



May 6-23  
2015

Grossman  
Gallery



Lafayette College

# Art Honors Thesis **EXHIBITION**



## Genevieve Asselin

### *Reflection, Translation, Communication.*

The body of work I am presenting is the product of my interest in reflection and the various forms and meanings that it can take. I am very much interested in the interaction between the 'reflector' and the 'reflectee' because they engage in an intimate conversation that often goes unnoticed. The nature of this dialogue is elusive, multifaceted, and subjective. The hope is that each viewer will take something profound, yet vastly personal and individual, away from the work I have made. I mean for this work to stimulate internal reflection in order to cultivate and facilitate intellectual and emotional growth and awareness. I want the viewer to question what is lost, fragmented, or distorted in the translation of a reflection between mediums.

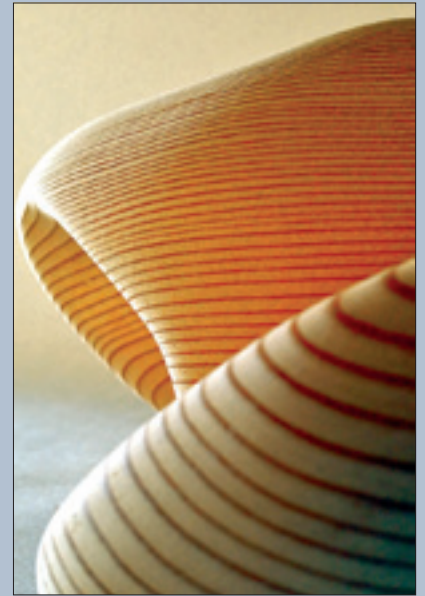
In order to achieve my viewer-oriented objective, contrasting mediums with varying degrees of tangibility have been incorporated into the body of work. The combination of glass, metal, and graphite add appropriate elements of fluidity, hardness, purity, transparency, and opacity with a purposeful absence of color. The collection of different mediums allows for the ability to experience, analyze, extract meaning, and internalize the ideas explored in a wider range. Reflections embody our bias yet reject dishonesty and remain a ghostly mockery of reality. The challenge the audience faces is to not let others' interpretations distract from the path of their own speculation.





## John Pellecchia *RE: Shape*

Wood is a versatile and forgiving material; these works focus on utilizing those qualities to make unique shapes that are influenced by the woods' natural patterns. Each piece is freestanding and designed to be viewed as well as handled. This interaction helps the viewer to experience the possibilities that wood brings as a material with regards to its shape, weight, grain, and texture. All of these objects are arrived at through subtracting material, a process that can continue uninterrupted for several hours. The emerging patterns revealed by the carving help push the sculpture in a specific direction and result in a shape that has a feeling of unification and continuity.



## Kayla Metelenis

### *From Salvaging to Safeguarding: The Consequences of the 1966 Flood of Florence on Cultural Conservation*

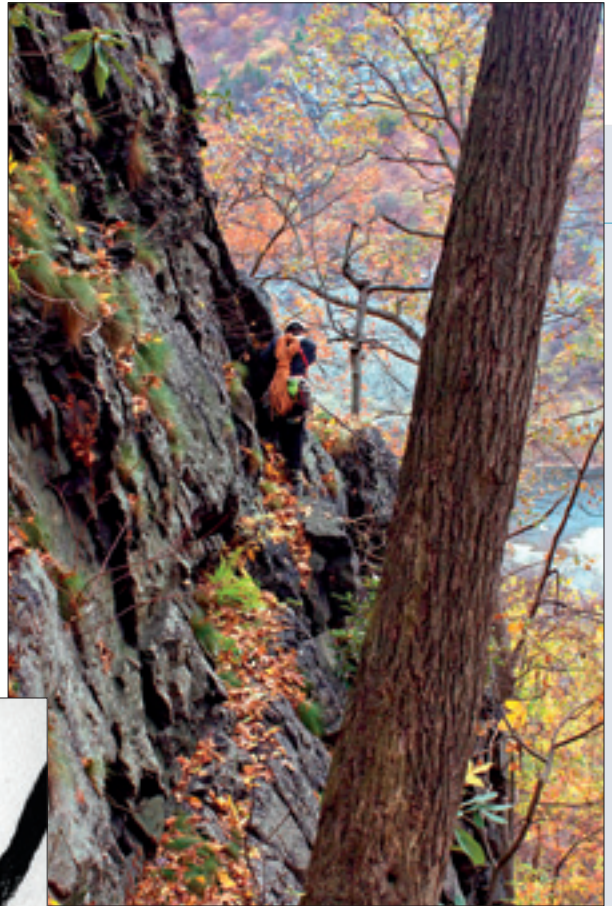
The cataclysmic flood of the Arno River in Florence, Italy on Nov. 4, 1966 marked a critical turning point in the field of cultural conservation. The devastating event, which damaged upwards of 1,400 priceless works of art, demonstrated the fragility of our cultural heritage and the universal responsibility to conserve and protect such treasured works. The event prompted immediate and long-lasting international collaboration, which stimulated experimentation and resulted in the introduction of new protocols and policies that since the flood have been refined and continue to be implemented in cultural conservation procedures today. My thesis will recount the history of the disaster, the recovery through international conservation efforts, the legacy of the flood and its impact on cultural conservation policies today.

## Allison O'Donnell *Serenity*

The questions of whether we as humans have strayed too far from nature, from our natures, from each other, and from ourselves is sparked by comparing the effects of two very different mediums.

The use of two mediums also enables the viewer to further enter into the perspective of the artist. Not only is the viewer seeing through the eye of the artist via camera lens, but also via the artist's own hand. This makes plain how an artist's composition of a subject or image differs and changes between mediums. Thus, we can compare how an artist's interpretations, as well as the medium itself, affects the way we see and interpret art.

By using vivid and colorful photographs, the beauty and coloring of the natural landscape is emphasized and the human element is still differentiated from the landscape. However, by creating monochromatic ink paintings, the human is subsumed by nature and once again organic.







## Jill Rosker *Evenfall*

This work is a collection of environmental portraits of college-aged people. All of the images are shot at night, in seemingly abandoned locations with very little available light. The exposure time is anywhere from 5 to 13 seconds, forcing the subject to stay as still as possible for an extended period of time to varying degrees of success. An LED flashlight is used during exposure to illuminate the subject and create the sense of a serendipitous encounter with an individual. The images are supposed to create individual and ambiguous narratives, which can be interpreted differently by each viewer. Because of the long exposure time, the facial expressions relay a somewhat emotionless feeling and become a blank mask. Therefore, the body language of the subject becomes a key factor in how the images are viewed and the qualities of the landscapes in which they reside.

These dark, mysterious portraits will create an eerie atmosphere and questionable relationship between subject and location. The subjects appear to be 'caught' by the light and are isolated in the landscape. Little information of location is given, allowing for a vague interpretation of the individual images. This sense of an unexpected encounter with a person in a dim location gives viewers the ability to develop their own questions about the relationship between the subject and landscape. Additionally, the viewer will experience an interaction between themselves and the photograph, almost as if they have entered the space and are encroaching on the subject in their location.



# LAFAYETTE COLLEGE

Grossman Gallery  
Williams Visual Arts Building  
243 North Third Street  
Easton PA 18042

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## 2015 **Art Honors Thesis Exhibition** May 6-23, 2015

### **Honors Reception**

Thursday, May 7 • 5:30-6:30 p.m.

### **Gallery Hours**

Tuesday-Saturday • 11 a.m.-5 p.m.



Lafayette College Art Galleries and EPI receive state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.