need? What do we, as humans, wish, desire, or even demand? These thoughts help create my works of art. I think about typography, how it looks and feels. I want the viewers of my art to have a reaction to the work, whether it is positive or negative. Any reaction is better than no reaction. If a reaction is triggered, the consumer will stop, think, feel, and even remember. I am driven by the potential to create these feelings in complete strangers.



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EMILY GIACOMINO

Emily Giacomino is from Park Ridge, Illinois and attended Maine South High School. She was enrolled in Art classes since the age of 3 and her love for art continued into her college career. Giacomino attended Illinois Wesleyan University and got a Bachelors in fine Arts with a concentration in Photography, and a minor in Psychology. After graduation she will be attending the Adler Professional School of Psychology in Chicago, Illinois in pursuit of a Masters in Art Therapy.

I have been in art classes since I was a young child and photographing since I was ten years old. Growing up with five brothers and one sister I have always been drawn to other people and children as the subject of my work. I attempt to capture how other people live and view the world around them. Additionally, travel has always served as a great influence for my photography.

This is a black and white dark-room photograph of a young girl, Lovell, on her 4th birthday. It was the middle of October and crassily warm, so she was delighted to spend the day playing outside in her dress up clothes.



Birthday Girl, Photography



# 9 EMILY HAAGER

Emily Haager double majored in educational studies and art at Illinois Wesleyan University. She decided to pursue glass art after a basic introduction to the medium in high school (and realizing it was offered at IWU). Through her art advisor, she began to follow her creative whims and integrate her tendency to collect random objects into her artwork. While she plans to teach elementary school, art has always and will continue to be a part of her life.



Inspection, Lead, Zaherzabo Carabimopyathy, Glass

While my work is like my thought process (accidental and discontinuous), there are themes that run throughout it. My work often deals with my interest in the imagery of parts of the human body and my dark sense of humor. I address issues currently affecting me

or those that I have an opinion on in a way that frequently leaves the resulting artwork open to interpretation. By including these current issues in my artwork, I endeavor to address the contradictions present in society and in my choice of materials.

Always having a wide-ranging interest in the arts, my involvement in theater and choir in high school didn't give me the time to take any art classes until the 12th grade, by which time I had already been accepted to Illinois Wesleyan University as a theater major. Taking that class, however, made me realize how much I enjoyed visual art, and it wasn't long before I switched majors into the Art department, concentrating on Graphic Design. Although most of my time is dedicated

to my major, my closest friends are theater majors and I still stay involved in the performing arts, writing and acting for the sketch-comedy group "Quick-lear". I have been working at the Argus as the staff Graphic Designer for the past two-and-a-half years, and it has honestly been one of my greatest experiences at Illinois Wesleyan. I hope that, wherever I may work after I graduate, the people involved love their jobs and the company of each other as much as we do at the Argus

For the longest time, I've been told that I should become a cartoonist. Although I can never be sure why, my guess is it's because I draw a lot of cartoons. I thoroughly enjoy doing hand-drawn illustration. I make little sketches and doodles on any (paper) surface that will take graphite or ink, and I like to include similar drawings in my graphic design work as often as I can. Although drawing is one of my passions, I also have an interest in print art, growing up playing classic

video games from the late 80's and early 90's, in which designers were forced to deal with technological limitations. I like the idea of using only limited colors and resolution to represent objects on screen. This can explain why I have such an affinity for creating icons and logos.

# 10 BENN MARION



Monster Imposter, Digital Print

