

ECHOING IDENTITIES: LIGHT & FORM

NATALIA BAZZEY • KALLIE CASSIDY • CRISTIAN FLORES

ETHAN FOLEY • GRAY LAXTON • ALICE LINKH • ALYSSA RODRIGUEZ

MATTAWAN LIANA TUDORAN • INGRID WILLIAMS

**SENIOR THESIS
ART EXHIBITION**

ECHOING IDENTITIES: LIGHT & FORM

As part of the Art and Art History Department curriculum, art majors have the opportunity to exhibit in the College's professional gallery space, the Hewitt Gallery of Art. This group exhibition features the work of 9 practice-based art majors who developed a body of work in the Senior Art Seminar under the guidance and mentorship of Professor Beth Shipley. The show presents a broad range of senior capstone projects that engage the mediums of painting, photography, drawing, ceramics, sculpture, bookbinding, animation, illustration, and graphic design. The work interrogates questions of identity, gender, sustainability, feminism, chance, experiential interpretation, personal histories, and cultural narratives. The breadth and scope of media and styles attest to the diversity of approaches and the unique visions that are the hallmark of the art program at Marymount Manhattan College.

Hallie Cohen | Director of the Hewitt Gallery of Art



NATALIA
BAZZEY

lost

No matter where you go or what you do, a question always follows. Who are you? I always struggle to answer this question. How do you define who you are? When I need to come up with an answer, I go to those who know me. Who am I? I began to wonder if maybe I just haven't found myself.

Perhaps I should follow the example set by those around me. Those who radiate who they are from their clothes, likes, and art. My sense of self combines different things, making it hard to pinpoint who I am. I conform to the personalities of others and become an extension of them. Is that who I am? Or am I creating a fake identity based on other people? Is my sense of self simply my connection to other people? Will I ever find out?

My animation, *lost*, is a representation of these questions. Through the characters of Milton and Talbott I hope to get closer to answering them.

lost

Video Animation and Digital Prints

2024

ARTIST'S STATEMENT
The artwork is a site-specific installation. It consists of a large screen displaying a cartoonish scene of a red figure sitting on a couch, with a blue figure standing next to it. The scene is set in a room with a red floor and a blue wall. The installation is designed to be viewed from a distance, allowing the viewer to see the entire scene at once. The artwork is a commentary on the relationship between the viewer and the artwork, and the role of the artist in creating a space for the viewer to experience the work.





KALLIE CASSIDY

Contusion

Blueberries, cheesecloth, raspberries, string,
and turmeric
60" x 30"

2024

Veils of Soil

Cheesecloth, dirt, mud, string, and turmeric
64" x 54" x 36"

2024

Living in a fast-paced culture built on consumerism, we are often conditioned to pursue material wealth, yet these possessions rarely lead to true happiness or fulfillment. My work aims to examine the notion of excess and the transience of both emotional and physical experiences through the use of sustainable and ephemeral materials. The core of my work revolves around the concept of ecofeminism. Founded in 1974 by the French activist Françoise d'Eaubonne (1920-2005), ecofeminism is a movement that combines environmental and feminist theories to examine the connection between humanity and the natural world. By utilizing familiar and found materials such as dirt, flowers, fruit, mud, and turmeric, I aim to connect with the natural surroundings that shape my identity and body.

Last summer, I contracted pneumonia, which left me confined in bed for a month. This illness prompted deep contemplation on aspects of life, such as the simple pleasure of being outdoors. As my body had started to recover, I grappled with anxiety about leaving my house, due to the fear of contracting an illness again. The materials I began incorporating into my artistic endeavors at home, such as leftover food scraps and overripe fruit, forced me to face my own uncomfortable truths and enabled me to find beauty within my imperfections. *Contusion* was created by throwing and smashing blueberries and raspberries onto cheesecloth to resemble bruised flesh. After I recovered, I gathered soil from my local park for dyeing purposes. *Veils of Soil* is composed of both natural and found materials. I began by soaking leftover cheesecloth from my earlier projects in turmeric and mud. Once the fabric pieces were partially dry, I would sprinkle dirt over them examining how the dirt's weight would draw the fabric down and how the balance of the sculpture—when suspended from the ceiling—would continually change over time, reflecting my fluctuating emotions about environments.





CRISTIAN FLORES

Viva la Raza: From Mexico to New York City

For this 3-piece series, I expressed my Mexican heritage through the medium of graphite on paper. Each piece emphasizes a different perspective and appreciation of my roots, ethnic background and lifestyle. They include an overview of my lifestyle in New York City and my experience when I visited a rural, peaceful village in Mexico.

Graphite is the medium I've worked with for years, allowing me to create intricate textures and details. Through careful shading and meticulous work, my goal is to not only convey the visual aspects but also evoke emotions that invite viewers into two completely different lifestyles where one is rural while the other is urban.

Fragments of Identity represents a mini collage of our lady of Guadalupe, roses, and a lowrider, representing my faith, cultural pride, and love for cars.

Mexican Heritage reflects my experience during my first visit to Mexico. This piece I aim to capture the life and the environment my parents grew up in.

Puebla York portrays my urban lifestyle in the City of New York, where I show pride as a Mexican American living in within cultural diversity of City.

Through these artworks, I hope to inspire others to embrace their roots, never feel ashamed of where they come from, and acknowledge the unique stories each one of us holds. My work aims to remind us that our heritage shapes who we are and how we connect with one another. Most importantly, to commemorate the theme of diversity, cultural respect, and recognition.

Left to Right:

Mexican Heritage

Puebla York

Fragments of Identity

Graphite on paper
24" x 18"

2024





ETHAN
FOLEY

Finding the Sun

“Ah! Find the sun!

Find the sun!

Find the sun, you said.

Did I? ‘Find the sun?’ Well? So?

Finding the sun should always be your first action...”

- Edward Albee, *Finding the Sun*

Finding the Sun

Digital Photographic Prints (Edition of 10)
with Incandescent Bulb

2024

*Subjects: Michele Torres, Seth Mazlin, and
Kate Cortez.*

Finding the Sun is a 1990s play about an ambiguous group of people who spend the day ‘finding’ and avoiding the sun. It’s an analogy for finding joy and truths in life and relationships, when you cannot find the sun, you are lost within your own lies about yourself. In my interpretation, “Finding the sun” means knowing yourself, and the gerund form implies that it is a constant action rather than an end result.

My images seek to show that discovery of one’s own beauty and how that can be defined outside of western, cisgender, heterosexual standards. Each subject interacts with the light and environment in intimate and personal ways that reveal authentic truths about how they perceive themselves and what form of perception can bring a sense of power and comfort.

I implore you, find the sun.





GRAY
LAXTON

Synesthesia Studies

My life experiences with synesthesia are the foundation of this work. Experiencing sound and visual sensory as a unified experience is intrinsic to how I perceive the world, fueling my creativity across nearly all of my projects. This way of seeing and hearing is not something that everyone gets to experience, and sharing it as vividly as possible is my way of inviting others into this layered sensory world. This work is a vibrant fusion of audio and visual experiences, featuring three distinct visual pieces, each paired with a unique sound score.

The first piece, inspired by Cosmo Sheldrake's *Blow Hole*, captures the rhythmic flow of flutes and ocean sounds. Its visual counterpart consists of three organic shapes formed from torn paper, connected by colorful string reminiscent of fishing nets. Bubbly, layered forms painted in yellow, orange, blue, with touches of green and pink, add dimension and texture to the piece.

The second piece, evoking *Murcof's Chapitre I*, highlights rhythmic and layered vocal harmonies. The accompanying visual is a dynamic melting swirl of blues, yellows, and subtle reds, on a backdrop of intricate circular texture. This swirling form drips in a circular motion, as the fraying mesh texture shows through draping and intertwining.

The third piece, in harmony with *Human Being* by Erik Truffaz and Murcof, reflects the sharp electronic sounds and trumpet tones of the song. Here, an explosive, star-like shape erupts from the center in shards of electric yellow, pink, green, blue, and orange, encapsulated behind an echo of vibrant orange.

Blow Hole

Acrylic on paper with embroidery

31" x 18"

2024

Chapitre I

Acrylic on canvas with pen and mesh fabric

30.5" x 13.5"

2024

Human Being

Acrylic on canvas with card stock

31.5" x 28"

2024





ALICE
LINKH

Alice & Company *Story by Anne DeFazio*

When I was three years old, I dreamt that the moon broke. My grandmother wrote this dream into a story, titled *Alice & Company*, detailing how my stuffed animals and I repaired it. Because it was initially based on my own toddler dreams, the illustrations have always existed in my own mind. While others have been able to read the story my grandmother wrote, I always felt like nobody got to see the complete version besides me.

The pages are bound with an accordion-fold that makes each page pop out. The drawings were made in a similar way to how I draw and paint in my sketchbooks, using pencil and ink and then coloring with various water-based paints. This project was created with a more organized version of that routine, favoring completeness of each page over completeness of each detail. I wanted this book to evoke the nostalgic ideal of a classic storybook in order to explore an interest in my own nostalgia, an interest I definitely inherited from my grandmother.

My grandmother passed away in April. I think about her all the time since, and how she connected with me through the act of creativity. I inherit my love of stories and history and art from her. By transforming her words into this project, I maintain my connection to her very literally, collaborating despite impossible distances.

Alice & Company

Ink, watercolor, craft foam, bookbinding,
decorative papers
8.5"x 11.5" x 1.5"

2024

Detail pictured right



FEEL FREE TO USE BUT...
PLEASE BE GENTLE!



FEEL FREE TO USE BUT...
PLEASE BE GENTLE!





Innsaei

Digital Prints and Video Animation

2024

ALYSSA RODRIGUEZ

Innsaei: To see within and to see from the inside out

Who are you today? A goldfish? A jellyfish? Maybe a sardine? What makes you stand out in a school of fish? Is it possible to even stand out? Does society enable you to express your individuality? The journey of self-discovery feels impossible. We go through constant shifts in perceptions and opinions, and finding a defined view of oneself seems unrealistic. However, this has been my recent quest. The clarity of a defined identity is a question I have tried to tackle for almost half a year later and still lack an answer to.

My art is loose, unrestricted by the standards of perfection, and detailed with precise strokes. The boundary of my art neither leans more toward realism nor fantasy; it is a blend of realms that exist behind my eyes. The reflection of my art ties to the flexibility of my internal dialogue with identity. The artworks I make act as a diary of my reality. My colors now flow and burst with saturation as the figure floats without restriction. It presents my internal chaos and my acceptance of where I am mentally.

A sort of metamorphosis that occurs periodically, sometimes accompanied by a disruption that may alter it in unexpected ways. That is the beauty of the self; people claim they have reached self-actualization when they have not, a facade of sorts. Growing together is better than confidently faking it. But maybe this is another confident claim I will change my mind about; I am probably right. Confidence is key.





Left to Right:

Insides

Bodies

Fish Tank

Tomorrow

Back Away

Digital Print with Custom Frame

16" x 12"

2024

MATTAWAN LIANA TUDORAN

It Is What It Is

During a past spring, while walking to a class that I hated, I decided to stop. I didn't finish the draft of a paper that was due that day and was too ashamed to show up with nothing to hand in. "You don't have to worry about anything else; going to school is your job," is what my parents would tell me when I expressed any displeasure about school. Academic failure felt like the end of my world. I sat in the park and stared at the water for two hours.

I didn't cry. Nothing happened. There were no real consequences. I calmed down and wrote the draft, submitted it, got it back, everything moved on as usual.

I'm a horrible sketcher; I hate sketching the same way I hate oil painting. I want things to be clean and dry and absolute instantly. I chose to create the works digitally for the same reason: impatience.

I like plants, insects, rocks (not in a spiritual way, that's stupid), video games, fashion, and bright colors. To me, this body of work is pure appreciation for the world, an intersection between "art for school" and "personal art" that I can be proud of because I've drawn things that I like, things that make me happy.

This work is "very me," as many have said to me. Thanks.





INGRID WILLIAMS

Intuitive Order

Intuitive Order

Glazed Ceramics, dimensions variable

2024

What is supposed to be? and What is meant to be?

Organic or Geometric?

Is it really one or the other?

The spontaneous, unpredictable, and fluid nature in life is deeply contrasted by the structure, order, and constraints of what we've built as a human race.

There is a special tension and harmony in this relationship. It's ironic.

It is complex and simple all at the same time.

Are we the grid of our city? Or are we the river that flows around it?

But there is no answer after all.

The importance is in the relationship they hold with each other as they coexist. They fluctuate, they evolve, but they never die out; no matter the amount of change, the relationship is a balance we share.

Today, we must do our best to learn and adapt in coexisting between the two.

Learning and relearning, navigating, inferencing, transforming, and always adjusting.





ABOUT THE HEWITT GALLERY OF ART

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

Hallie Cohen

Chair, Art and Art History Department

Director of the Hewitt Gallery of Art

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