

# SENIOR

DEPARTMENT OF ART

# EXHIBITION

COLBY COLLEGE • WATERVILLE, MAINE

# 2025



SENIOR  
EXHIBITION  
2025

MAY 8 - MAY 25

COLBY COLLEGE MUSEUM OF ART/SCHUPF ART CENTER  
WATERVILLE, MAINE

## ART DEPARTMENT 2024-2025

### SENIOR STUDIO ARTISTS

Emily Alford  
Michelle Bechtel  
Drew Bennett  
Jana Berry  
Jamie Fiedorek  
Isabel Grimes  
Seung Yeon Hong  
Zoey Latour  
Elizabeth Mackle  
Fiona Mejico  
Aaron Rivera  
Eric Seaman  
Keon Smart  
Hannah Soria  
Anna Staton  
Grace Yang  
Jenifer Zanabriga

### STUDIO FACULTY

Bradley Borthwick  
Bevin Engman  
Gary Green  
Amanda Lilleston  
Taka Suzuki

### CONTEMPORARY ART CRITICISM STUDENTS

Nora Callanan  
Grace Dvorak  
Patricia Flynn  
Isabel Grimes  
Naoya Miyata  
Taha Mridha  
Eva Northway  
Paige Saudek

### ART HISTORY FACULTY

Marta Ameri  
Daniel Harkett  
Véronique Plesch  
Christopher Richards  
Tanya Sheehan

### ART DEPARTMENT CHAIR

Véronique Plesch

### ADMINISTRATIVE ASSISTANT

Deborah Thurston

## A NOTE FROM FACULTY

As Senior Capstone organizer 2024-2025, it is my honor to introduce this catalog and to thank everyone who contributed to it and the capstone experience in general. First, I would like to acknowledge our museum colleagues who graciously host us every Spring. Thanks to Carolyn Muzzy Director Jacqueline Terrassa and the staff who worked so closely with us: Gussie Weiss, Juliette Walker, Chris Patch, Danae Lagoy, and Ryan Ridky. I would also like to thank all of my colleagues in both studio art and art history, particularly Professor Véronique Plesch, who has served as our chair for the past four years, and Daniel Harkett, Associate Professor of Art, who guided his students from Contemporary Art Criticism in crafting the thoughtful essays at the front of this catalog. I am grateful to Deb Thurston, who as our Administrative Assistant keeps us organized during critical times. Special thanks are due Patricia Sims, who brings eloquence to our enterprise by so carefully copyediting the words and sentences you see before you.

This will be my last time organizing the capstone and putting together this catalog. It is my nineteenth and final year of teaching at Colby, and my thirtieth year of teaching photography. Higher education has provided me with a rewarding and rich life for which I am grateful.

With pride and humility, I'd like to thank my students—including those from years past—whose work and commitment were extraordinary. I am honored to have worked at your side. And perhaps my biggest reward has been how much I have learned from you all. Thank you for allowing me to share my life's work and interests with you through these many years and thank you for sharing yours.

Gary Green, Professor of Art | Photography



## WRITING ABOUT ART

## GRACE DVORAK ON EMILY ALFORD

*keramahan* (n.), Conviviality, hospitality (*Indonesian-English Dictionary*)

Emily Alford's prints of traditional Indonesian motifs offer a unique glimpse into an essential part of her identity. The viewer is suspended just above a table setting consisting of banana leaves and colorful dishes. Her depictions of baskets of food, architectural designs, and serving dishes are reminiscent of Indonesian shadow puppetry or *wayang*. The use of collaging techniques, colorful layer upon colorful layer, builds an image of the artist herself as a mosaic of cultures. Intricate patterns, inspired by Indonesian batiks and Balinese paintings, add pops of color to black-and-white shadow work, weaving together positive and negative space. In addition to visual appeal, batik patterning is strongly steeped in metaphors, with each design carrying a specific meaning. For example, the lotus flower symbolizes purity, while repeating circles or squares represent balance and harmony. Emily takes advantage of these storytelling techniques, using patterning to translate abstract concepts—family, hospitality, and memory—into concrete visual representations.

In describing a "protective" relationship with her culture, Emily notes, "I think there is something very intangible about my connection to it [Indonesia] because I'm separate from it . . . it's part of me and my history, but it's not a culture that I'm currently living in." Much of her work, from past projects to recent woodcuts, is inspired by the complex interplay between cultural experience (summers spent in Indonesia, listening to her family's stories) and feelings of separation (growing up in the United States and receiving an American education). The true meaning behind her capstone project emerges through the process of reimagining intangibility, of attempting to make sense of the intercultural moment she finds herself in. Simply put, her work reads like a love letter to her lineage: a meticulously selected glimpse of the stories, people, and places that have shaped her.





EMILY ALFORD / *Keranjang Buah satu* / woodcut, chine collé/ 14" x 11" / 2025

## GRACE DVORAK ON MICHELLE BECHTEL

Exposed

*"Beauty is terror."*

—Donna Tartt, *The Secret History*

There's something vaguely religious about painter Michelle Bechtel's senior capstone project. Perhaps it's the witty sticky notes adorning her studio walls, some of which say: "This is NOT done!" or "WELCOME TO PAINTING PURGATORY." Or maybe it's how the works echo the triptych format of a traditional Christian altarpiece, with two smaller pictures flanking a larger central painting. In a curiously palatable manner, Michelle's largest painting is an interpretation of human viscera, invoking depictions of the bloodied Christ, martyrs, and other classical paintings of glorified gore. Michelle uses these associations not to create a specifically religious message but to develop an ode to authenticity, with the central image representing her nineteen years' worth of growth that occurred between the ages of three and twenty-two.

Traditionally, an altarpiece functions as a catalyst for reflection, prayer, and contemplation, joining the mundanity of everyday life to the divine. Often, this is accomplished through an image of the crucifixion—a bloody yet beautiful link between God and man. Michelle's triptych functions in a similar manner. Rather than examining a divine connection, her work relates two distinct time periods—the world of youth and that of adulthood. The centerpiece's exposed interior offers the viewer a gory yet satisfying sense of continuity. According to Michelle, the piece is abstractly anatomical, but for those who can't remember the "guts" unit of their AP Anatomy class, it could just as well be a detailed diagram in *The Netter Collection of Medical Illustrations*. Juxtaposed against the loud, intensely colored centerpiece are two creamy self-portraits, the first of which features a young version of Michelle, dripping with childlike innocence. In the second portrait, an older Michelle smirks at her younger self, almost as if to say, "You have no idea what's coming!"





MICHELLE BECHTEL / *The Threshold* (in progress) / oil on wood panel / 48" x 36" / 2024-25

## ISABEL GRIMES ON DREW BENNETT

Real-World-Ready?

It's only natural for us to mourn our youth as we near graduation. Each semester that passes is a reminder of the impending responsibility to grow up and get ourselves sorted. The whole shift is unnatural: Solo cups turn into glassware and parties into company happy hour. We are expected to be poised and professional upon graduation.

Everyone seems to want to know, *What do you want to do?*  
*Where do you want to work?*

But how can we possibly know?

Drew Bennett's photographic series captures the experiences of soon-to-be grads during the awkward transition between college and adulthood. By creating a series of candid photos of college nightlife, Drew asks us to imagine these free-spirited college students as polished young adults, implying two conflicting demands: the internal desire to stay young and the external pressure to grow up.

By highlighting the societal pressure placed on young adults to transform into "young professionals" overnight, Drew's work recognizes the absurdity in this expectation of real-world-readiness.



DREW BENNETT / *Untitled (Party) I* / gelatin silver print / 13" x 8½" / 2024-25

## EVA NORTHWAY ON JANA BERRY

### An Animated Look into a Creative Mind

In her creative process, animator and fashion designer Jana Berry goes with the flow, solidifying her ideas *through* working on projects. She never knows exactly what they will look like until she's finished.

The animation style Jana uses for her capstone is called Rotoscoping. This method consists of filming a video, splitting it into individual frames, and then using each frame as a reference for digitally tracing and adding further creative elements. For example, Jana uses footage of herself as a reference for animating bodily movements, while creating an entirely new, dynamic background representative of her imagination.

Jana's capstone animation directly mirrors her artistic practice, including her use of music for inspiration and focus. From film soundtracks to rap to R & B, she enjoys a range of genres and artists, but the most important thing is the right energy level. Right now, Jana says she prefers "anything that's slow, soulful, and has a beat to follow": not so intense that the sound is overwhelming and not so quiet that it lacks a sense of drive.

The animation begins with Jana sitting in a front-facing chair with a pair of headphones on the table in front of her. At this moment, everything is in black and white, an indicator of monotony or even boredom. It isn't until she puts on her headphones that things get exciting. The screen bursts into life and fills with color, and we are immediately transported into an environmental representation of her creative mind. As music begins to play, Jana gets into the groove and her imagination is on full display: "What's going to be flying around [my head] is what's on my mind," she says, "whether it's schoolwork, clothing, maybe showing the sales going up."

When Jana mentions clothing sales, she means SILK HEART, her fashion brand, which was born out of creative exploration during 2020's quarantine. Named in memory of her uncle, whose nickname was "Silk," Jana's brand has become known around Colby and beyond, even being featured in fashion shows on campus. Last year's show, IN TANDEM, featured some of SILK HEART's custom hoodies, but Jana's goal for the brand's future is to fill an overlooked niche in the fashion world: truly comfortable, fashionable clothing for traveling businesspeople—a meeting point between street wear and business wear.

Jana gives a quick and concrete answer when asked about her plans after graduation: "By the age of twenty-five, I want to be completely dependent on my brand, living in New York, and eventually have shows either in Paris or New York for Fashion Week. That is where I want to be, and I'm pretty certain that if I continue to do what I need to do, I'll get there."



JANA BERRY / *In My Head* / digital video (screenshot) / 2025

## PATRICIA FLYNN ON JAMIE FIEDOREK

### The Game of Photography

In our age of digital sophistication, why would anyone choose to use a cumbersome, antiquated view camera that uses a process invented in the 1830s? Even Jamie Fiedorek's newer model is as large and heavy as a hardcover copy of *War and Peace* and uses 4" x 5" sheets of film that are individually inserted for each photo.

And why does Jamie, having earned her status as a professional sports photographer adept at capturing fleeting moments of high-speed drama, sometimes put down her digital tool and pick up the historically clunky 4" x 5"?

She describes the athletes she photographs as guarded in their demeanor. Eyes are on them at all times, judging their abilities, evaluating their progress, recording every move. They can't mess up. The performance pressure is enormous. For the sports photographer as well. To expertly capture the action, Jamie faces many technical challenges and highly unpredictable circumstances. There are no second chances for the athletes nor for the photographer. It is a tough business.

Jamie presents the body of portrait photos in the Senior Exhibition as a counterpoint to the action and pressures of the game. Her intent is to allow the athletes a moment away from the limelight, where their individuality may be glimpsed. Just Jamie, and a single subject: Kristian, Kyle, Mandy. This is exactly where the 4" x 5" camera can outshine a digital camera. In capable hands, the photos possess a dreamy clarity, with a wide tonal range and level of detail that, surprisingly, is not readily attained by digital means. Though a relic of a bygone era, the 4" x 5" remains relevant, and continues to bring an extraordinary dimension to the game of photography.

Bringing out a more relaxed and personal aspect of each player is an ambitious goal and in its own way just as challenging as capturing action shots. In this series of portrait photos, the players remain at the ballpark, in their uniforms. How much can they really let down their guard while still in the pressure zone? Feel free to let their personalities shine? Perhaps there is even more to explore here.

What if the portrait shoot took place away from the ballpark, with the players in their "civilian" clothes? In other words, what if the athletes were invited into the process as collaborators rather than subjects? If each was to choose her favorite setting and presentation, would the moment of "exposure" be more relaxed and fully embraced by both athlete and photographer? As they meet each other's gaze, perhaps each begins to draw a deeper breath, and their faces soften. No need now for speed or performance.





JAMIE FIDOREK / *Kristian Campbell, Portland Sea Dogs* / archival pigment print / 24" x 20" / 2024

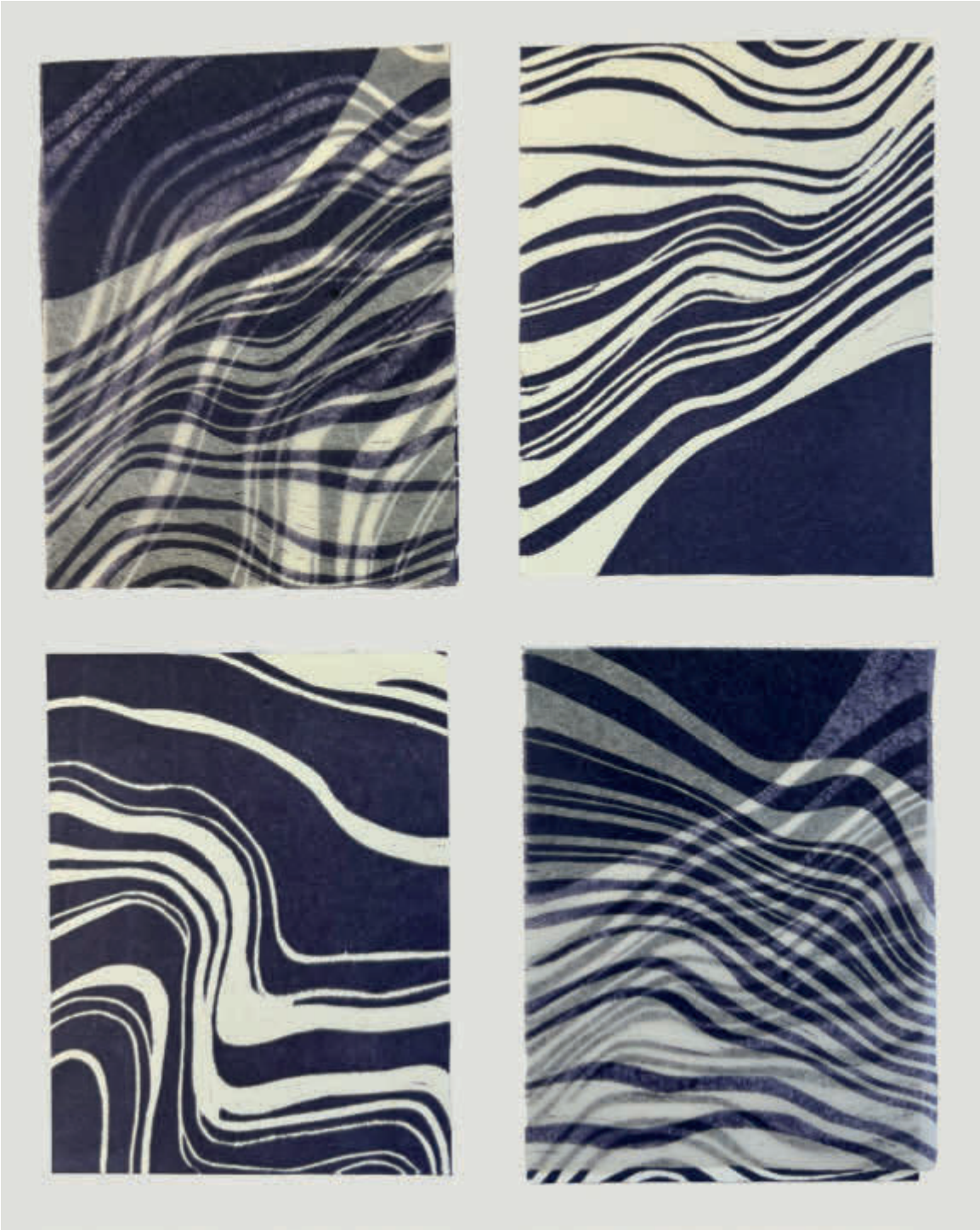
## EVA NORTHWAY ON ISABEL GRIMES

### Earthly Reflections

Standing in front of Isabel Grimes's diverse portfolio of prints of woodcuts and etchings, it's difficult to miss the overarching theme of capturing the likeness of water surfaces. Smooth curves and rippling negative spaces between deep orange and violet hues resemble the sunrise on a lake. The longer you observe, the more you want to ask: "Why water?"

Though Isabel has been interacting with water since childhood swimming lessons, her prints draw mainly from her countless early mornings with Colby's crew team. "For basically two hours a day, you're in a boat," she says, "and the water is never the same. It depends on what time of day you're there, depends on the temperature, the winds—everything depends on how fast you're going, how the water ripples." Watching the sun rise and reflect surreal colors off the kinetic surface provides Isabel with a much-needed break from the physical exertion of rowing. "I definitely am spaced out," she says, "looking at water all the time."

Given that her muse is water, why then are some of her artworks printed in warmer orange and red inks? One answer is simply that oranges and reds resemble the sunrise, and Isabel likes orange in particular, saying, "Orange is one of my favorite colors, but I tend to just mix inks and see what happens." On a deeper level, however, she is inspired by colors associated with earthen minerals. Look up "mineral pigments," for example, and you will see a significant overlap with her color choices. Even still, there are outliers from Isabel's trend of watery blues and greens and earthy oranges and reds. When a deep violet print is pointed out, she elaborates: "I was trying to create a sort of blue, but I ended up adding rubine red instead of flame red, so it ended up getting much more purple than I was expecting it to. Every once in a while, you'll make a mistake and then something interesting will come from it, which is kind of my artistic practice, I guess."



ISABEL GRIMES / *Ripple* / woodcut on Rives BFK / 24" x 8" / 2024

## TAHA MRIDHA ON SEUNG YEON HONG

### An American Hanok

What is a door? A door can represent the transition between the interior and exterior. An open door might suggest openness to the world whereas a closed door might mean something is inaccessible. In her art, Yeon Hong uses the door's metaphorical potential to reflect on her cultural heritage.

Yeon now lives in Chester, New York. She is a Korean American artist who speaks Korean like a native but isn't able to read or write in Korean quite as well. Born in South Korea, she came to the United States at eleven months old, and then, as the daughter of a pastor, continued to move as her father took up church placements in Arizona, Minnesota, and New York. During her middle-school years, she also spent some time back in South Korea. She has lived in a lot of houses and has gone through many sets of doors. Never feeling "fully one thing," Yeon has found "inbetweenness" to be a central part of her identity.

While at Colby, Yeon studied abroad in Seoul, South Korea, where she became interested in the traditional Hanok house. These houses incorporate both indoor and outdoor spaces, with rooms often separated by exterior environments. Leaving a room, you might be exposed to the elements and have to navigate "outdoor hallways." You wear shoes for the outdoor spaces and then take them off when entering indoor spaces. All of this is contained within one building.

What interests Yeon most about the Hanok house is the building's paper-paneled sliding doors. She likes how the wood frame and paper just sit with each other, in a kind of harmony. Emerging from this interest is her Senior Exhibition piece, an installation featuring a six-foot-by-six-foot model of a sliding door. While containing traditional elements, the work also incorporates Yeon's own aesthetic choices.

Unlike a traditional Hanok door, Yeon's structure is self-supporting and free-standing. You can walk around it and see it from all angles. Also unlike most other doors a person might encounter in their life, you can't touch or go through this one. A normally functional architectural element becomes non-functional, strange—an opportunity to think about comings and goings, moving between spaces. Inbetweenness as a state of mind.





SEUNG YEON HONG / *Door (monolith)* (detail) / Douglas fir and Korean mulberry paper / 72" x 4" x 72" / 2025

## NORA CALLANAN ON ZOHEY LATOUR

### Bird Song

*"Your body is a blade that cuts a path from day to day."*

—Michelle Zauner

Some viewers of the Senior Exhibition might recognize the name Zoey Latour. On campus, she is well-known for her coloring-book zines, which she designs and distributes in various locations across the school. However, they might not be familiar with the woodblock prints Zoey has created for her capstone project.

Looking at Zoey's art feels like flipping through the pages of an old family photo album. Moving from image to image, you are hit with the bittersweet feeling of seeing fragments of a past. Images of Zoey at various ages are spread across the walls. Next to them is a grinning grandmother, who bears a striking resemblance to Zoey herself, looking out at the viewer in a scene that references Frida Kahlo's *Me and My Parrots* (1941). Beside it, a father resting in a floral armchair, eyes softly shut, cradles a sleeping infant Zoey. It feels like any sudden movement could wake the sleeping child. You almost want to whisper when standing in front of the work, afraid to disturb the peaceful moment. Drawing from images and memories of her childhood as source material for her prints, Zoey brings you into almost painfully intimate scenes, scenes that feel not meant for an outsider's eyes.

With her capstone project, Zoey began creating portraits of people who have passed in her life. She says making these images can be overwhelming at times but they have allowed her to reflect and work through her emotions in a powerful way. There is an element of catharsis, a release of emotion brought by carving their faces into the woodblock.

Larger than one would expect woodblock prints to be, Zoey's images have a monumental quality. Often in the history of art, size has been equated with importance. While Zoey may represent intimate memories, the size of her works asserts their presence and eases their transformation from scenes that live in her heart into objects for the public to see.



ZOEY LATOUR / *Portrait of Birdie with Birds* / relief woodcut on Rives BFK / 37" x 27½", 2025

## PAIGE SAUDEK ON ELIZABETH MACKLE

### Water and Text as Transformation

*Let the rain wash away / All the pain of yesterday*

—Skylar Grey, *Coming Home*

From Christian and Buddhist representations of transformation and cleansing to Lady Macbeth's washing blood from her hands, water has long symbolized purification. Elizabeth Mackle manages to bring a fresh perspective to these themes, blending collage and text to explore relationships between language, natural elements, and personal identity. Ellie's presentations of perception and materiality involve seemingly boundless water formations, redolent of those she has spent years observing at the Connecticut–New York shore, where, she says, she "returns to the water to cleanse [her mind of] burdens." At Colby, as a member of the swim team, Ellie surrounds herself with water every day.

Ellie's *Follow the Tides* builds a sense of energy by digitally superimposing dark, curvilinear text over blocks of paper that mix tissue and construction paper with collaged images drawn from magazines. The paper is tinted in varying shades of blue, ranging from rainwater to deep sea tones. The brightening coloration tracks the eye's journey from the text's perch through a sea of blue to contrasting blue-gray hues near the bottom. At the bottom we find four figures silhouetted in the foreground: rounded bodies with elbows slightly extended, not touching one another yet connected. The figures, reminiscent of Henri Matisse cut-outs, run toward the water in unison, stretching for new beginnings.

By combining written language and visual imagery, Ellie suggests states of flux: we are drawn not only to the bold images but to words that command, dream, and yearn. The slightly off-kilter lettering intimates that meaning might be unstable while the choice of indigo, a pigment historically tied to global trade and spiritual traditions, builds associations with things that move and transform. The blue we see may represent a baptism in water, a chance at redemption, or newfound freedom. Some of the tones in *Follow the Tides* recall haint blue, a pale blue-green traditionally painted on porch ceilings in the American South to ward off "haints," or spirits, by tricking them into thinking they are gazing at water.

Ellie's work provides a counterpoint to that of multimedia artist Kenturah Davis, whose images featuring clouds overlaid with faint words tell stories of absolution. Ellie's pieces similarly foreground lettering on abstract blue backgrounds, but she links the words to ephemeral water patterns rather than air, and speaks in bold, graphic, often directive text. Ellie also follows in the tradition of artists such as Banksy, Glenn Ligon, and Bethany Collins by interrogating language's power and mutability. Through each of these traditions, Ellie offers water to wash away our impurities, lift our burdens, and bring rebirth. As she writes in *Follow the Tides*, she dreams of reincarnation as a drop of water that moves through earth and living creatures eternally.





ELIZABETH MACKLE / *Follow the Tides* (detail) / six archival pigment prints / 55" x 44½" / 2025

## GRACE DVORAK ON FIONA MEJICO

*“ . . . the shell,  
for the Ancients,  
was the symbol of  
the human being  
in its entirety,  
body and soul. ”*

—Charbonneau-Lassay,  
*Le Bestiaire du Christ*

Sculptor Fiona Mejico is tired  
of throwing art-class stereotypes  
—cups, bowls, mugs, etc.— and  
understandably so, having spent an  
impressive amount of time in sculpture studios  
across the country, teaching classes and maintaining a  
strong social-media presence. Through these experiences,  
Fiona has honed her trademark style.  
Much of her work appears structurally impossible:  
from off-center candleholders to intricately stacked sculptural  
forms, every piece is sleek, flawless, and visually engaging.  
Despite an attempt to stray from her cup-and-bowl roots, Fiona’s  
senior capstone project is a conglomeration of those very forms,  
fused together to compose a weighty, towering sculpture.  
But this is merely the first of many paradoxes.  
Formally, her final sculpture has two distinct elements:  
a wheel-thrown shell and an interior hand-built piece,  
both constructed using different types of clay.  
The interior form has presented Fiona with some challenges—likely due  
to a professed aversion to hand building. When encouraged by her professor  
to “complicate” her piece, the technique-driven Fiona was forced outside of her comfort zone.  
Accordingly, it is only by peering through oblong windows bored into the wheel-thrown shell  
that the viewer is allowed to see the hand-built form.  
Fiona’s sculpture features a remarkable amount of tension.  
When gazing into any of those holes, you witness much more than the artist’s masterful  
technique—you experience her own grapplings: the multilayered processes of affirming and denying,  
using contrast to pull meaning out of a piece of clay.  
In this manner, Fiona puts her whole self—inside and outside—  
on display, perhaps without even noticing.



FIONA MEJICO / *Within/Without* / brown/black stoneware, buff stoneware / 54" / 2025

## NORA CALLANAN ON AARON RIVERA

### Holding and Letting Go

How do you depict a memory? How do you represent something intangible? In his capstone project, Aaron Rivera uses textured brushstrokes and color to convey how memory lives in the mind.

The series of paintings Aaron has created addresses the passing of his brother during his freshman year of college. It is an event he has tried to put away for most of his time at Colby, but with the start of his senior capstone, he decided to go back and reflect on it. "I came back at the beginning of this year and didn't know what to paint, and then I just started painting and thinking about my brother," he says.

In the series, Aaron focuses on portraiture. "Portraits really capture emotion," he suggests, "and I like having control over how I express it." His picture, *Held in Heartache*, represents the moment when, after receiving the news of his brother's death, he tries to comfort his sisters while also trying to process what he has just heard. The textured, rough brushstrokes convey a sense of intense distress. He left parts of the work partially unfinished as a way to convey the haziness of memory. The empty spots in the composition represent gaps in his own memory of the moment, clouded by the onslaught of emotion. "When you go back to a memory, you don't fully remember everything," he says, "just pieces."

Aaron paints on relatively small canvases. A little taken aback by their size when I first encountered them, I asked why he chose to create at this scale. He explained that he is "working with the idea of fragments in time." What may at first glance appear insignificant is in fact brimming with emotion. With their compressed composition and intense expressionism, the pictures feel supercharged, ready to burst with all the energy stored in them. The size of the images also forces the viewer to take a step closer and really look at the scenes. Up close, the texture of the painting becomes clearer: layers of impasto, built up on the surface, or sections so smooth you want to reach out and run your fingers across them.

In his self-portrait, *Peace Beyond Pain*, we get to see Aaron on the other side of this journey. The anxious, chaotic energy of the previous painting is gone. Instead of being lost in a cloud of foggy darkness, Aaron is blanketed in a sea of light. His eyes, closed to the shining sun, soak up its warmth, and his head, tipped back in a relaxed release, marks his final moment of acceptance.

Grief, Aaron suggests, is not something to be ashamed of. Having spent so much of his time at Colby trying to suppress the emotions that have been living inside of him, he can now leave with these memories and emotions released, set free to exist on the canvases in the exhibition.



AARON RIVERA / *Peace Beyond Pain* / oil on panel / 14" x 12" / 2024

## TAHA MRIDHA ON ERIC SEAMAN

### Eric's Parthenon

Greece is home to many famous sites that are associated with the development of the Western world, from the Acropolis of Athens to the birthplace of the Olympic games in the ruins of Olympia. Beginning in the seventeenth century, young European men often traveled to sites such as these as a final capstone for their education on a journey called the Grand Tour. Although people don't take the Grand Tour anymore, students still study abroad.

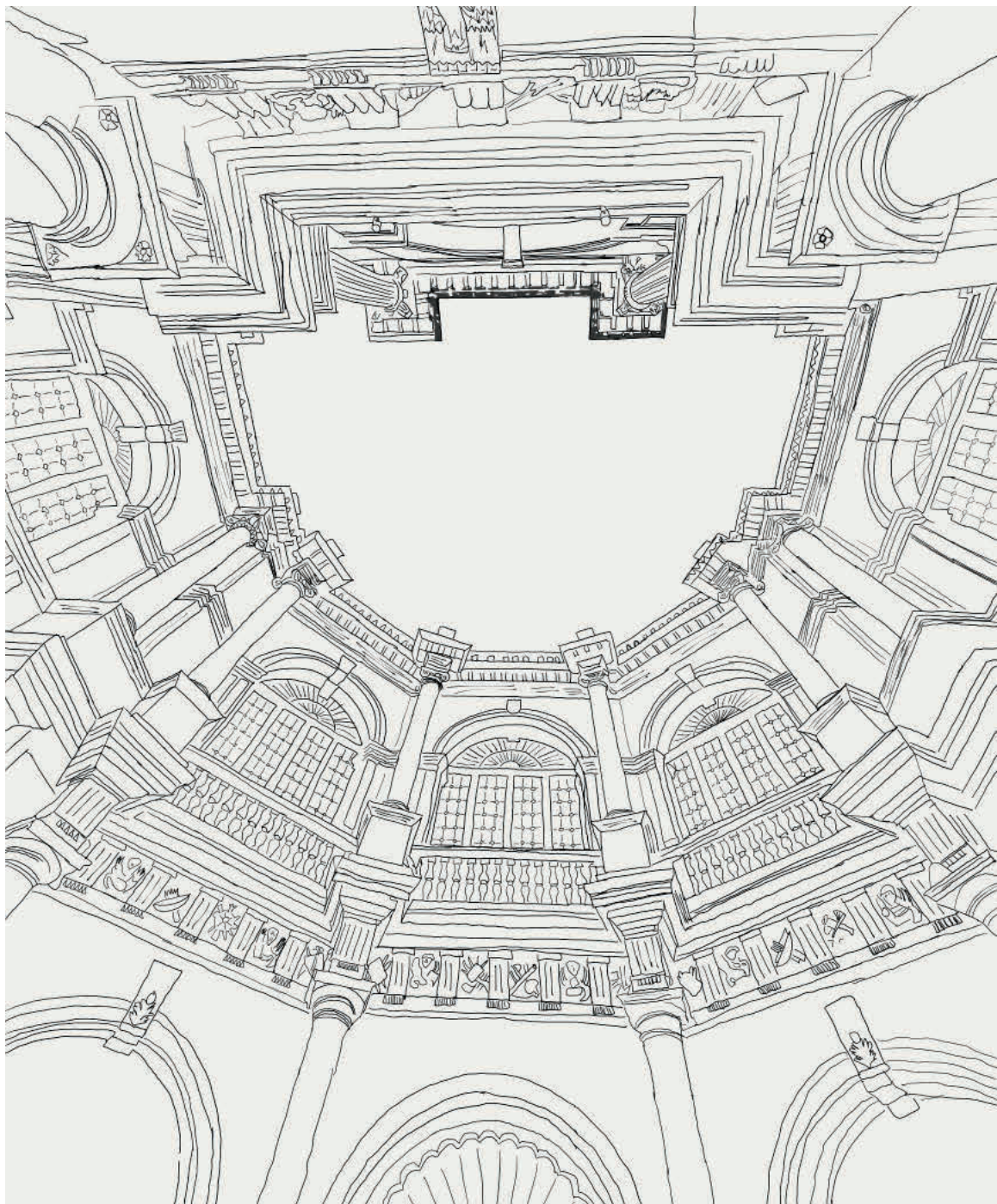
Eric Seaman, a digital media artist, spent a January term and a semester abroad in Greece. There, he worked at an archaeological dig site, took classes on ancient art and architecture, and traveled throughout the country to tour various ancient sites. Along the way he took photographs of what he was seeing and, after returning to the United States, he transformed these images into an animation that represents his artistic vision.

It starts with untouched photographs of the Parthenon and the Propylaea in Athens and the classically inspired facade of the Venetian Loggia in Heraklion, Crete. In the animation, each successive frame contains a photo that has gone through a transformation in Photoshop. Applying various filters, Eric creates images that break away from conventional understandings and depictions of these widely popular sites, making them his own.

Although Photoshop is a major component of this project, Eric also steps out of his digital toolbox and physically changes the film through scratches and other mechanical means. He then follows up these altered photos with his hand-drawn tracings of the original photographs. Using a digital pen, he covers every possible detail. If Eric had been alive during ancient times, he might have been using a stylus to carry out such a project.

Eric's altered photographs parallel the history of these classical subjects. The Parthenon, for example, has changed in appearance and had many different functions since it was first built in the fifth century BCE. During the Ottoman occupation of Greece, the Parthenon was used as a mosque. In 1687, it was converted into an ammunition depot, which was then blown up by the Venetians in their attempts to conquer Athens. The resulting explosion led to large-scale damage to the structure. The Parthenon we see now is the result of many reconstruction and restoration efforts; in Eric's art it is transformed again.





## NAOYA MIYATA ON KEON SMART

### The Accidental Artist

Keon Smart helped me out when I needed it the most. He was one of the few with the manual precision, patience, and enthusiasm to turn my overgrown hair into something more tameable and fashionable. Each buzz and snip contributed to a transformation worthy of an exhibit in a museum. Deserves nothing less than five stars. Would recommend.

In the same way that Antoni Gaudí crafted the iridescent roof of the Casa Batlló, the sculptor Keon shaped the roof of my body through the underappreciated art of the haircut. However, his metamorphosis into an artist started long before he picked up his first pair of clippers. Watching *Property Brothers* as he was growing up catalyzed young Keon's attachment to the transformation of the mundane into something beautiful and exciting. His love for architecture grew from there, with the Casa Batlló's roof tiles standing out, specifically the way they interacted with light.

None of that was on his mind when he decided to pick up razors to earn a quick buck in high school, however. Like most other people, he didn't see haircuts as a form of art. But when he submitted an art portfolio of his haircuts with his college applications, it caught the attention of many. Once he got to Colby, Keon revisited his passion for architecture by exploring multiple media: he has sculpted limestone and wood, sketched and designed houses, and even dipped his toes into a Photoshop class.

Ultimately, he decided on barbed wire and plaster for his homage to Casa Batlló. From the time he visited Barcelona in January of his junior year, he set his sights on replicating the roof tiles of Gaudí's work. Keon's take on them is presented in a rather interesting way. The tiles are not all the same shape: diamonds match the tiles of the actual building, but there are irregularities like hexagonal tiles and contrasting sharp and rounded squares. The tiles are stacked up to suggest those on the Casa Batlló roof, but they make up lines curving out from a central point rather than a grid.

A wooden frame contains the whole piece, keeping the tiles under control as if they were living. The central point is where the tiles started, and the pattern they follow was formed as Keon placed them, giving them the look of reproducing microorganisms. This reminded me of when Keon told me that the roof tiles of the Casa Batlló interacted differently with light during the day than they did at night. Maybe that was his way of saying they looked alive: the tiles mirrored the day-to-night polarity of animal behaviors.

In his capstone project, Keon returned to what he was most comfortable with. He couldn't help but sculpt something alive, like the hair on someone's head. Maybe there was never a transformation from a barber to an artist—the iridescent purple razors he used on my hair are proof of the artist who was always there.





KEON SMART / *Fragments Made Whole* (detail) / plaster, chicken wire, paint, wooden frames / 33" x 29" each / 2025

## PATRICIA FLYNN ON HANNAH SORIA

### The Blue Hour

Hannah Soria creates landscape-inspired imagery that is alive with the evocative colors of sunset and the “blue hour” of night descending. Her technique of working in series, making and displaying several consecutive prints from a single lithographic plate, conveys her theme of the gradual morphing of memory. Each subsequent print in the series deteriorates slightly, becoming darker and less distinct with each iteration. What story does this tell?

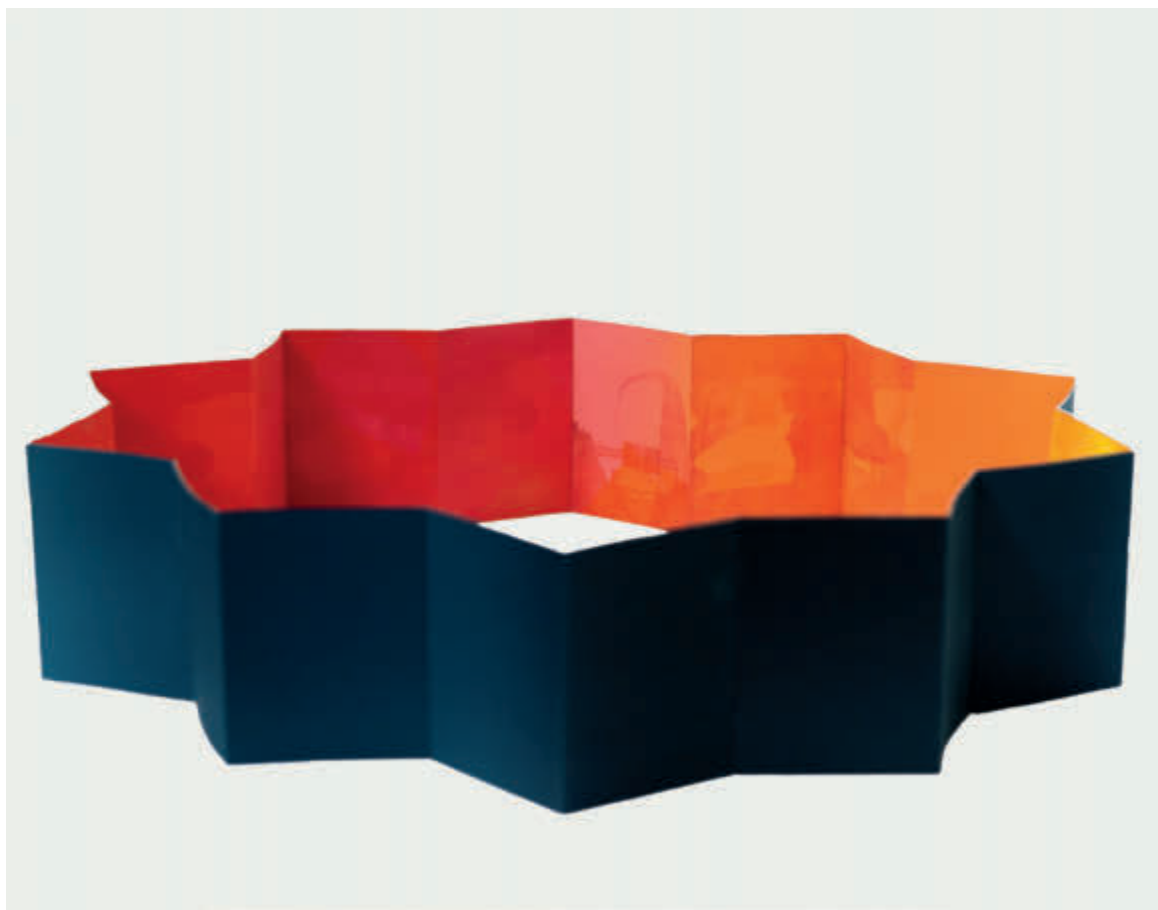
As an experienced skier, Hannah is accustomed to the traveling life, spending many hours on the road, heading to events and competitions all over the country. Long-distance travel can be monotonous. The engine drones on. The landscape whips by. The mind settles into being rather than doing. The bright light of day slowly shifts in subtle ways as clouds yield to sun and shadows imperceptibly inch across the terrain. Finally, sunset erupts in ardent display, before being consumed by the black of night.

On the road, one has plenty of time to reflect on past, present, and future. The dramatic shape-shifting period at day's end may inspire the deepest kind of reverie. Time is palpably slipping away with each passing minute. The mind wanders, by turns optimistic, melancholy, playful, dreamy, and wistful. Paul Simon nailed this fluid state when he wrote “America” with its poignant carnival refrain.

Hannah's choice to capture the vivid colors of the alchemical sunset just as she sees them is essential to the story she is telling us: of cycles of change, and the gradual blurring of memory as fresh experience overlays the past. She could just as easily have chosen muted grays and blacks to express the idea of fading into darkness or light but that would tell a quite different story.

When I first saw Hannah's works, I could not help but think of Andy Warhol's groundbreaking exploration of the technique of repetition and decay in screen printing. But Hannah's style and themes are far removed from Warhol's preoccupations with mass media and surface. Instead, she offers vibrant yet quietly expressive meditations on the passage of time, with its constant cycle of endings, beginnings, and gradual erasure. Hannah invites us to see above and below the surface of her work.

It is from the photographic work of artist Sangyon Joo that Hannah takes the most inspiration, from Joo's explorations of both our outer and inner landscapes. Trees, open spaces, and densely atmospheric views hint at deep correlations with our state of mind. Joo, says curator Kwan-hoon Lee, “wishes to put in picture disappearing things, things that cannot be documented, the invisible, delicate emotions and feelings, and [our individual] experience.” For both artists, landscapes are not simply empty, pretty spaces. Hannah, as critic Park Young-taek says of Joo, seeks to explore “the gap between the clarity of language and the unclear world that transcends language.”



HANNAH SORIA / *Worn Paths* / Lithography on Rives BFK / 5½" x 20" x 20" / 2024

## ISABEL GRIMES ON ANNA STATON

### Embracing the Materiality of Marble

Chipping into marble is a delicate balance. The artist must have the physical strength to stand for hours and manipulate a solid block as well as the patience and precision to maintain details. Working with marble takes time. Unlike other materials, it offers minimal rewards to an artist in the early stages of working on a piece. For Anna Staton, however, this physical and mental challenge is exhilarating. While many may see the process as frustrating and overly time-consuming, Anna embraces marble, valuing the discipline and hard work she devotes to her artistic practice.

Anna, who is drawn to the detailed and repetitious nature of Gothic architecture, starts by creating methodical architectural mock-ups of her art. Placing a plaster mold of an arch onto marble blocks, she traces along the mold's perimeter, shifting and rotating it to emphasize its repeating geometry. The arch becomes a motif both visible to the viewer and obscured by its varying directionality.

Each marble slab requires thousands of hammer swings and chisel strikes to take the shape of Anna's conception. Anna spends hours tracing, gripping the chisel, striking, brushing away the dust, positioning, and repeating, all while outfitted in protective gear. Amidst the bustling atmosphere of the sculpture studio, Anna is stoic and peaceful, embodying the same serenity as the stone she carves.

As the four marble works Anna created for the Senior Exhibition hang, the viewer can't help but wonder: *Can the walls take it?*



ANNA STATON / *Monument Series* / marble, painted panel / 14" x 14" x 1½" (four slabs) / 2025

## PAIGE SAUDEK ON GRACE YANG

### Gentle Subversion

Ideas, once they find purchase in our minds, can be difficult to dislodge. Persuaded by our own ideas, we maintain a stubborn hold on what we already believe to be true. How then to change minds? Badgering only raises defenses, and, as any child sent to her room knows, censure falls on deaf ears. Shock therapy unsettles but rarely convinces. Against this background, Grace Yang has found a gentle yet astonishingly subversive method of persuasion: she draws us in through slyly approachable works, warming us to her ideas, only to present a twist that leads us to question our preconceptions. Viewers will leave with new understandings, new perspectives, and perhaps a lasting change in their own preconceptions. This, she accomplishes with carefully costumed bunnies.

With a technique reminiscent of artist Cindy Sherman, Grace starts with a nonthreatening, illustrated shorthand through which she hopes we may better understand our society. As Sherman presented herself in caricatures of Hollywood tropes, Grace begins with approachable, recognizable images of one of the most endearing subjects we can imagine: rabbits. From the Easter Bunny to Beatrix Potter's Peter Rabbit, we have come to adore these comically kind creatures, hopping along, cottontails bouncing. Examining the stereotypes, though, Grace invites us to look more deeply.

Drawing us in with cuteness, she turns the tables. We first notice something off in the figures' eyes. Pupils range from hearts to crosses, leaves to four-pointed stars. The rabbits' costumes amplify the strangeness. Some are dressed as European folktale-inspired jesters and courtesans; others wear the kind of traditional clothing women endured during Korean dynastic kingdoms. By juxtaposing these types, Grace challenges repressive expectations and the objectification of the female body. The transgressive jester and courtesan roles shed light on traditionally clothed rabbits, as each reflects a sense of displacement and unease with the other. Forced to put on the front of an idealized female identity, Grace's rabbits, she says, represent women moving through life, and even after life, with little opportunity to know freedom, let alone equality. Grace describes herself as drawn to the facade society demands women display. Through her rabbits—approachable yet subversive—Grace unveils historical limitations that remain even after the trappings of traditional garb are gone. As Grace says, traditional political and gender roles that existed in Korean and other societies have lingering effects “even in another life.” Grace's rabbits heighten the effect of the complex issues and criticisms she presents, as the works allow us to become part of the process of change.





GRACE YANG / *i will die Your Daughter* (detail) / linocut on organza with pine frame / 72" x 72" / 2025

## NAOYA MIYATA ON JENIFER ZANABRIGA

### Fear of Feeling

"Something I feel that a lot of us do is rationalize our feelings and try to put labels on things instead of simply feeling," says painter Jenifer Zanabriga. In her work, she incorporates herself into various surreal scenarios to explore and accept her complex emotions.

Connecting with her Mexican heritage, Jen draws on the example of artist Frida Kahlo and mirrors her surrealist style of art: she takes real-world tangible objects and combines them with elements from her imagination. Her objects come from nature via her photographs of Mexico, while the imagined parts develop by association: a flower's unique red stems might suggest the arteries in a heart or flower buds a brain. The art she brings to life exists in her mind long before she begins painting on her canvas.

Although Jen is now a double major in art and anthropology, she came to Colby expecting to graduate with a psychology degree. This background plays a role in her art, as she often uses the ideas of Swiss psychiatrist Carl Jung to create a framework for meditation outdoors. These meditative sessions allow her to immerse herself in her emotions and sometimes engage in conversations with entities in her imagination.

In one session, Jen conversed with a thick, large snake, which she perceived as powerful and menacing, an embodiment of her fearful thoughts. She told the snake that it was "spiraling out of control," an act she subsequently interpreted as her subconscious acceptance of feeling emotions without understanding them. At the end of the conversation, the snake appeared much thinner and less threatening, which Jen saw as a release of her fear.

In *Compañía*, we see an imagined version of this story, with a snake emerging from Jen's ear representing the passing of fear, a form of relief that encourages viewers to likewise step back from trying to understand their emotions and simply feel and live them instead.





JENIFER ZANABRIGA / *Conceded Acknowledgement* / oil on canvas and board / 16" x 15" / 2024-25



## ARTISTS' STATEMENTS

## EMILY ALFORD



*Pengaturan Meja Satu*  
woodcut and collage,  
14" x 11",  
2025

I depict my perception of the world by filtering my experiences into visual narratives. While I often create from direct observation, I abstract certain elements to emphasize their significance within my constructed perspective.

My work began as an exploration of Indonesian batiks, wayang-style art, and Balinese paintings. I was drawn to the intricate relationships between repeating symbols and patterned colors, fascinated by the constructivist nature of Balinese painting and tapestry—where diverse designs and patterns interweave to form a cohesive whole. Over time, these Indo-batik colors and motifs extended beyond traditional scenes, merging with imagery from my own complex, multicultural life.

In my compositions, black-and-white woodcut prints of everyday life contrast with vibrant batik-inspired patterns, representing traces of Peranakan culture. Their presence ebbs and flows within each piece, depending on the strength of their associations, yet they always linger, subtly influencing the scene.

My process begins with interpretation, following where my mind wanders as I observe my lived experience. From there, I translate these moments into visual and aesthetic language. Mundane imagery, expressed first in black-and-white woodcut prints, serves as a foundation. Then, abstract associations—details noticed through my positionality, culture, and assigned values—interact with the composition through layered, collaged patterns. I aim to capture two interpretations of an experience: the literal and the abstract, merging them into a singular visual composition.

I draw inspiration from patterns and symbols that hold personal, emotional, and cultural significance, using them to communicate associations, frameworks, and repetitions that shape my perception of the world. My work seeks to reveal the persistent imagery that transcends its origins, embedding itself into my consciousness and, ultimately, my artistic practice.

## MICHELLE BECHTEL

*Chance to Be*  
(in progress)  
oil on wood,  
32" x 28",  
2025



*"But then, if I change, will Finn and Jake still love me? Will I still love them? . . . Does growing up just change your body, or also your soul?"*

—BMO, *AdventureTime*

Despite my repeated attempts, I've continuously failed to slow the passage of time. As I reflect on these past four years at Colby, I'm nostalgic for the many lives I've already lived. Growing up happens gradually, almost invisibly, but when I think about the person I was all those years ago, I can't help but compare her to who I am today. Combined with my passion for medicine, I find inspiration in the beauty and intricacies of the human body; knowledge that grants me a newfound sense of control I eagerly aim to portray in my paintings.

Vulnerability is a risk we take, trusting others to care for the innermost parts of ourselves; a risk I used to fear, but now embrace. Our bodies—exposed, vulnerable, and raw—are one of the most authentic things about us. My very being is composed of the literal and grotesque organs inside of me, hiding from the rest of the world. When I let someone inside, or when I expose these components of myself to the outside world, will people be repulsed? Or will they embrace all of their flaws and rejoice in the beauty I see in them?

My future is incredibly uncertain, but one thing I know for sure is that I'm eager to welcome this ever-changing version of myself and explore what it means to grow, both body and soul.

## DREW BENNETT

*Untitled (Party) III*  
gelatin silver print,  
13" x 8½",  
2025



It's something you've seen before.

Loud screaming faces, blowing off steam, the time of your life.

Filled with uncertainty and contradiction. Who the hell are you supposed to be? Who are you now? Where will you be in one year?

This is the first and the last time I can make photographs like these. I am at a crossroads in my life as are each and every one of my subjects. Nobody really knows anything. How strange and beautiful . . .

A chaotic sea of college student heads. The whisper of a sullen glance. The shout of a Solo cup. The cry of fear for the morning, the mourning of your youth.

Zip up, turtleneck, neck tie, smile. Soon enough we have to face the facts. Get ourselves together, get out in the real world.

Presenting the latest fleet of young professionals.



## JANA BERRY

*In My Head*  
digital video  
(screenshot detail),  
2025



As students, we often move through our days in exhaustion, overwhelmed, and weighed down by expectations and obligations. My Rotoscope animation explores this experience, following a student stressing through their moment of downtime. Their world is dull but filled with anxiety, their movements sluggish, until one simple moment changes everything as they put on their headphones.

The moment the music begins, everything shifts. Colors bloom, the environment transforms, and reality dissolves into pure imagination. The student, once drained, now moves freely while dancing, floating, completely immersed in sound while their dreams and aspirations are achieved but only in thought. They feel alive and motivated once again.

## JAMIE FIEDOREK



*Kyle Dube*  
*Colby Men's*  
*Track & Field*  
archival pigment print,  
24" x 20",  
2024

Sports are often defined by fleeting moments—the rush of adrenaline, the inherent drive for competition, and the thrill of action. My project deviates from this narrative. Using a large-format, old-fashioned view camera, I create portraits that suspend time. My portraits invite athletes to shift their focus away from the game and onto the camera, resulting in a calculated, tranquil exchange between photographer and subject.

This process is rooted in patience and time, unveiling a performance of a different kind—one that juxtaposes the split-second dynamism of traditional sports photography with the slow process of large-format photography. While traditional sports photography relies heavily on digital cameras and high shutter speeds to freeze athletes in motion, my work examines the space between action and stillness, capturing the typically unseen relationship between athlete and photographer.

## ISABEL GRIMES



*Swell*  
inked wood block,  
12" x 9",  
2024

*"Every child is an artist. The problem is how to remain an artist once he grows up. Art is the lie that enables us to realize the truth. Art washes away from the soul the dust of everyday life."*

—Pablo Picasso

We are told as kids to cherish our childhoods, but we are not told why. Only later do we realize that play is a stepping stone, a stage of development that paves the way for productivity and success. For adults, play becomes a distraction from work, and the exuberance and joy that once lit up the playground come off as immaturity.

Creating art is an opportunity to challenge this expectation by prioritizing the process over the end result. For me, art is an opportunity to play in the same way that I once did. Art, like all forms of play, is exhilarating. My gestural and experimental mark making reflects this feeling.

I start my process by venturing outdoors, never with a goal in mind.  
Inspiration comes to me as I move and interact with nature.  
I tend to find myself drawn to the path of water.

It freezes, quickens, swells, rolls, claps, kills.

It is both dense and airy, passionate and calm.

## SEUNG YEON HONG



*Sister Lanterns*  
Douglas fir Korean  
mulberry paper,  
8" x 8" x 8" each,  
2025

My art is a personal exploration of what shapes my creative world, and how my experiences and cultural influences come together unexpectedly. It's about understanding the connections and determining what draws me to certain themes and forms, becoming a conversation between me and the materials. Building from the ground up, layering elements, I want the piece itself to unfold.

A large part of my inspiration comes from my Korean heritage, particularly traditional screen doors. I believe doors are a boundary between interior and exterior, not only creating a transition in space but also in life. A closed door adds an element of mystery that encourages the viewer to look beyond. This wooden structure captures the dialogue between that element of mystery and the space that the structure occupies.

## ZOEY LATOUR



*Portrait of Michael  
with Fledgling*  
relief woodcut on  
Rives BFK,  
28" x 26½",  
2024

Wood holds memories, traumas. The differences in rings in the cross-section of a tree reveal years of drought or heavy rain, stress on the tree, trauma to the tree. The grain and shallow carving marks in my woodcuts are my connection back to this idea of revealing the traumas beneath the surface, the physical manifestations of trauma on the skin.

I work in woodcuts primarily because I can't control the wood. It chips, splinters, breaks easily. Not even the best carver can truly "master" wood. I carve into birch plywood specifically because it allows for sharper, cleaner mark making and more visible wood textures such as knots and grain. I work with the wood like it's a partner, a collaborator. We push back on each other.

I shallow carve into images of my family and my childhood to reveal what's bubbling beneath the surface. I focus on retelling my experiences with grief and trauma, working from personal imagery of passed loved ones. To me, as an adult, this process feels like an act of healing and remembrance.

# ELIZABETH MACKLE

*Follow the Tides*  
(detail)  
six archival  
pigment prints,  
55" x 44½",  
2025



The ocean is a collage. It is an ever-changing blending of elements. No two moments are the same, no two waves are identical. There is poetry in the water. I have spent my entire life around the water and feel inspired by it. It reminds me of childhood, family, and friendships. I am inspired by the patchwork, the billions of water droplets that make up the ocean, the earth. My work explores this idea through paper collages and poetry.

*Follow the Tides* reflects my feelings toward water, and my deep connection and love to the place I have always thought of as home. As a writer, as well as an artist, I wanted to incorporate text into my designs to help convey these emotions. Taking a font I created, I brought my poetry off the page, giving it a new, dynamic perspective.

Once a month you can find me and my friends on a beach along the Maine coast. After taking in the scenery, we slowly get undressed. Together we sprint towards the water, plunging under into the silence. Even in the winter, in snow and rain, we follow this ritual. A tradition that started in college, it is something that has brought all of us together, a reason to stay connected even when we are not.

Sometimes we save the monthly plunge for a specific occasion, a day when it feels necessary to reconnect with nature. We come to the ocean to wash away our burdens and sorrows. We escape into the collage.



## FIONA MEJICO

*Within, Without*  
(detail, in progress)  
black/brown  
stoneware,  
buff stoneware,  
54",  
2025



Throughout my almost eight years of working in ceramics, I have developed my own sculptural process. I produce various open and closed forms on a traditional potter's wheel with the idea of building a technically balanced, formally resolved composition.

I also explore the combination of stackable forms by manipulation during the hand-building process. I do this by coiling, pinching, and otherwise deforming closed forms that I then use to construct a more organic and asymmetrical sculpture. I place this organic structure inside the more recognizably formal stacked wheel-thrown formation. Cut-out windows in the outside walls reveal the sculpture within a sculpture.

My attraction toward the modern, and neat, and the playfulness of asymmetric and symmetric balance are aesthetics that complicate the anatomy of my making. Focusing on formal qualities of the finished sculpture rather than its metaphorical potential, my works are nonetheless intended to reflect the aesthetic pleasure of a fully resolved artwork. However, I also hope to inspire the interpretation and perspective of each viewer.

## AARON RIVERA



*Held in Heartache*  
oil on panel,  
7¾" x 10¼",  
2024

My work delves into the complexities of grief, evoking the raw, unspoken emotions that come with it. Using oil paint, I create portraits that explore the interplay of vulnerability, memory, and resilience. Each brushstroke becomes a dialogue between loss and healing, emphasizing the textures and hues that reflect nuances of pain and hope. These paintings embody fragments in time that honor my experience, but also communicate that grief is something we all share. I aim to transform sorrow into a space of unity, inviting viewers to connect with their own feelings and find comfort in shared humanity.

## ERIC SEAMAN

*Ευχαριστώ Ελλάδα*  
digital animation,  
2025



Inspired by the strength and elegance of ancient Greek architecture, my work explores the relationship between structure and space, presence and absence. I am particularly drawn to how these ancient forms use negative space—not just as emptiness, but as something that gives meaning and definition to what surrounds it. This interplay creates a quiet tension that I find both powerful and reflective.

My artistic process begins with hand-drawn sketches of ancient Greek buildings, where I focus on the precision, symmetry, and balance that define classical architecture. After completing these sketches, I digitize and layer them using Adobe Photoshop, treating each layer as a frame in a larger sequence. Through this technique, I'm able to create an animation that eventually reveals each structure. The slow movement allows the viewer to engage with the form over time, experiencing the architecture as something dynamic rather than static.

Ultimately, my work aims to highlight the emotional and aesthetic resonance of architectural space. By emphasizing both what is shown and what is withheld, I hope to invite viewers to reflect on the role of absence in shaping meaning—and to consider how even the spaces in between can carry weight.

## KEON SMART



*A Fragment  
Made Whole (detail)*  
chicken wire, plaster,  
spray paint,  
wood frames,  
33" x 29"  
2025

I think. I create. I appreciate.

With simple materials  
—chicken wire and plaster—  
I have shaped a vision into reality.  
Inspired by Gaudí and the Casa Batlló,  
I have translated a fragment of his  
architectural roofing system into  
my sculpture, capturing the fluidity  
and organic movement that first  
struck me. I aim to recreate the  
surreal experience of this encounter,  
transforming that moment of  
wonder into something tangible,  
something of my own.

## HANNAH SORIA



*Remembering I'm  
Forgetting* (detail)  
lithography on  
Rives BFK,  
54½" x 34" (framed),  
2025

As I'm driving down roads alone there is too much to think about. Mountains, woods, winding paths, the music playing, and the departing sun stir up waves of reflection. Views of fiery oranges, bright yellows, pale pinks, deep blues, and impending nights are painful and beautiful at the same time. They beg me to mull over old memories for the hundredth time and grasp at drifting details. I feel sad realizing the time passing. I feel happy remembering how I felt.

I use polyester lithographic plates. Made to be disposable, after a number of prints, the plate degrades, and ink accumulates in unintended locations, overrunning the image. This effect, although typically unwanted, embodies my ideas and intentions. As I repeatedly print imagery, the ink unpredictably clouds the plate like how my memories seem to sporadically dissolve.

As time slips by me, before I've realized it, moments, people, and places are becoming memories. They begin to deteriorate at the edges as eventually faces lose their details. I can no longer recall a laugh, places don't look the same as they used to, and memories fade into each other over time and distance. I continue to move forward through life, not even feeling the departure from my younger self, until nostalgia calls, and a longing to grasp at the clarity that evades me hits, leaving me searching through foggy details of my past. Through vibrant transitions of pinks, oranges, and yellows to the deep blues of twilight, my prints are informed by the last lights of an ending day in parallel to the decaying moments I struggle to recall.

## ANNA STATON

*Monument Series*  
(detail)  
marble on  
painted panel,  
14" x 14" x 1½"  
(four slabs),  
2025



As a student deeply inspired by architecture, I view the practice as a tangible reflection of the values, beliefs, and aspirations of a particular time and place. It presents a snapshot that reflects the aesthetic and ethical values of the people who created it. In my work, I use marble to emphasize architecture's physicality and historical prowess. Specifically, through the tactile, labor-intensive process of stone carving, I delve into Gothic architecture through the lens of human effort and toil.

Carving marble is an incredibly tedious and repetitive process that demands strong engagement with the body. I swung the hammer and struck the chisel thousands of times to sculpt this work. I center my practice around the pointed arch, a distinctive feature in Gothic structures initially introduced by Islamic architects in the seventh century. I orient the pointed arch in new patterns to create an original motif that mirrors an architectural palimpsest.

I reject the reductionist trend in contemporary art by celebrating complexity. Gothic architecture, with its intricate design and monumental craftsmanship, represents the pinnacle of arduous artistic struggle and embodies a profound optimism in humanity. I aim to reflect this mindset in my work. In a time of tremendous societal turmoil and uncertainty, I strive to rekindle hope in our collective creative potential.



## GRACE YANG

*i will die Your  
Daughter (detail)*  
linocut on organza  
with pine frame,  
72" x 72",  
2025



It began as an exploration of "whimsy." I felt I was taking myself too seriously, about what's good or bad, about meaning, about art. So I stepped back and tried to convince myself to just play. My work quickly became a word association game, turning this play into little animals, childhood, and costumes, before landing on bojagi.

Bojagi is a traditional Korean wrapping cloth that was used to cover everything from gifts to food because old Korean folk religions taught that keeping something wrapped meant good luck. They were commonly made of scraps, creating a patchwork cloth that came to be known as jogak bo, such as the front panels of the final three-part folding screen. This jogak bo is made of organza, beautiful and light yet rough to the touch and so easy to break apart. Linocut rabbits dressed in Korean hanbok cover this organza, each stamp transforming to fit a traditional role from the old dynasties.

The rabbits march across the organza, their scraps sewn together to form a whole, wrapping around its frame as it pieces together a portrait of what is left.

## JENIFER ZANABRIGA



*Cerebral Bloom*  
oil on canvas  
and board,  
12" x 8",  
2025

*"The sole purpose of human existence is to kindle a  
light in the darkness of mere being."*

—Carl Jung

I experience painting, art making as a powerful form of self-expression that subsequently plays a deeply personal role in my life. My visual language—developed from an emotional perspective—reflects on parts of my sub/unconscious experience that I wish to acknowledge.

In this body of work, I attempt to explore the tensions between "rational" thinking from a conscious experience and emotional currents that reside beneath the surface of awareness. I play with naturalism and imagination to visualize interactions behind these emotional forces, engaging the tempestuous relationship between my brain and heart, where one relies on logic and the other on intuition. Part of my process is inspired by Frida Kahlo's deliberate use of symbolism and her decision to use herself as a vehicle of expression in her work.

Overall, my paintings are significantly inspired by surrealist artists' fascination with the unconscious and their creative methods for breaking out of rationalism to bring forward otherworldly subjects in their content. Making known what is typically unseen resonates with my desire to imbue my work with internal experiences—my sentiments, thoughts, physical self—and the tensions that arise within them all. As viewers experience my paintings, I hope to inspire their own acknowledgment of these aspects of themselves in the different ways they manifest, be it art or another form of expression.



## 2025 Senior Exhibition Catalog

This catalog was published on the occasion of the Art Department's 2025 Senior Exhibition at the Colby College Museum of Art's Schupf Art Center in Waterville, Maine.

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