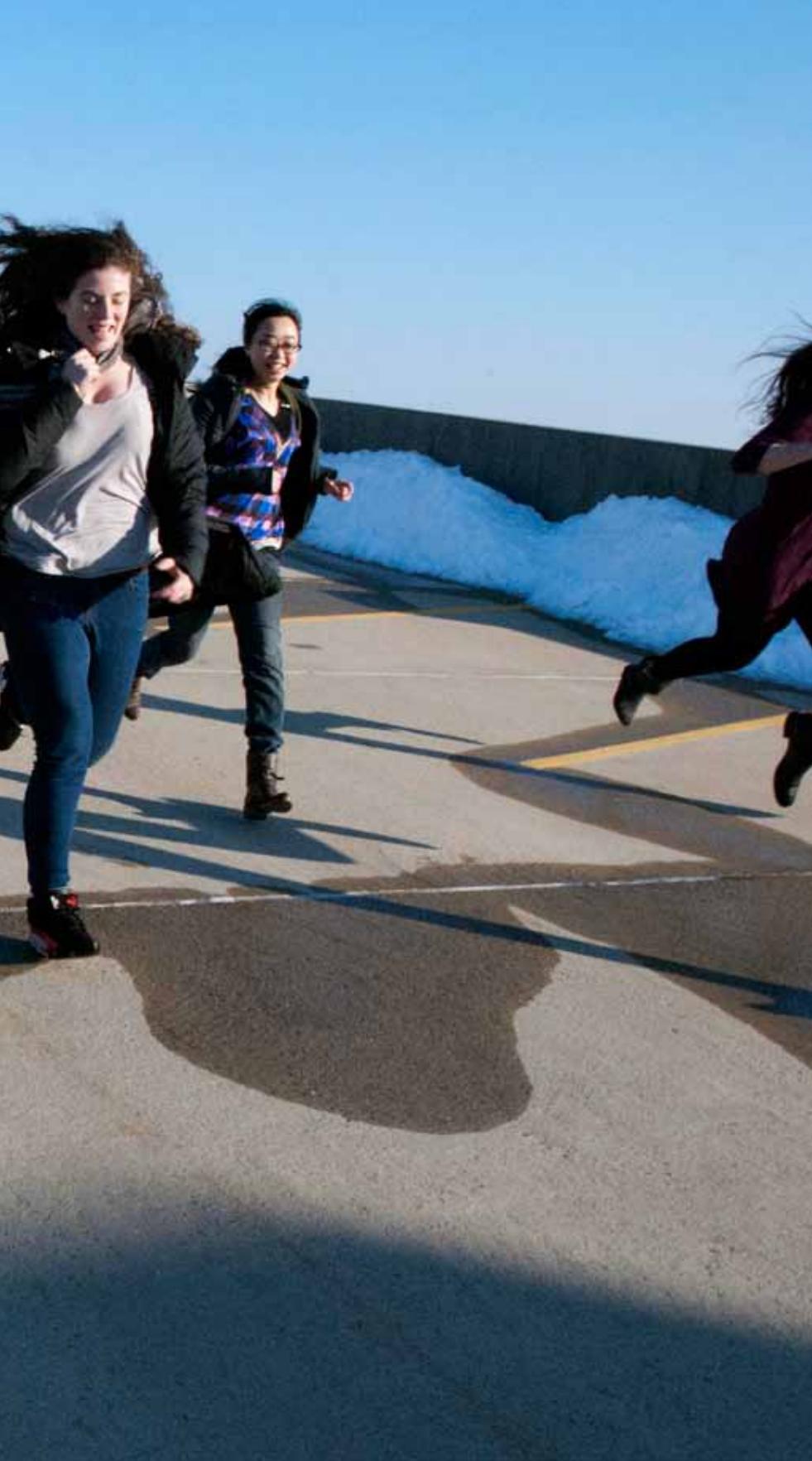




# 2011 SENIOR THESIS

Undergraduate Fine Arts  
University of Pennsylvania  
March 23-April 21





## Undergraduate Fine Arts Thesis Show 2011

University of Pennsylvania  
Charles Addams Fine Arts Gallery

**LI-HSING CHEN**  
**SIEDE COLEMAN**  
**SARAH DEKKER**  
**REBECCA DONALD**  
**FAY FUSSELL**  
**RACHEL IVANHOE**  
**JEREMY MAAS**  
**STACEY TOSELAND**  
**GREG WALL**

Exhibition open to the public March 23–April 21  
M–F 9am–5pm, Saturdays upon request

Graduation Exhibition on view May 13–16



## JULIE & MATT

**THE SENIOR SEMINAR** is a project based class that culminates in a body of work that reflects research and experimentation in a chosen medium. As advisors of this year long seminar, our focus has been to provide skills and support to foster a rich intellectual environment. The class is designed for students to work independently as artists and designers. They are challenged to take ownership over their work, the presentation of their show, and the design of their show catalogue. The text and images in this catalogue reflect the consciousness of working artists and designers. In this work, one sees the complexity of thinking, problem solving, and the ability to harness a moment in time that resides only in the made image or object. There is a refined elegance and clarity present in this work. We are very proud of this class and expect them to go on to great things. It is an end to their undergraduate education but the beginning of their life as artists, designers, and thinkers in the 21st Century. We applaud them for their hard work.



**LI-HSINGCHEN**

Taipei, Taiwan



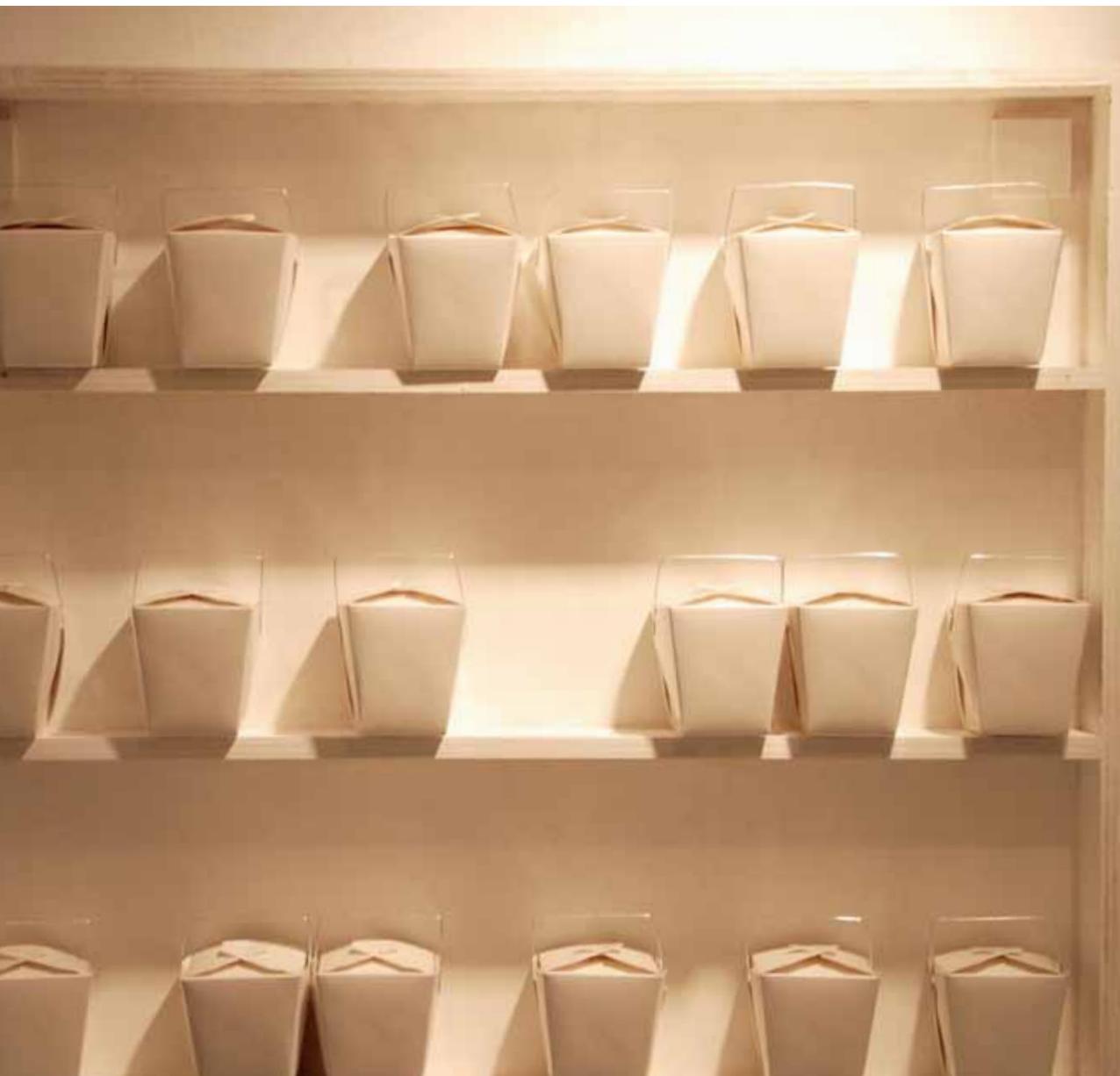
I HAVE ALWAYS BEEN INTRIGUED with culture as it reflects our social conditions and who we are as human beings. Culture determines who we are. It is the many different practices we do that eventually accumulate to help mold our thoughts and personalities. Inevitably, when we try to learn more about our fellow beings, we first turn to culture. But is culture just a set of things we do? Is going through these lists the only way we can learn culture?

As a person that has lived across many countries, the difference between nations is even more prominent to me, especially that between the West and East. Over time, I have always been asked questions on certain cultural practices of the East, such as how we celebrate the New Year, etc. and my answers have always been a list of to-dos. And I am always left with a sense of dissatisfaction with these answers. It seems too mechanical and insufficient to define a culture in this manner. Why do we never try to convey the spirit and emotions that we felt during these practices? "We go to shrines to pay respect to our gods." This sentence by itself is not enough to explain the magnificence of my culture. The feelings of peace and happiness are shared across nations even if the practices themselves are different. Culture should be more of an experience and not a list of practices. It should be more of a transcendental experience that can be shared even if one is not familiar with a specific culture. I seek to recreate this spiritual atmosphere drawing images from my own cultural background to create a new spiritual, sacred set where anyone from any culture can experience a sense of wonder and awe while immersed in it.

Culture is beautiful and unique and we ought to learn about the many different ones out there but we should also realize that culture is more than just something we do. It is an experience.

**MANDALA MADNESS**

*enamel on Sintra  
installation piece  
fall 2010*



TAKE-OUT  
spray paint, boxes  
installation piece  
fall 2010



**SARAHDEKKER**

Philadelphia, PA

...the joy which  
...ids; one  
...under God,  
...sible, with  
...and justice

...sures  
...entific  
...hands,  
...under God,  
...indivisible.

...erty and justice  
...DL



# REBECCADONALD

Falmouth, MA





**FAYFUSSELL**

*Merchantville, NJ*



**TRAIL OF TEARS**

*white stoneware clay, decals, gel transfer  
11 tiles, 7.5" x 7.5"  
fall 2010*



**ESSAYS ARE BORN FROM COMPARTMENTS** in the mind that are impregnated with thoughts and opinions that make them come alive. These thoughts have been taken from experiences, memories, and criticisms, some good, some bad, and some that would rather be forgotten. In *Air Guitar*, Dave Hickey relates many memories and experiences that jarred my own recollections, especially in his love for music, namely jazz. In taking writings from the book, I interpreted the essence of *Air Guitar* through clay and what I felt was transpiring in Hickey's life and mind in a concrete form—music pieces flowing in or out from the body of the guitar while at the same time offering mosaic shards as pieces representing the thirty-two essays. As a clay artist, I saw the opportunity to translate small portions of his written images using clay, paper, and underglazes into tangible objects as representations of the writer's opinions. I have been selective about which essays I chose to respond to and to which parts within the essays were worthy of my attention. By selecting these bits I have presented related information but with my emphases. The artist must feel some empathy with the writer to arrive at a satisfactory expression that meets somewhere between the writer's meaning and artist's interpretation, although it is impossible to express all the thoughts from the writer's imagination.

**REVOLUTION IN AMERICA**  
white stoneware clay, decals  
12" X 12"  
fall 2010

# RACHELIVANHOE

*Greenwich, CT*

