

Carpenter Center
for the Visual Arts

Visual and
Environmental Studies,
Harvard University

Apr 28–May 28, 2017

Opening Reception
Fri, Apr 28, 5 pm

**VES
2017**

**Senior
Thesis**

**elsewhere—
here**

**CC
VA**



Carpenter Center for the Visual Arts

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Gallery Hours Thu–Sun, 12–6 pm
Free and open to the public

Mission

Carpenter Center for the Visual Arts at Harvard University is dedicated to the synthesis of art, design, and education through the exhibition of existing works and production of new commissions. In addition to a site for exhibitions and public events, CCVA is home to the Department of Visual and Environmental Studies and Harvard Film Archive. At CCVA, visual literacy, knowledge production, contemporary art, and critical inquiry seamlessly meet, ultimately enriching the creative and intellectual lives of our audiences. The Carpenter Center is the only building in North America designed by Swiss-born architect Le Corbusier.

Program

The Carpenter Center fosters meaningful engagement among artists, art, and our audiences. Choreographing exhibitions, lectures, residencies, publications, performances, screenings, and informal gatherings, CCVA brings people, ideas, and objects together in generative ways that provide unparalleled experiences with contemporary art.

VES 2017 Senior Thesis: elsewhere—here

For many Visual and Environmental Studies students, the Senior Thesis is the capstone experience in the department. Students conceive their theses in conjunction with the department and work closely with faculty members as principal advisers. Throughout the yearlong process, students develop and refine their ideas into a thesis work, concluding with its presentation in this annual exhibition.

elsewhere—here is the title of the 2017 Senior Thesis exhibition. Selected collectively by the students for their group exhibition, the title refers to the tensions at play between the material spaces of the gallery and studio and that of the psychological space of the creative process. Presence is questioned as the sites of art making become manifold from concept to production to presentation.

The Department of Visual and Environmental Studies is home to a range of studio and theoretical studies in the arts at Harvard University. It offers courses in painting, drawing, sculpture, film, video, and animation, as well as photography, film history, the built environment, and contemporary art. The academic experience transpires in the Carpenter Center for the Visual Arts, where thinking and making intersect to enable students from a variety of disciplinary studies to be aware of their visual environment.

Photo Credit: Page 2, Carpenter Center for the Visual Arts. Page 11, VES Linden Street Studio: Amelia Spinney.

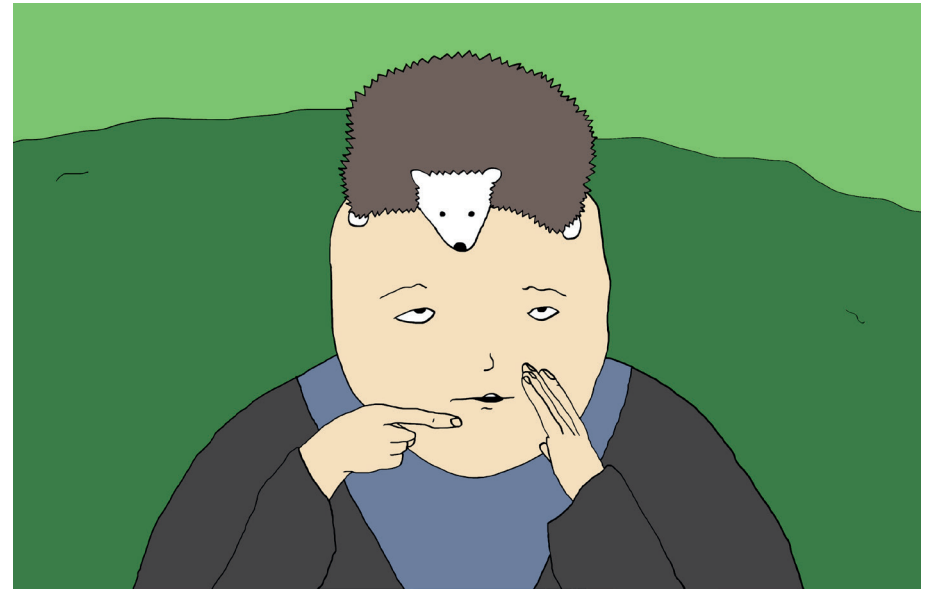


Apartment Window 2017.
Oil, encaustic, Plexiglas
on masonite board. 8 x 10 in.

Serena Eggers

“At the school that I attended growing up, there was a reproduction of a painting of the Virgin Mary, sitting in quiet contemplation of her impending motherhood with an effortlessly serene and tender kind of smile on her face. The painting is called *Mater Admirabilis*, or *Admirable Mother*, and painstakingly copying it was an early art class assignment of mine.”

For the thesis exhibition, the artist presents a series of paintings titled *Mater Admirabilis*, centered on the relationship with her mother. Some paintings are about her mother, some about the artist, and most are inextricably in-between. Eggers works from memory and from imagination, with an eye towards what visually and emotionally resonates. The result is an exploratory voyage into material, mark, and “my own messy brain.”



Still from *The Hedgehog Dilemma*, 2017.
2D Animation, 5:20 min.

Devon Guinn

After crossing paths, a man and hedgehog become friends. They do everything together. One day, the man consults the hedgehog for love advice, which makes the hedgehog begin to question his own approach to romance and vulnerability.

The film presented here *The Hedgehog Dilemma*, includes haptic feedback, which is delivered via a

small toy hedgehog that contains a wireless vibrating device. As they watch the film, viewers can hold the hedgehog and feel small vibrations and movements that are in sync with the audio and video. This work, which tells a story about touch and connection, incorporates the physical sense of touch, central to our everyday lives, but often forgotten when viewing film. emotionally resonates.



Two Torsos, 2017.
Cast cement, 22 x 13 x 9 in.

Eriko Kay

How human is the act of care? How caring are robots? Giving and receiving care is central to the moral fabric of society, a recognition of human interdependence and biological frailty. Yet care work is undervalued and is associated disproportionately with marginalized members of society. The dawn of automated caregiving brings to light the social, political, and economic forces that have long

designated certain bodies as worthy of care at the expense of others.

Through sculpture, drawing, and media installation, the body of work in the exhibition explores the future of care practices in relation to the global migrant care economy and emerging care robotic technologies. Who has the right to receive care, and who (or what) is expected to provide it?



Untitled (detail), 2017.
Resin, clay, plaster. 8 x 5 x 5 in.

Gigi Kisela

**I shut my eyes and all the world drops dead;
I lift my lids and all is born again.
(I think I made you up inside my head.)**
- *Mad Girl's Love Song*, Sylvia Plath

(I think I made you up inside my head.) is a manifestation of the artist's mind undergoing the process of deconstructing or reconstructing herself to understand herself.

Many academic disciplines use the process of deconstruction and reconstruction to gain understanding

and draw conclusions of how an object or system works. For example, neurobiologists break down the brain into lobes and assign function, and archaeologists piece together bones to construct prehistoric bodies.

The work on view outlines the complexities of applying this deconstruct-reconstruct approach. In this physical representation of the artist's mind, emotive variables and precarious forms blur clinical conclusions. The viewer is invited to visit an intimate moment in the artist's perpetual process in which she lives.



Room with Red Doors. 2016.
Oil on canvas. 60 x 72 in.

Hali Nelson

One thing constant in our lives is our existence in space. Whether in our homes, workplaces, or schools, our days can be viewed as transitions between and through spaces. In the process, we change spaces and they change us.

The series of paintings and drawings presented here explores our relationship with built, inhabited,

and imagined spaces. What happens when you take the backdrop of our lives and make it the subject of a body of work? In what ways can a space embody psychology? How do representations of space function as both images and extensions of architecture within their physical location? By removing 'subject matter,' the pieces shown here aim to alter the relationship between art and viewer.

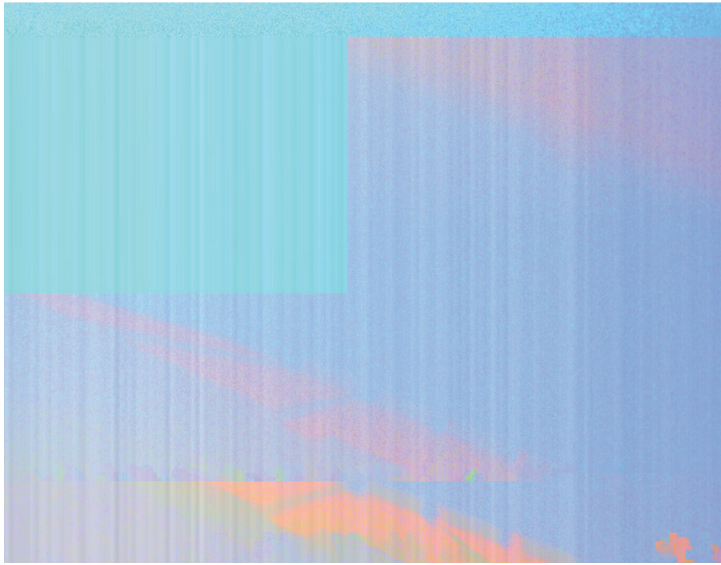


Tread Lightly (still), 2017.
Animation of silicone, metal sculpture 8 x 8 x 4 in.
3 min.

Allison Reed

When elephants take up residence on a hillside made out of eggshells, the very ground beneath them is due to crack. Some elephants have to watch their every step ever so closely, while others move freely. The ground is by no means all that stands to be broken. Through this unstable landscape, each elephant attempts to navigate her way to a moral high ground.

This project explores how our concepts of political correctness interact with personal and group identities. The voices throughout are those of friends and fellow students who sat down to discuss how their identities had been shaped or reflected during their time in college. Tread lightly, if you can, but if your feet are just too big, sprout wings.



TITANPOINTE (still), 2017.
16mm, video, book.

Sam Wolk

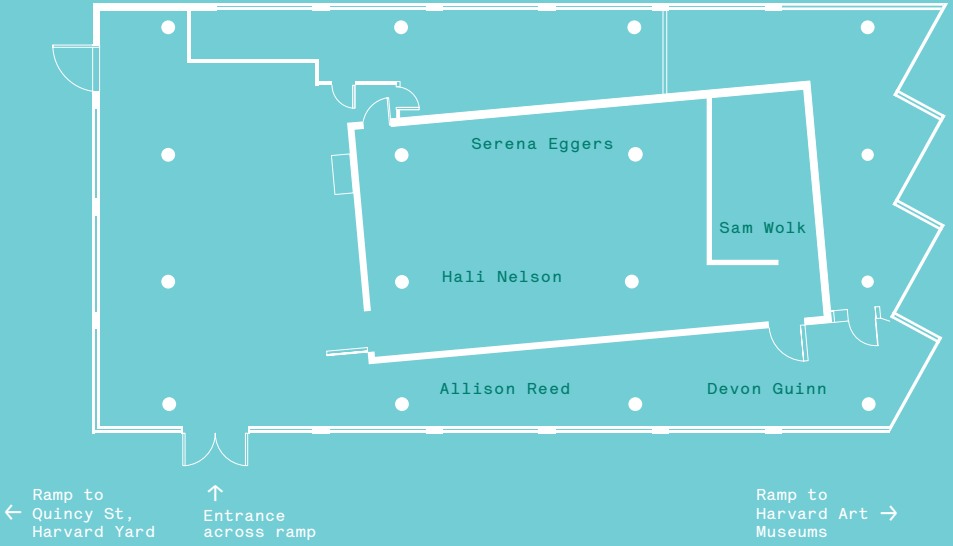
The experience of an archive is always partial. As a user taps into an archival dataflow at a terminal access point, their queries are only ever answered with prismatic refractions of the undifferentiated mass of data, structured by the archive's organizational technology. *TS//S//SI//NF//U//FOUO: AN ARCHIVE (1986-2017)*, presented here, uses steganography, natural language modeling, social network analysis, and web crawling to explore the aesthetic labor and personal residues embedded within archives and architectures of surveillance.

Get lost in the oracular labyrinth >>> Si
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The corporate and bureaucratic synthesis of S VALIANTSURF Wiki • S VPN Metadata Flow diagram • WYBUMKHTF 2010 - 03^22031 Phase 3 • Transition and Integrate ICR to Operational Hardware • Initiate User training sessions Final. I Think We're Alone Now! Are you trying to cope with information overload? Want to learn new ways to navigate the Information Super Highway? Maybe you're curious about new advances in three-dimensional computer interfaces, forensics, and geolocation techniques? If the answer to any of these is yes, make plans now to attend RAD Expo '04 and get a sneak peek at over 25 of the world's coolest new technologies!



CCVA Level 3
Sert Gallery



CCVA Level 1

