


EIDOLON



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Kathryn Cargill

Joelle Cicak

Micah Corso-Phinney

Jess Fleisch

Jana Ismail

Lucas Kang

Yuan Lin

Chrysanthe Maggidis

Stephan Sieg

Samantha Siegfried

Peter Stefanowicz

Libin Wang

Lizzie Wilford

April 29 – May 21, 2016

The Trout Gallery, The ART MUSEUM of Dickinson College

Eidolon; ei·do·lon *n.* 1. An unreal image; phantom; apparition 2. An ideal

Webster's College Dictionary

Both meanings of Eidolon are apropos to the work of these young artists. Narrative is not only found in a linear mode, but common to all the art is an awareness, presence, and molding of the past. Buried within each piece are particular histories of material, process, and imagery that unfold slowly, and yield echoes of previous states. There is certainly a sense of something apparitional, for the pieces have life, but live in a world of their own, and as one looks more closely, what is first read as definitive tends to dissipate into things less definable. In veiled figures, in translucent layerings, in the re-purposing of stuff, in the filtering through memory, through changing light, meticulously observed color, recalled sounds—all evoke and bear traces of their own past.

There is a very gentle ownership of all these materials here, as if many of them have just been persuaded to exist together for a short time and then move on. Much of the work is also involved in contemplative self-examination, punctuated with exclamations, before returning to a quieter internal state.

As an artist, there is always the feeling that what one produces is an alternate version of ourselves—sometimes idealized, but sometimes (or perhaps more often), it is presented as a question. It can certainly be like dealing with a strangely living entity, which engages in a conversation with the artist, and hopefully does so with the viewer as well.

I want to extend real thanks to all the members of the Art & Art History Department for their tireless help in working with the students: Anthony Cervino, Barbara Diduk, Andy Bale (who also documented the work for the catalogue), and particularly Todd Arsenault, whose mentoring in the fall set this all in motion. Ren Wei, Elizabeth Lee, Lisa Dorrill, and Melinda Schlitt brought their grasp of historical and contemporary perspectives to me as well as the students. Thanks go to: Thomas Wharton, our 2016 Sylvia Smith Artist-in-Residence, for his articulate critiques; Brooke Wiley, James Krabel, and Jen Kniesch for their guidance of the students; our Post-Bac resident Carley Zarzeka; Department Coordinator Tracy Heyman; The Trout Gallery Administrative Assistant Stephanie Keifer; Gallery Director Phillip Earenfight for catalogue funding; and Neil Mills for his good nature and catalogue design. Special appreciation goes to James Bowman, Gallery Registrar, and the true designer of the exhibition. And greatest thanks to the students, for trusting me, and occasionally listening.

Ward Davenny
Professor of Art
April 2016



Kathryn CARGILL

My work deals with finding abstract forms within naturalistic representation of form. I'm interested in drawing attention to the beautiful in the mundane, existing in things we may not examine closely. The current work depicts the figure draped in heavy cloth in a portrait-like style. Materials can obscure as well as define the figure, making the form challenging to read or understand, and can open up a simple subject matter to multiple readings. I hope to evoke a sense of mystery in the work, offering an anonymous figure in a shadowed and anonymous environment.

I am not only interested in the formal, abstract aspects of the subject matter but also the psychological aspects of a figure in hiding. These figures resonate with me in their mysterious, concealed presence and their insular, intimate way with the fabric, as if using it to conceal themselves from the world.

Charcoal on paper, my medium of choice, is one of the most basic forms of art making, historically used for sketching before painting. It's the most flexible way to create art, because one can do it anywhere, making it conducive for drawing from life, getting quick impressions, or complete drawings. It's a natural medium used in every part of the artistic process.

Other artists influence my work in an organic, nonspecific way. I never think of a specific artist as I work, but rather realize later the connections to artists and works to which I am attracted. Caravaggio's use of chiaroscuro, as well as the dark, atmospheric space in Rembrandt's portraits are some influences I see in my work.



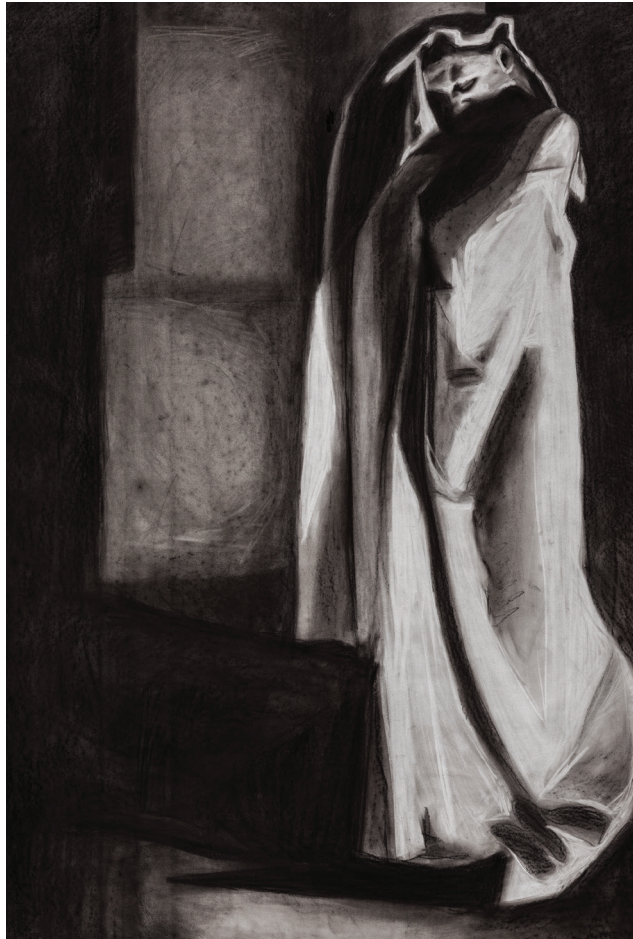
Collapse, 2016, charcoal on paper, 52 x 41 in.



Void, 2016, charcoal on paper, 42 x 60 in.



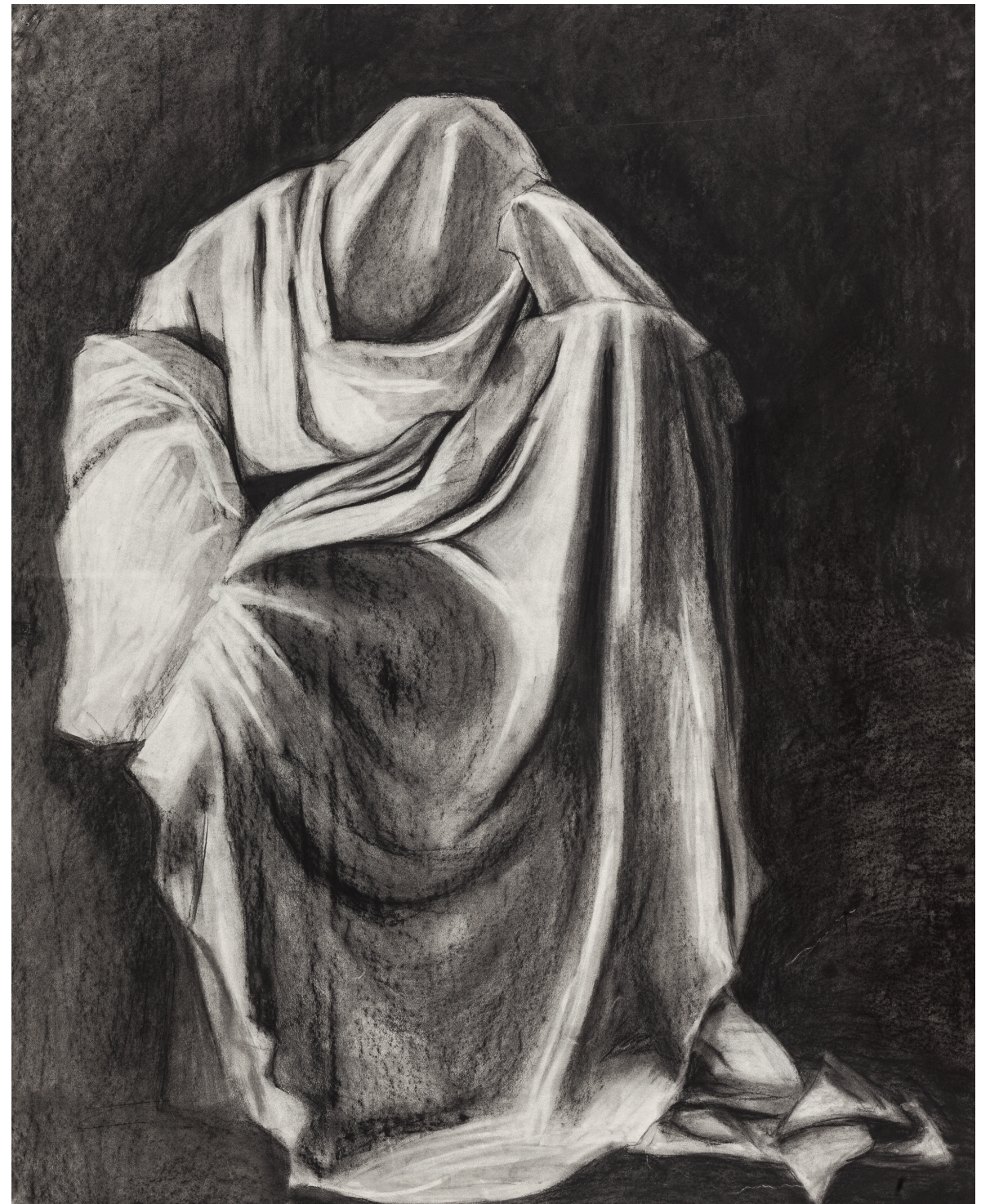
Smother, 2016, charcoal on paper, 28 x 40 in.



Lost, 2016, charcoal on paper, 70 x 42 in.



Phantom, 2016, charcoal on paper, 48 x 35 in.



Yield, 2016, charcoal on paper, 52 x 41 in.

Joelle CIIAK

The following artist statement is written in the style of an invocation of the muses, a device used in Classical epic poetry.

Oh powerful Athena, guide my hand. Show me the curves and the twists and the turns of those ancient tales, when the world was new, and when beasts and gods walked beside mortal men. Let myth carry this body of work, driven by both modern art and ancient text. Give me a world where untamable animals lurk and linger, where traditional myths burst forth new reaction and interpretation. May they continually change as they churn and fuse with shadowed memory and current realities. It is a world that is older than you or I could ever guess, but as new as the new thoughts that enter your mind as you travel through it. As with Ovid's *Metamorphoses*, let it allow you to live within the paper and clay, if only for a little while, and stay with you when you have to leave.



Untitled, 2016, bisqueware, each approximately 1 x 4 in.



Linger, 2015, graphite on paper, 38 x 25 in.



I could not catch him, 2015,
acrylic transfer, India ink, and
color pencil on paper, 12 x 18 in.
(together)

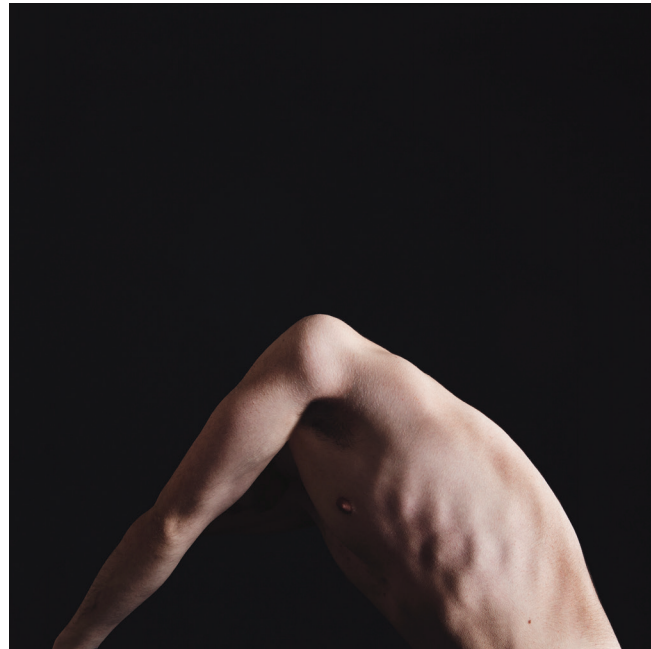


Volo Tangere,
2016, graphite on
paper, 40 x 30 in.

Micah CORSO-PHINNEY

In photography, I work with the human figure, trying to understand and challenge the interaction and relationship created between the figure and the camera. The human body can be expressive, emotional, and relatable but can also be an object to be manipulated, which I feel is best served when working with self-portraiture. The narrative of the photo often evolves over the course of the shoot, and use of artificial, directional light allows me to alter that narrative before moving into post-processing software. An important step in my process comes in this post-production work on the photos. Digital manipulation allows me to enhance my aesthetic reading of the photo based on my concept and understanding of the image. For me, the idea of creative freedom in post production came from a fascination with photo manipulators who create "unrealistic" images that look as if no manipulation was done.

My interests arose from the exploration of technology, design, and fashion. The restrictions and limitations of fashion photography are something I work both with and against. The idea of a constant ambiguous fluidity between what is considered commercial and fashion and art is challenged in my work.



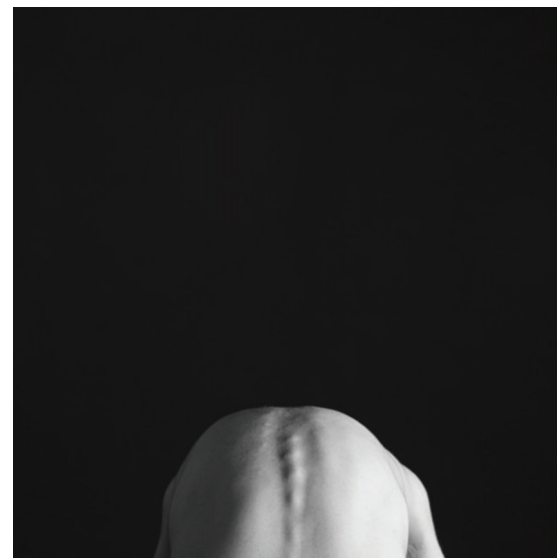
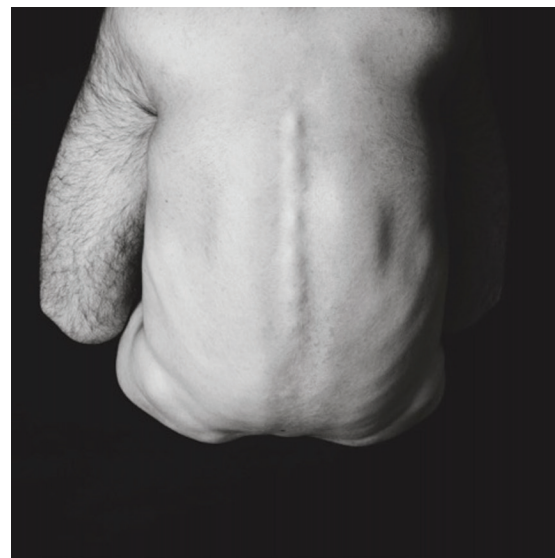
Top: *L'Ala*, 2016, pigment print, 12 x 12 in.
Bottom: *Free Speech*, 2016, pigment print, 12 x 18 in.



internal.external, 2016,
pigment print, 18 x 12 in.



Far Left: *Anonymous*, 2016, pigment print, 18 x 12 in.
Left: *Blossom*, 2016, pigment print, 18 x 12 in.
Bottom: *CO2*, 2016, pigment print, 12 x 18 in.



Top: *L'Arte Nascosta*, 2016, pigment print, 12 x 18 in.
Bottom Left: *Nocturnal*, 2016, pigment print, 12 x 12 in.
Bottom Right: *Luna Calante*, 2016, digitally printed photo, 12 x 12 in.

Jess FLEISCH

My work is about taking things to the edge of chaos by layering and combining materials. Using drawing, painting, collage, 3D, and photography, I attempt to understand my own perceptions and contradictions. Because my work is mostly process driven, I am continuously forced to trust that my judgment is good. Every decision within my process is a validation that despite personal chaos and confusion, I am able to develop an acceptance that is then revealed through the finalized work of art.

"Do I contradict myself?
Very well then I contradict myself,
(I am large, I contain multitudes.)"

From: *Song of Myself* by Walt Whitman



You shall listen to all sides and filter them from your self,
2016, clay, 4 1/2 x 10 x 12 in.



and plunged your tongue to my bare-stript heart,
2016, clay, 7 x 12 x 22 in.



Battles are lost in the same spirit in which they are won, 2015, pigment print, 12 x 18 in.



The smoke of my own breath (Echoes, ripples, buzz'd whispers, love-root, silk-thread, crotch, and vine), 2015, acrylic paint on textured wood panel, 20 1/2 x 21 1/4 in.



Voices of cycles of preparation and accretion, 2016, pigment print, 12 x 18 in.



Deluding my confusion with the calm, 2015, acrylic paint on textured wood panel, 12 x 18 in.

Jana ISMAIL

Throughout my life, I have occupied a median position between opposing forces. I am biracial, with a white, Catholic, American mother and an Arab, Muslim, Lebanese father, but I identify with both my American and my Lebanese roots. I grew up on the outer part of Nashville, situated midway between the urban center of the city and the onset of rural countryside. My mother's side of the family is highly creative and artistic, while my father's side gravitates to the logical and rational avenues of math and science; I identify with both. Having been diagnosed with both ADD and OCD, my mind moves rapidly, imaginatively creating patterns and connections between ideas, while my hand tends to express the content of my imagination in a careful, conscientious manner. These oppositional natures that have defined my life have influenced the way I perceive humanity and the world—the way that people exist and interact with other people and places. I am idealist and realist, optimist and cynic, lofty and pragmatic at once.

My work demonstrates an effort to confront contending forces that have driven me to places of darkness, indirection, guilt, failure, and loss by unifying or diffusing them. It signifies an impassioned belief in the resilience of the mind, body, and spirit to confront the struggle within—to dig in to the complexities, the conflict, the ambiguity—and to resolve it.

My paintings reflect an intermediary position or a state of flux. Like a memory or dream, they simultaneously capture an impression of reality and exist in a space beyond reality. They are impalpable and visceral at once. Although my paintings are evocative of memories or dreams, they do not depict specific experiences of mine. Rather, I begin a painting without a clear idea of where I want it to go, and the character of the memory or dream emerges through my process. Each layer of paint functions like a layer of memory as it documents my actions in the studio. As I build layers, the paintings take on a memory of their own, representing a physical manifestation of the abstract interior spaces of the imagination.

The paintings vary in aspects such as structure, size, and color palette, but because I utilize an intuitive, nonlinear studio practice—working on multiple works at once, setting works aside, and continuing to transform old ones as I simultaneously begin new ones—they build and function as a unit. They contain a synthesis of experience, both within individual works and

across the body of works. The viewer should be aware of this idea of synthesis when looking at my work—the final works are a product of time elapsing, and there is a painted history built beneath and across the surfaces. Meaning relies not just on the formal qualities of light, color, form, and structure within but also across works—across the literal and figurative divisions and connections.

I intend for the work to be viewed experientially, acting as an extension to my studio practice, ultimately, the paintings themselves are intermediary agents—mediators of my imagination and the viewer's.



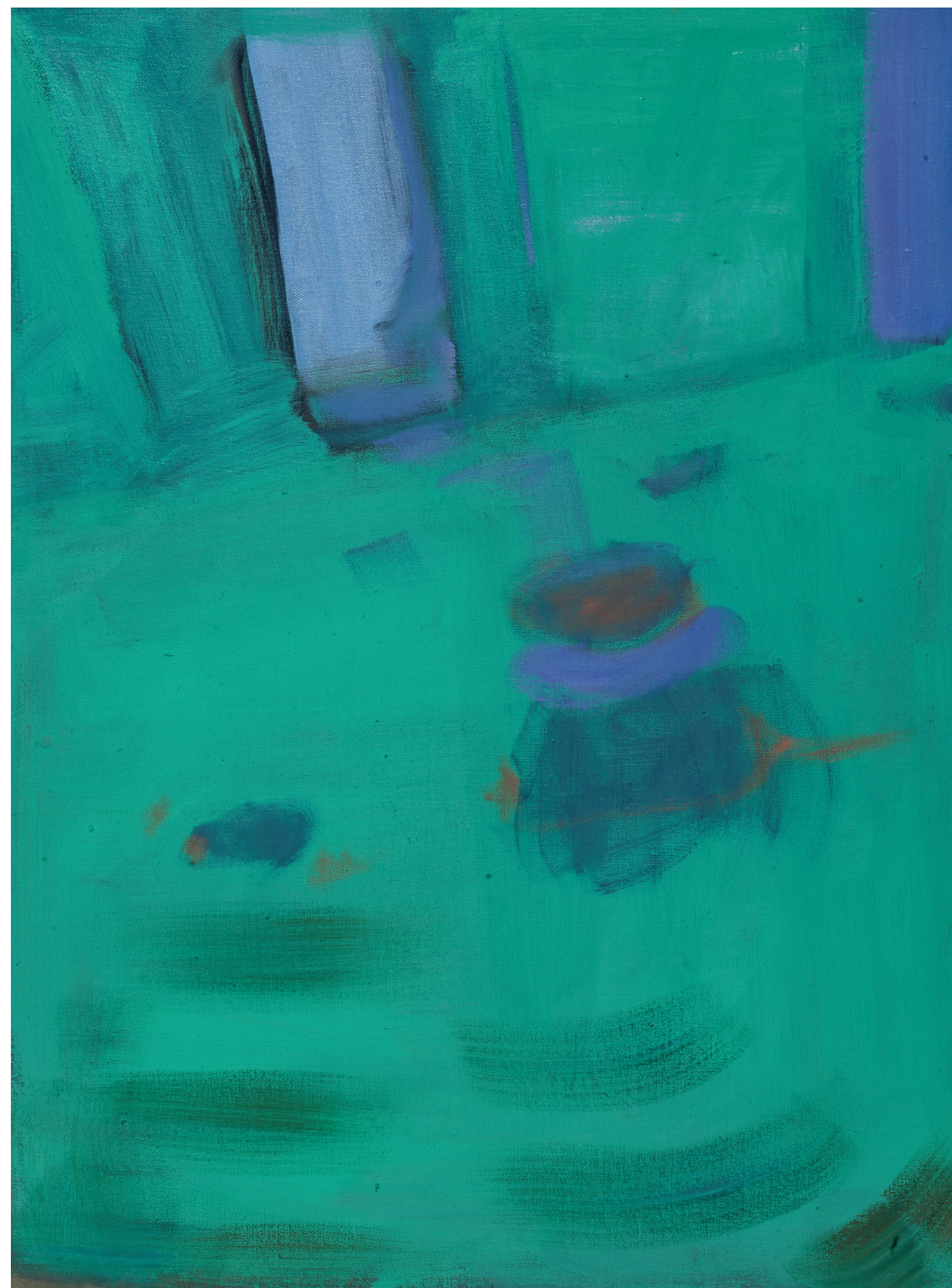
Absent Mindings (Shires Dreaming Wine), 2016, oil on canvas, 30 x 24 in.



Collecting, Retrospecting (Influx), 2016, oil on canvas, 55 x 43 in.



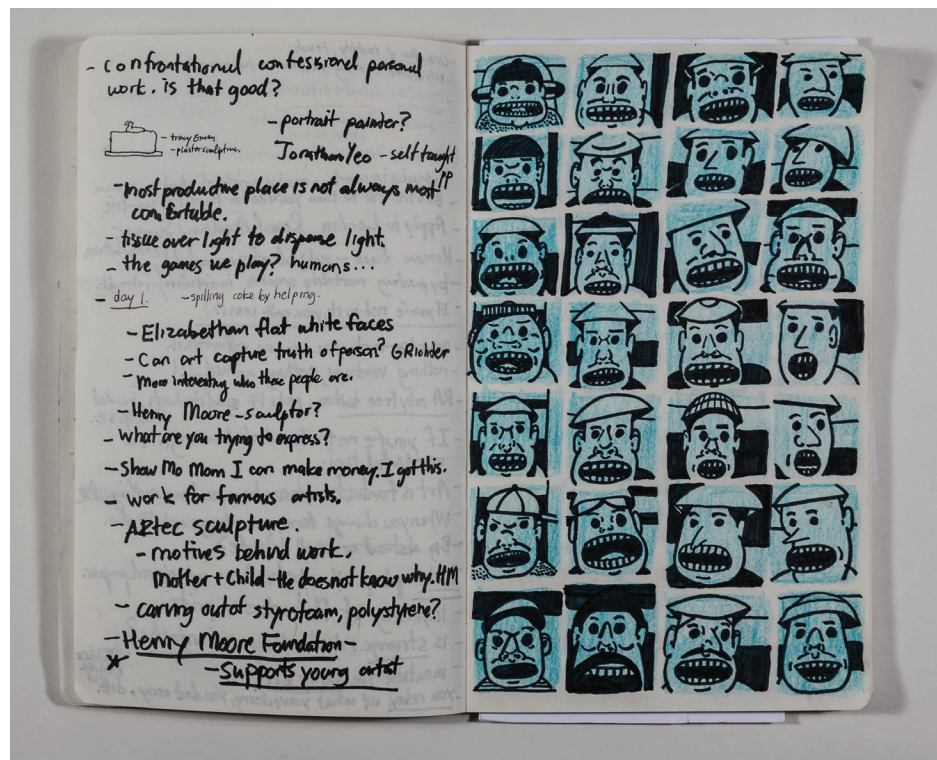
Left: *Filterings (A Gazing Out From Far Away, Alone)*, 2016, oil on canvas, 18 x 24 in.
Top: *Reverie (Had I Been Awake)*, 2016, oil on canvas, 32 x 26 in.



Change: *Flashbulb (Inquisitive of Air)*, 2016, oil on canvas, 24 x 18 in.

Lucas KANG

A great deal of human interaction is absorbed and processed subconsciously. My work aims to communicate these aspects of human interaction and explore why certain experiences seem more significant and impactful. In today's society, there are endless options for communication, and these create different levels of connection with others, often within ambiguous environments. We all have to sift through the formal and the intimate, the obvious and ambiguous, desire and hate. I explore these dichotomies by creating work that can be interpreted through multiple filters. Because the work is not always derived from any physical imagery, I believe it can be relatable and understandable on a more subconscious level. Though I struggle with paint, it is integral to this exploration because of how physical, direct, and malleable it can be. Additionally, paint can remain as intense as the time it was mixed or it can swiftly be blended and covered up. It can remain constant and yet change on a whim, and like human interactions, remain obvious and yet uncertain.



Untitled, 2015, mixed media on paper, 8 x 11 in.



Thinking About Doing It, 2015, oil on canvas, 36 x 36 in.



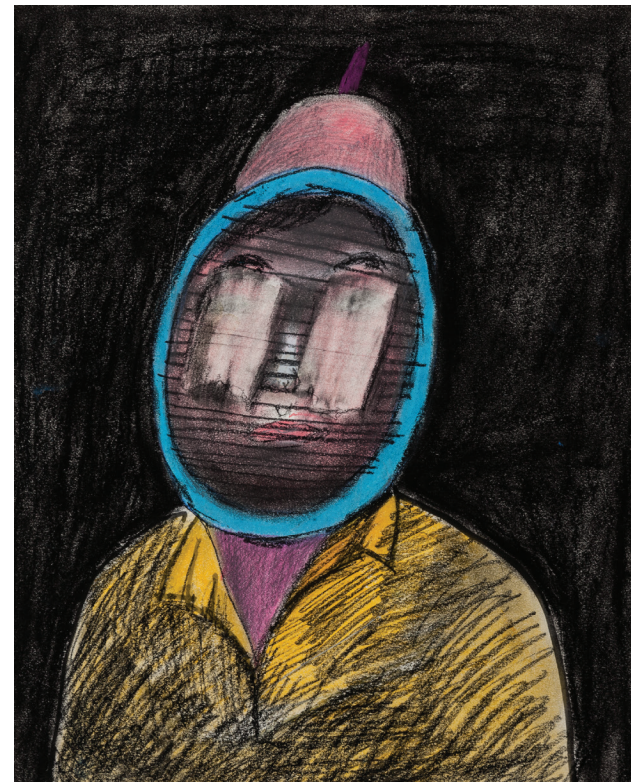
Keep It Together, 2015, oil on canvas, 24 x 30 in.



Left: *Hold It In*, 2015, oil on canvas, 24 x 24 in.
Bottom Left: *Blurring Blue Circle*, 2015, pastel and charcoal on paper, 13 x 11 in.
Bottom Right: *Blue Gas*, 2015, pastel and charcoal on paper, 13 x 11 in.



Watch It, 2015, pastel and charcoal on paper, 18 x 24 in.



Yuan LIN

My sound collection started in the summer of 2014, when I realized that the development of my hometown, Shanghai, seemed to be washing out the local culture by internationalization. Since then, I have been using voice recorders and cell phones to record fragments of my own daily life, initially as a source of memory. Later, I also started recording sounds from my life at Dickinson. Among my collection of 500 recordings, there are bus announcements in Shanghai dialect, a bubble tea machine in Chicago's Chinatown, a jet engine at the Toronto airport, a paint roller running on the theatre floor, and a bell striking one o'clock inside of a church tower.

Hearing the sounds that recall memories of specific locations and times, I have come to realize that the recordings are not only the evidence of my presence, but they also suggest how lives could be lived in other ways. Constantly switching lives between China and the United States, I am also aware of the simultaneous quality of happenings around the world. The idea of simultaneity inspired me to do a split-screen piece, where I put my dual life on either side of one screen. Sometimes the two videos sync as the center line gets less recognizable, and the next moment they grow into utterly different images. This occasional shift between assimilation and distinction is a symbol of my experience as an international student.

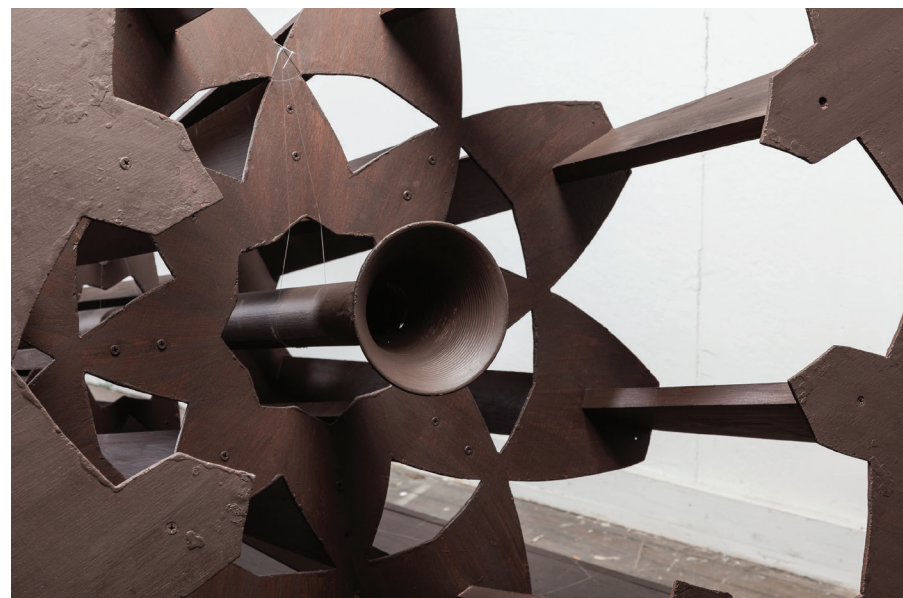
In this exhibition, many of the recordings are related to human labor, and I would expect the viewers to participate in my work in a physically engaging manner, too. For example, viewers kneel down to hear the sound of me sanding, chiseling, and painting the wood through a tube inside a wooden megaphone structure. By using such sounds, I am paying homage to the similarly tedious labor that was put into the construction of the dome of the Florence Cathedral, from which I derived the form of my piece.

I sat through a friend's piano practice session one day and drew her moving hands at various moments of the piano piece. With the imagery of hands stacked up, I created videos based on my past recordings. The videos are projected onto the walls, the ceiling, and the floor so that viewers are immersed in a fusion of aural and visual elements. I also

experimented with virtual identities in the audio piece where I manipulated my voice and used computer voices from Google Translate to read out my own thoughts. By distorting the sound, I exposed thoughts that I would usually feel too shy and afraid to tell.



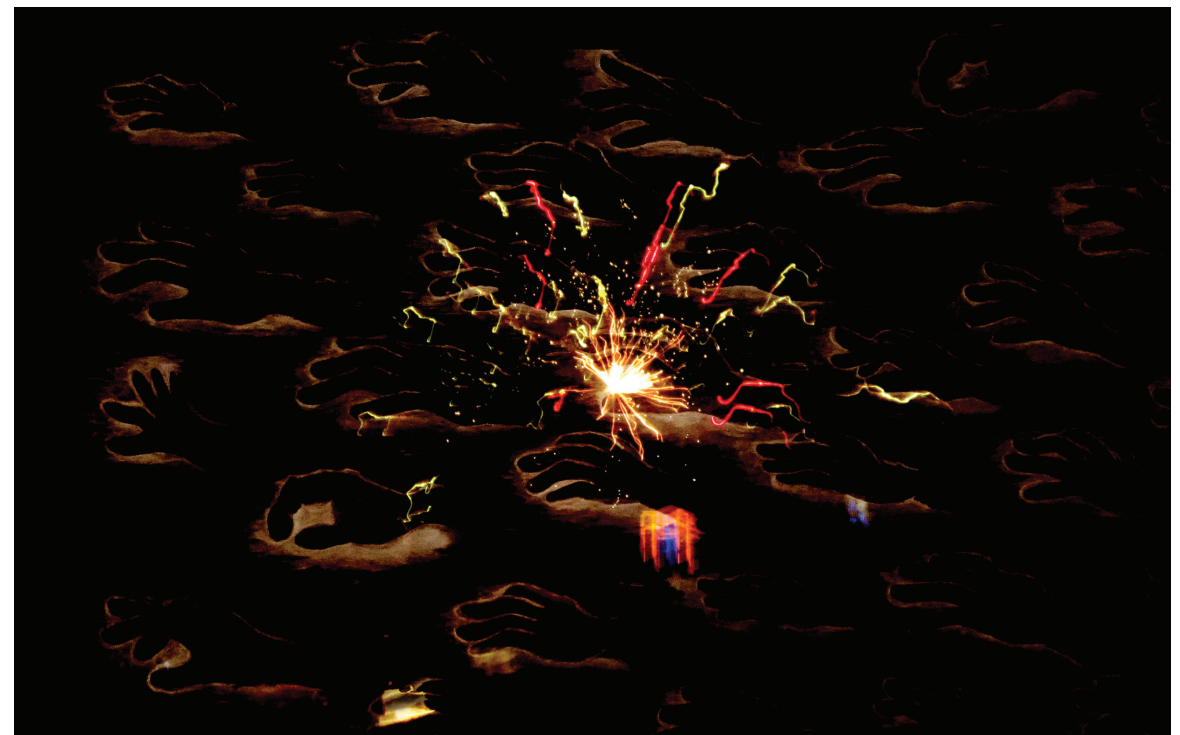
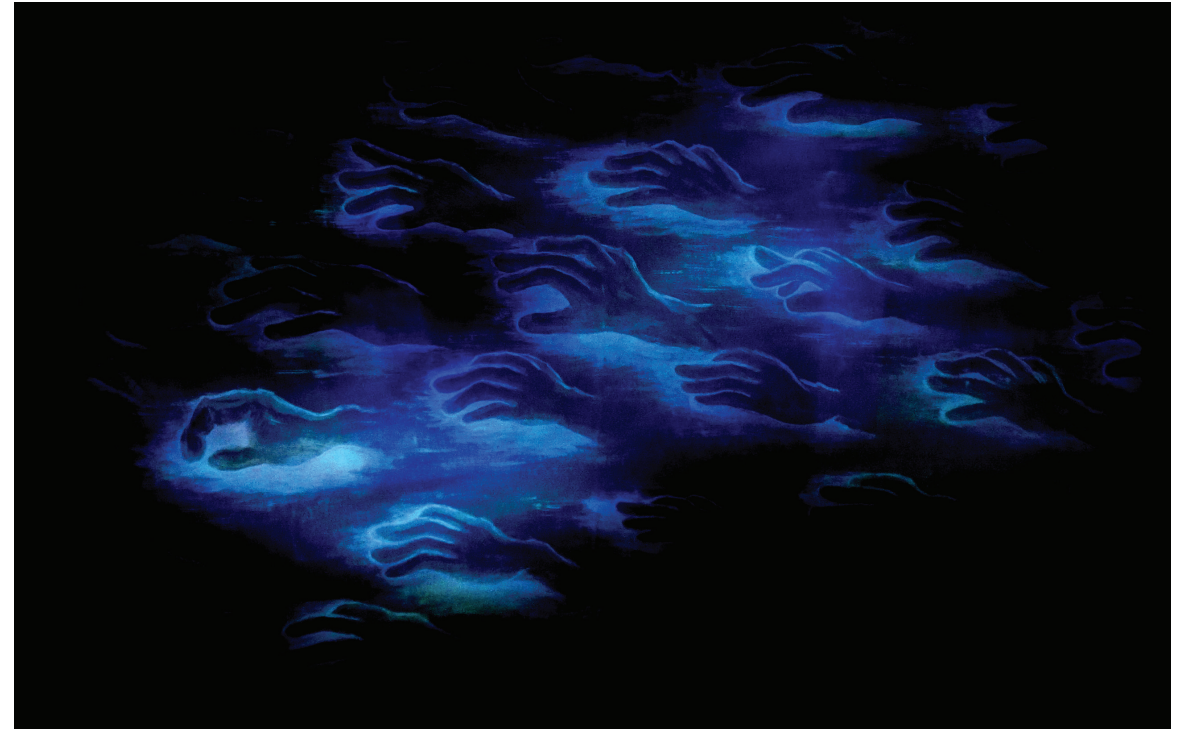
Labor (detail 1), 2016, wood, paint, found objects with sound, 37 x 37 x 84 in.



Top: *Labor*, 2016, wood, paint, found objects with sound, 37 x 37 x 84 in.
Bottom: *Labor (detail 2)*, 2016, wood, paint, found objects with sound, 37 x 37 x 84 in.



Liminal, 2016, video projection on suitcase, 8 x 14 x 20 in.



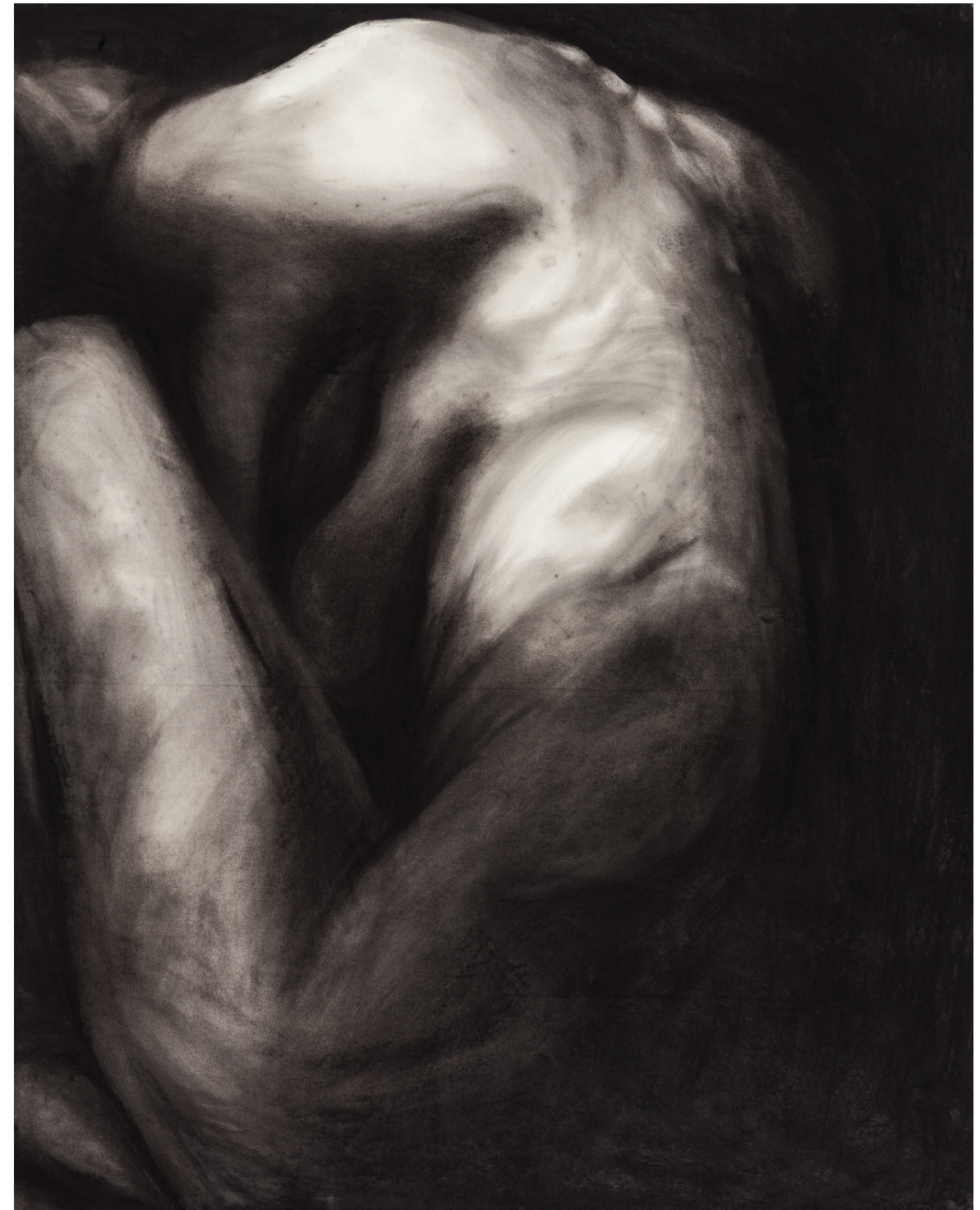
Wait, 2016, digital stills from video *Wait*

CHRYSANTHE MAGGIDIS

These drawings focus on the human figure through phases of gesture. I create a narrative based on physical language—the expansion and contraction of multiple interactions inherent in the body—rather than through facial identification. The poses and lighting allude alternately to the motion or absolute stillness of time. The difficult athletic postures and dramatic illumination distort and exaggerate shapes and proportions, building a sense of tension and anxiety within the work.

The medium of charcoal is ideally suited to my approach due to its transient physicality: reflecting motion, change, and non-permanent transformation. There is a sense of history within the medium, remembering every mark, erasure, blur, and overlap.

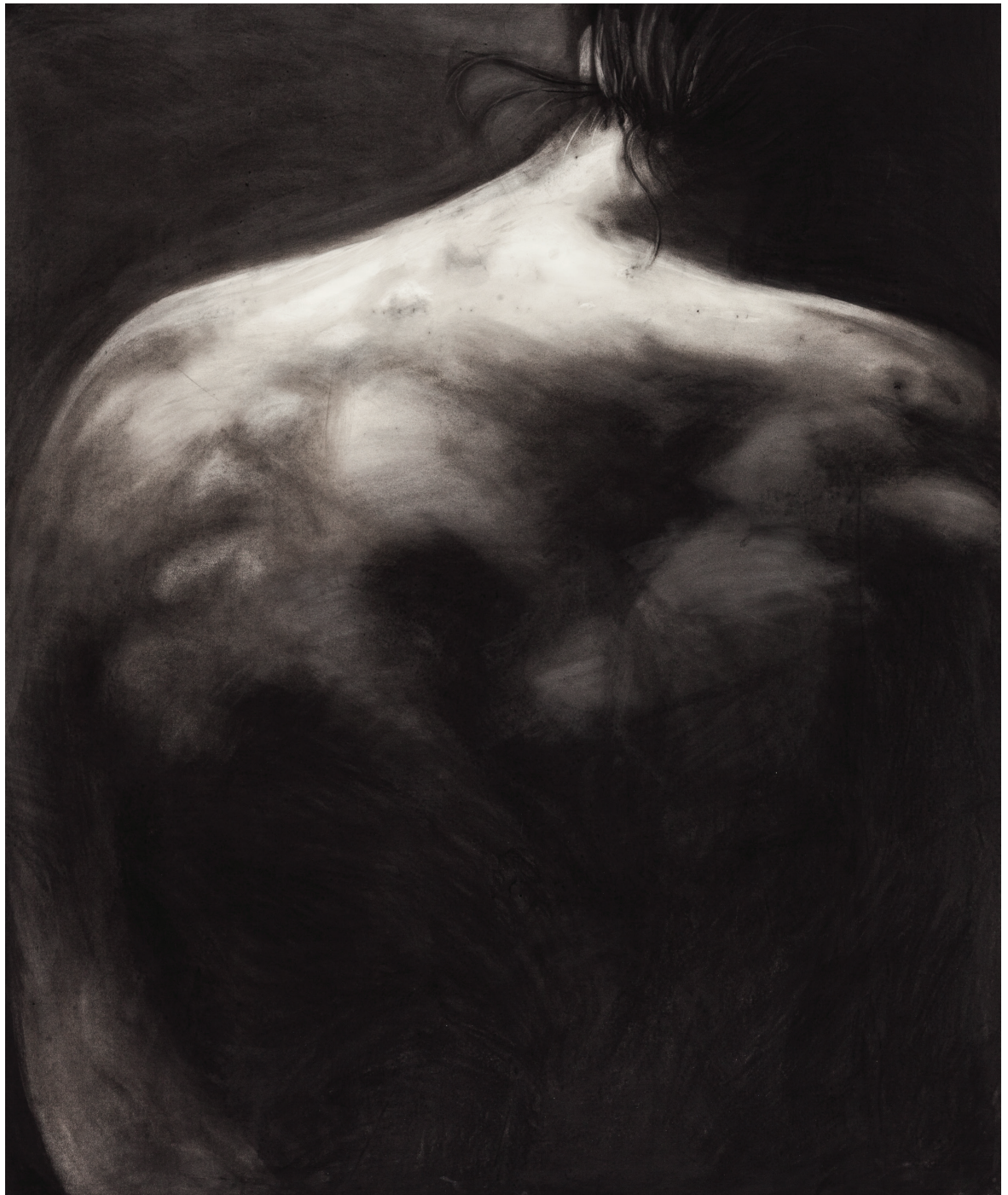
The works vary in size, displaying either an entire figure or extreme cropped sections of the body, and reflect personal experiences based on the essence of psychological darkness: anger, depression, isolation, and the questioning of self-worth. The work is meant to be confrontational to the viewer, bringing those thoughts and questions to the surface.



Emerging, 2016,
charcoal on paper,
52 x 42 in.



Figure Study: *isolation, anger, depression*, 2016, charcoal on paper, each 18 x 12 in.



Still In Silence, 2016, charcoal on paper, 52 x 42 in.

Stephan SIEG

The materials incorporated within these works, consisting of a mix of plaster, concrete, wood, metal, canvas, glass, bonding agents, and dried paint fragments, are altered through a series of experimental processes in which the original material is transformed at times beyond recognition. Pieces are often cannibalized from past projects, which can further mask and distort these traditional art-making materials. I am in control up to a point, but then take cues from the process and react to the materials and their specific histories. A battle of opposites is frequently at work, where objects are combined in order to produce a tension through juxtapositions of gesture, color, mass, and material. The pieces ultimately acknowledge a natural conflict that exists with the interaction of entities with these charged histories.

By attempting to undermine what I see as “appropriate” or “correct” material usage, I can produce unexpected results that help me define and stretch material reality.



Cyclops, 2016, plaster on top of dried paint, 10 x 9 ½ x 12 ½ in.



Left: *Dusty, Loveless Ends*, 2016, plaster, bondo, adhesive, 6 x 6 x 19 ½ in.
Bottom: *Rest Room Arguments*, 2016, paint, concrete, wood, bondo, cardboard, 5 ½ x 4 x 17 in.





Some Perversity, Some Ancient Hope, 2016, wood, paint, plaster, cardboard, 6 x 7 x 23 in.



Weight Transfer, 2015, cardboard, paint, 6 x 6 x 2 1/2 in.



Guilt I Can't Define, 2016, steel, paint, plaster, 35 x 25 x 22 in.

Samantha SIEGFRIED

These digital collages begin as photographs that go through a process of physical and digital alterations. The resulting abstractions range from gestural to dense. The works take their cue from the patterns and prints that are found in high fashion, and juxtaposed against the often robotic and mechanical presentation of the models.

The fashion industry is a fiction comprised of fabrics, designers, photographers, and models, and exists somewhere between the frantic chaos backstage and the poise and order on the runway. There is an underlying element of human exploitation amid the celebratory atmosphere, and our perception of the life style of a model is often different from the reality.

I take inspiration from both artists, such as Eva Hesse, and designers such as Emilio Pucci and Jeremy Scott. All pieces explore the tension between loose and gestured, dense and stiff.



Robotized fashion 4, 2016, pigment ink and mixed media on paper, 11 x 8 1/2 in.



Robotized fashion 5, 2016, pigment ink and mixed media on paper, 11 x 8 1/2 in.



Public perception, 2016, digital collage, 59 x 44 in.



Top Left: *Robotized fashion 1*, 2016, digital collage, 22 x 17 in.
Top Right: *Robotized fashion 3*, 2016, digital collage, 11 x 8 ½ in.
Bottom Left: *Robotized fashion 12*, 2016, pigment ink and mixed media on paper, 11 x 8 ½ in.
Bottom Right: *Robotized fashion 16*, 2016, digital collage, 11 x 8 ½ in.



Fabric manipulation, 2015, mixed media, 22 x 17 in.

PETER STEFANOWICZ

My work investigates the portrait by obscuring identity. The figure becomes a placeholder, blurred and partially folded into the background, presented in a dream-like state, reminiscent of the haze one might find surrounding a nearly forgotten memory.

Portraiture throughout history has worked to both show the subject clearly and to distort it. My work limits recognition to an even greater extent, acting as a mirror of the subconscious rather than simply a portrait.

Using aerosol paint and a form of stencil layering, the image is formed through many layers of transparent paint, made up of many tiny drops. All but the darkest tones are left translucent in this process, allowing the base layer of paint to show through. This base layer consists of a metallic paint that reflects light. Using a large number of layered stencils allows for a more naturalistic gradation of tone.

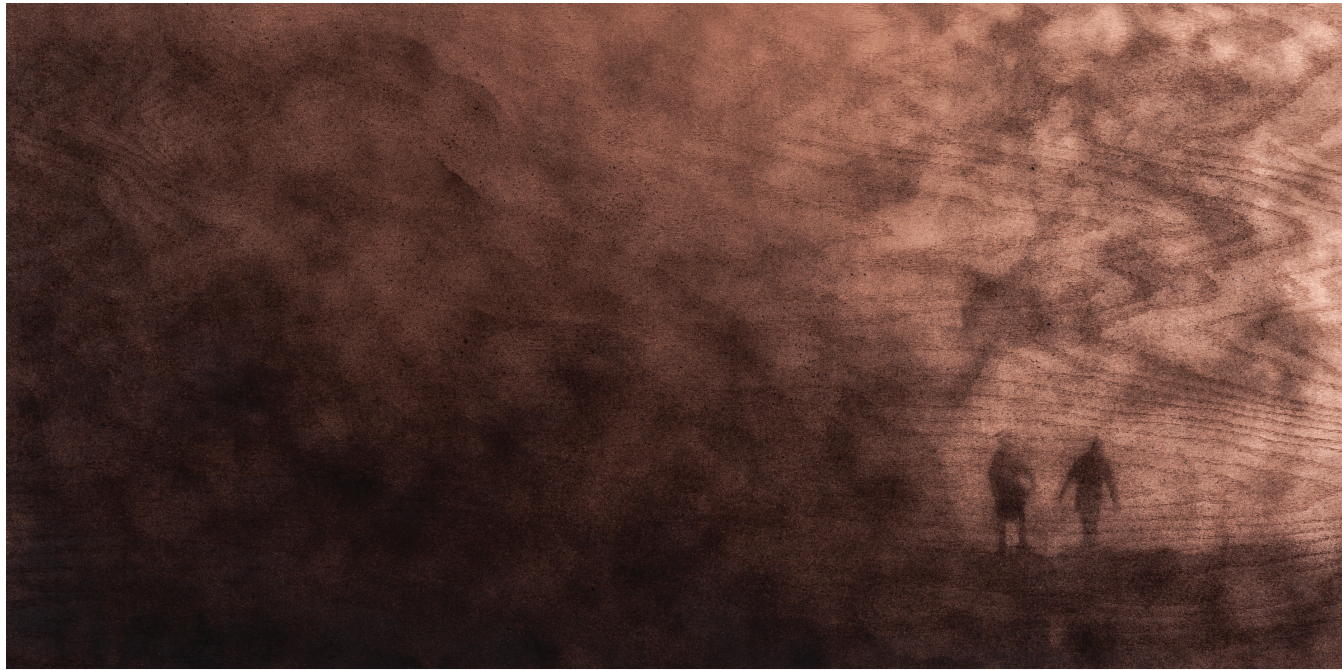
These paintings take stylistic notes from other methods of creating art, with particular respect to printmaking. My use of stencils closely follows the look of such techniques as mezzotint.



Semaphorism, 2016, aerosol enamel on wood board, 16 x 12 in.



Enouement, 2016, aerosol enamel on wood board, 24 x 18 in.



Top: *Exulansis*, 2016, aerosol enamel on wood board, 24 x 48 in.
Left: *Anemoia*, 2016, aerosol enamel on wood board, 24 x 18 in.



Left: *Kudoclastm*, 2016, aerosol enamel on wood board, 16 x 12 in.
Bottom: *Avenoir*, 2016, aerosol enamel on wood board, 18 x 36 in.



Libin WANG

I believe the physical world might twist and turn, but ultimately we are moving forward and upward. I value an optimistic view of the world and the importance of expressing my subjective perceptions and emotions, rather than just expressing an "objective" representation. Making art is an act of self-confession, and an act of joining my fate with the materials I am using to create.

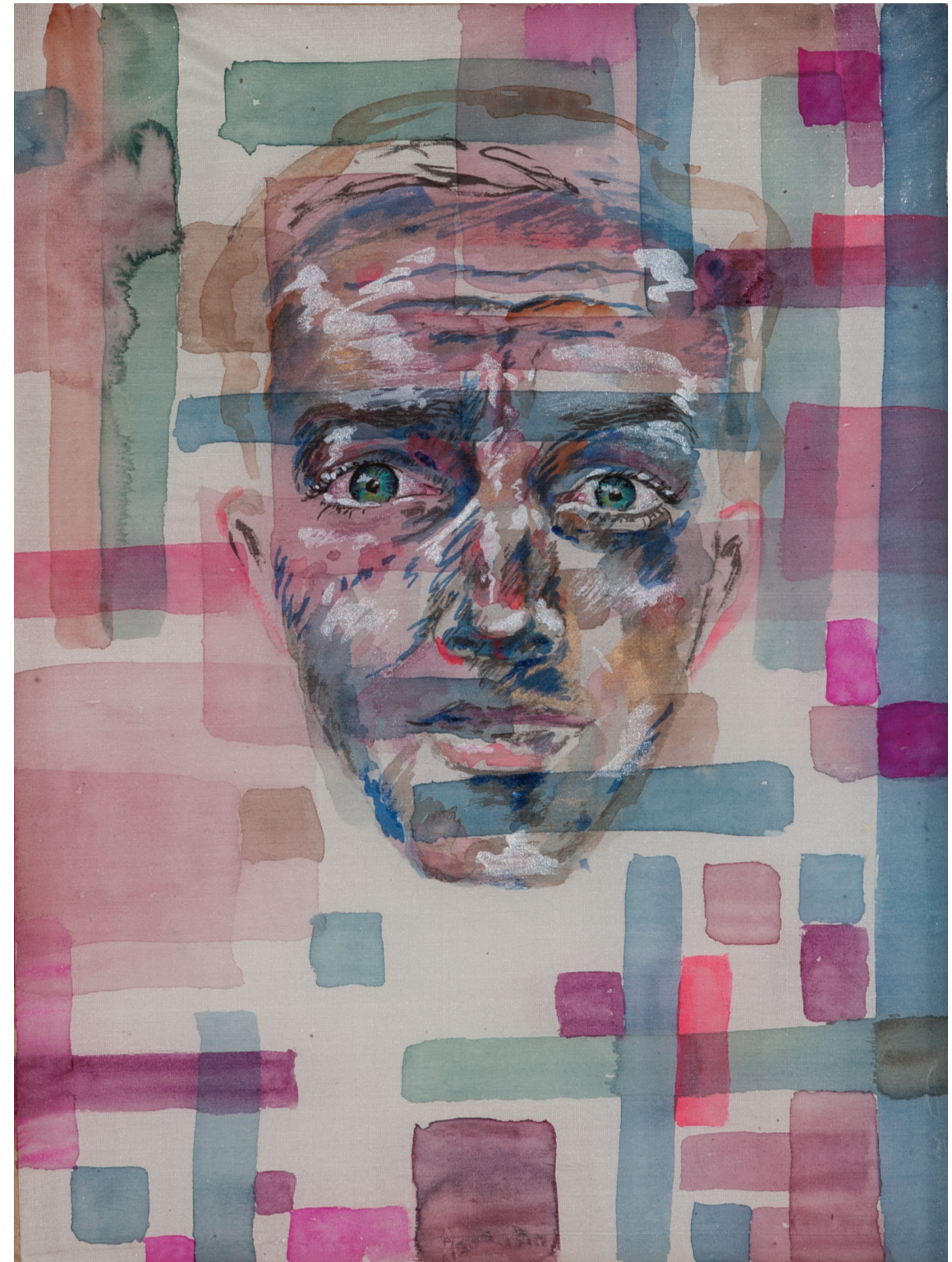
In terms of medium, watercolor has always been my favorite. Compared to other materials, watercolor has an energy and will of its own. The transparent layers of overlapping color can provide a sense of passing time, and the fluidity and variability of watercolor best describes the intangible and elusive feature of the flows of consciousness—the insides of the human mind.

I believe that I must have a clear vision of the whole from the beginning; every stroke of color, every turn of line must have a reason for its presence. My thought process is as important as the physical making of the piece.

I think that the world is not only formed of atoms, but by our consciousness, and what matters most is not the physical thing but how you proceed and feel about it. I try to focus on expressing these streams of consciousness and the moments they represent. My aim of artistic creation is not to fall into any one category.



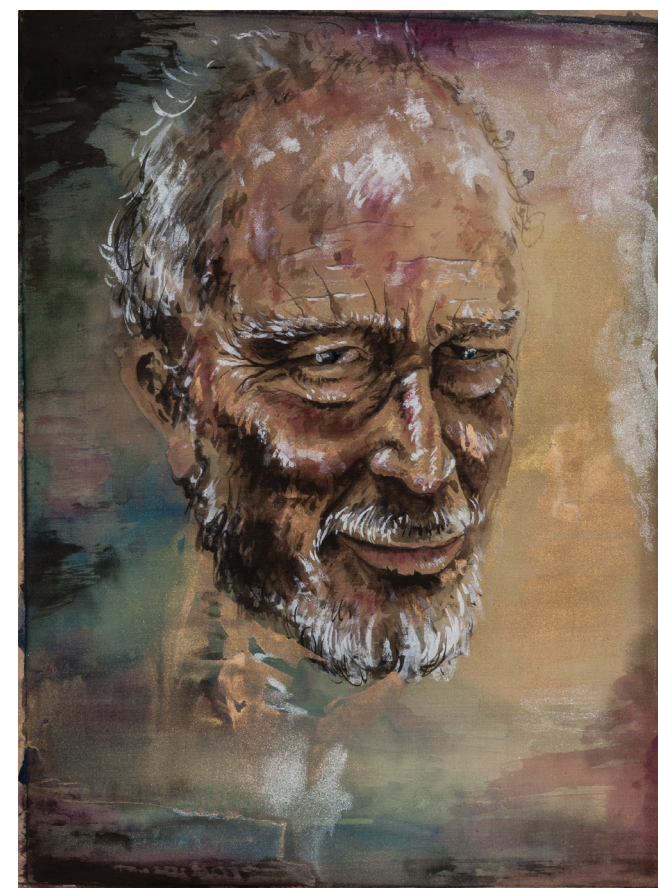
Top: *In Need for Heat*, 2016, watercolor and ink on rice paper, 14 x 28 in.
Bottom: *Mountain Xiangshan*, 2016, watercolor and ink on rice paper, 14 x 28 in.



Chicago, 2016, watercolor and ink on silkscreen, 15 x 11 in.



Figure #1, 2016, watercolor and ink on silkscreen, 11 x 11 in.



Top Left: Figure #2, 2016, watercolor on paper, 24 x 18 in.
Right: Figure #4, 2016, watercolor and ink on silkscreen, 15 x 11 in.
Bottom: Figure #3, 2016, watercolor on paper, 24 x 18 in.



Lizzie WILFORD

I am enamored with how fundamentally weird we are as a species, and how different each and every one of us are. My work, through multiple kinds of juxtapositions, aims to take this on. Using a variety of different sources, ranging from my own family photos to Google image-searches of things like “70s dads,” “vintage photos of humans,” “awkward family portraits,” or “people of Walmart,” I alter the reality of those people’s lives by mixing the familiar with the strange in both painting and collage. I have a passion for disproportion and exaggeration that I hope helps capture the peaks and valleys of these individuals’ existence. These are open-ended narratives and I invite the viewer to participate in formulating the biographies of these strangers, and what led them to be in these situations. I view my work as an interrogation on the eccentricities of man.



Left: *Café Romeo*, 2016, oil on panel, 6 x 8 in.
Top: *Thoughts on Marriage*, 2016, oil on panel, 6 x 10 in.
Bottom: *Arcade Rodeo*, 2016, digital collage, 8 x 12 in.



Showroom, 2015, oil on canvas, 18 x 12 in.



Roadside Rodeo, 2016, oil on panel, 6 x 8 in.



Catch and release, 2016, oil on panel, 10 x 14 in.



Top Left: Rooftop Rodeo, 2016, oil on panel, 10 x 14 in.
Top Right: Routine, 2016, oil on panel, 6 x 8 in.
Bottom: Self-Portrait, 2016, oil on panel, 7 x 7 in.



Credits

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THE TROUT GALLERY

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