Hues Of Isolation
2021 Senior Thesis Art Exhibition
Frederick R. Weisman Museum, Malibu, California.

A few things to know before your visit:

- Upon arrival, please check in with the museum attendant to verify your entry times.
- Masks must be worn at all times while inside the museum.
- Please maintain 6 feet of social distancing while moving about the galleries.
  - Please exit through the back doors of the museum through the Ahmanson Atrium Doors.
  - Museum staff will be here to answer any questions you may have during your visit!

Enjoy the show!
Unprecedented

Vulnerability

Anne Marrie Butcher

Carlson Vandermade

Emily Knight

Emergence

Emily K. Morgan is a multimedia artist and filmmaker based in pittsburg, california. she was born in 1969 in southern california. she received her bfa in animation with a minor in english from berkeley. she received her mfa in experimental film and video from the university of california, los angeles. she currently lives and works in los angeles and southern california. her work has been shown at the venice biennale, the venice art biennale, the venice international film festival, and the venice art biennale. her work has been featured in numerous publications, including the new york times, the wall street journal, and the los angeles times. her work has been exhibited at the venice art biennale, the venice art biennale, and the venice art biennale. her work has been purchased by numerous museums and collectors. her work has been included in numerous books, including the venice biennale catalogue, the venice art biennale catalogue, and the venice art biennale catalogue. her work has been featured at the venice art biennale, the venice art biennale, and the venice art biennale. her work has been purchased by numerous museums and collectors. her work has been included in numerous books, including the venice biennale catalogue, the venice art biennale catalogue, and the venice art biennale catalogue. her work has been featured at the venice art biennale, the venice art biennale, and the venice art biennale. her work has been purchased by numerous museums and collectors. her work has been included in numerous books, including the venice biennale catalogue, the venice art biennale catalogue, and the venice art biennale catalogue. her work has been featured at the venice art biennale, the venice art biennale, and the venice art biennale.
I built these structures focused on creating forms that are both intricate and biomorphic, inspired by the landscape around me and the complex relationship between our virtual and in-person worlds.

The unprecedented impact of Covid-19 on all of our lives quickly changed how we interact with our virtual and in-person worlds and has propelled the pixelation of our real lives in ways we do not yet understand.

After experiencing multiple shutdowns and quarantines, we’ve all become familiar with the transition from a world in-person to a digital one and back again. I hope that this group of work can start a conversation identifying the intersection between our virtual and in-person realities during a 21st-century pandemic that is rapidly changing how we view and interact with ourselves on a daily basis.

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**Untitled**

Ceramics

1x3"

2021

**Untitled**

Ceramics

1x2'

2021

**Untitled**

Ceramics

6"x12"

2021

**Untitled**

Ceramics

4"x10"

2021
Vulnerability

I am interested in the concepts of being on edge and visibility, but also in ways to process and understand my thoughts, feelings, and experiences. For when my work is to have a connection to self, I am going through at that point in time my worldframes in each of self-reflection, open-mindedness, avoidance, and judgment in a paradoxical, visual-medial observed sensory, the ugly, and colored fringes. This is a method of the self’s vulnerability and an interest in a state of open-mindedness and imagination. My pieces also focus on the representation of vulnerability specifically with the topics of mental health, which is shown throughout abstract and fluid materials. These images and performative forms translate to being vulnerable and relates to the constant flux of thoughts and visual experiences. For me, being in vulnerable states can be a new form and there will always be time of openness and openness as well as an intimate, open-endedness. My most recent piece challenged my view of seeing my life’s moment and others but a result of being open to myself and myself and expressing what I see. I see that being open and vulnerable to others and, in others, we can create more welcoming space that values being open mental health. I like to think that until one’s well-being becomes easier to talk about, in turn, people will feel it more with one another and less judgmental. Through learning how to live and to be patient with oneself, it becomes easier to live and be compassionate towards one another.
Carson Vandermade

Sentiment

This body of work is a documentation survey of my time spent in the studio over the past few months. When I enter my studio space, I think of my time as intentionally recorded on the marks on my pieces of art. And when I look at my finished pieces, I recognize the amount of time that I spent with the piece as a summation of marks that took a fraction of time to make. My art is evidence that I existed and produced, as well as an artifact for where I was when I was making the work.

I think that the process of consuming and producing, whether intentionally or not, life is natural and inevitable no matter what a person is doing. Even in the most passive, un-intentional, and idle times of my day, there is evidence, no matter how hard to track, that I am living. Even when I sleep, I am consumed by way of digesting and breathing, and I am producing by way of secreting oils and dreaming. My paintings on wood boards are an attempt to focus on this inevitability that humans will leave a mark while they live.

While working on this body of work, a narrative also began to emerge surrounding my relationship with the manufactured world. A question that is important to me is: “How is sentiment produced? And how does time spent with an object change a person’s relationship with it?” I am a very sentimental person when it comes to my things, I do not have many things, but the tokens I choose to carry around with me become very important to me because we have lived a part of my life together. Both my paintings and my sculptural work investigates this phenomenon. By re-contextualizing mass-produced objects like bedheads and nyloons, they have a significance separate from their intended purpose and separate from their many identical counterparts.

Whether my work is approached as objects symbolizing a human’s tendency to consume and produce or approached as objects investigating the building of sentiment, they will always be artificats made unique by a concerned agency on behalf of myself. Before these objects were blank and now after time has been spent in their company, they have meaning.
Ali Mullin

Intimacy

Beginning this final year of college, I was sure of myself and what I thought I wanted. I thought I was loved by the people around me. I felt known and loved by myself. I felt I had a lot of internal confusion and frustration throughout my life, always wondering why I feel the way I do. I lack the feeling for others I believe I should. Over the past year, I have, however, learned much of that confusion by finally allowing myself to feel free, to love deeply, and to communicate clearly. But with love comes fear. With truth comes heartbreak. Making art is like falling in love for me. I base myself in the process of creating something beautiful. Focus and attention for my surroundings disappear as I center in on the moment right in front of me, something which started as nothing and becomes everything.

My artistic journey this year emerged in a world of pure tributes. Painting with oil, I covered my canvases in clouds of color and figure filled with memory. The act of painting itself was a form of processing and of documenting the moments and images I held closest to my heart. The main objective of all my art and in my life is to convey authenticity. The three of paintings included in this thesis exhibition reflect exactly that: the authentic atmosphere of life with my own best friends and the other euphoria I experienced during the first semester of my first year of college. I wouldn’t change a single thing about those months during the fall because life only moves forward in the lessons of the past. You can’t predict the future or the actions of others, you can’t control anything besides yourself. Nothing has taught me more about myself and about relationships that my artistic process and the way in which it is so intricately tied to my personal relationships.

Presently, my art is more about processing immediate emotions and feelings rather than committing to rendering specific scenes reminiscence of a particular moment in time or accumulation of multiple moments. The abstract marker and watercolor pieces which have overrun my current practices are the signs of my mind working through the seemingly limitless thoughts I feel fighting constantly for space in my head at any given moment. Each work is made in one sitting, the process typically consists of journaling page after page before translating these thoughts and feelings into a less explicit form of expression through linework and color play. Organic forms repeat themselves and I noticed I felt and seemed content in the repetition of the various compositions which emerge from my hand. There is never a plan here, just the rearrangement of the surface, color, how the forms fill the sketchbook page, and the texture of the linework is only realized in the moment of the markmaking.

RIGHTSIDE
Oil on Canvas
14x14
2021

Forthcoming Occasions
Oil on Canvas
14x14
2021

An Impromptu Diary
Marker on Paper
10x15
2021
The art I create, and even more specifically this collection is fueled by the generation I was born into. Having started life in 1999 I know how reality shifted entirely in my first years. I am deeply affected by the internet. I lived a childhood without it, an adolescence testing, and am now in adulthood beginning to understand it. The brand-new entirely different society has made me understand the answers to the questions I pose. Knowing that my work, well known or not, will exist beyond myself makes me think a lot harder about how it represents me and what it has to say. Going through all four years of college, arguably the time in one’s life with the most political growth, I saw a government be taken over by a type of evil that many could not predict. I am coming face to face with the extent of violence against women in this country. At the beginning of my life not only the Internet changed but the general air of safety in this country. I grew up the first in a fully post 9/11 life. I live in the aftermath where ideas of conspiracy and prejudiced violence grow like a fungus. The gravitas of a man with so many sexual assault allegations being able to reach the highest level of office was both caused by and caused the rampant epidemic of violence against women happening currently. I want to portray that violence but from a feminine perspective. I hate the terms victim and survivor, those words are dependent on the perpetrator. You cannot use them without admitting that there was one. Women who experience these atrocities have to deal with a label that never separates them from acting out of their control. I use common associations of femininity to display what it is like to be a woman and to experience femininity. Femininity is constantly attributed to weakness or less than. I am investigating the realities of being a woman against the violence of the January 6th insurrection. Looking deeply into the dichotomy between a rough and violent world and the femininity it often takes down with it I am on my way to a lifelong journey of discovering what femininity means to me living in this world.
In my series Memory, distortion is used as a way to translate my past.
When I think of my past, my memories are not always exactly clear, and often
talked to how I want to remember them.
It is safe to say that our memories are a form of our own truth.

There’s a famous quote that says “It’s not about what happened, or what they said, but
rather how they made you feel.”

This same quote translates to how I process my memories.
I think in color, and remember in color.

What I remember is mostly blurred, but the feeling of the moment and the colors that
surrounded me forever live in my mind.

Memories is a visual representation of the small snippets of life that live in the back of
my head.


Small little snapshots of things that meant so much to me—placed in a still life
setting, blurred because they are now just a figure of my imagination. A blurred
memory from my past.

Each photograph was taken in-camera, with little to no distortion in photoshop.