Un/Veiling

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UN/VEILING

A Thesis
presented in partial fulfillment of requirements
for the degree of Master of Fine Arts
in the Department of Art & Art History
The University of Mississippi

by

MARISA RAE ANDROPOLIS

May 2018
ABSTRACT

David Freedberg wrote in *The Power of Images* that the purpose of painting portraits was to show the living reality of the sitter by representing subjects in a way they wanted to be seen or remembered.¹ The body of work *Un/Veiling* challenges that idea by representing both the subject’s staged persona (their “ideal”) alongside their hidden, inner realities. To begin, I referenced photographs of myself as a vehicle to create personas that convey ideas about the fluidity of identity that I then painted using traditional processes (layered oil painting technique to imitate a studied naturalism) on less-traditional, multi-faceted canvases.

*Un/Veiling* reveals that capturing the essence of a sitter has nothing to do with conveying exterior resemblance, but instead involves viewers to delve deeper into the subject’s mind to unveil their hidden, inner realities. However, there is a play of how much access viewers have to the interiority. I control how much or how little I share with viewers. I accomplish this through the process of veiling and unveiling figures, to conceal parts of a perceived identity, while revealing an interiority of the self. The viewers are put in a position of power and feel they have an insight into my life, even when they are not. Through all of this, this thesis work is about revealing the omnipresence of a social mask, while also enticing viewers to find the essence of an individual’s identity. As my paintings deconstruct identity, they also rebuild the figures and challenge viewers to look beyond the façade. By employing the same degree of realism to the exterior and interior selves, *Un/Veiling* forces the viewers to question what is real and what is not. In some cases, the interior reality may be more telling than the external one.

¹David Freedberg, “Versimilitude and Resemblance.” *The Power of Images: Studies in the History and Theory of*
DEDICATION

To Briella

Thank you for being a constant source of light and happiness during these past three years. You taught me what true love is, and I am a better artist because of it.
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I would also like to thank my family. Without your love and support, I would not have the strength or determination to pursue my dreams of being an artist. Thank you for always accepting me for who I am and encouraging my weirdness. I hope I have made you all proud.
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CHAPTER ONE: POSTMODERNIZING PORTRAITURE

Portraiture is seen throughout art history, and continues to be a significant genre of art and culture today. Something compelling about the portrait keeps artists coming back to it, including me. Yet, portraiture’s ubiquity throughout history has made it difficult for artists to separate themselves from the masters and to create something new that moves beyond what already has been done. This is a challenge that artists working in this genre face as they work to create an original piece that is influenced by historical masterworks of portraiture, yet is not derivative of tradition. With all of this information in mind, the work in Un/Veiling uses traditional portraiture to reveal not only the outward representation of a figure, but the hidden interiority, or the self that Donna Gustafson and Lee Siegel argue we hide.

The burden of history is at the forefront of the audience’s lens when viewing works of art. David Freedberg explains that since we cannot forget about art history, then a change of approach to portraiture is needed.² This chapter focuses on this idea, and how artists can take from the past, as well as the ways in which to move beyond. Perhaps this indicates having viewers step away from what they know and how they usually view portraits. In order for this to happen, we, as artists, need to change their thinking about tradition and use it only as a foundation, and not an end result.³ Gustafson and Siegel argue that portraiture needs to push its boundaries in order to provoke new thinking on this genre.⁴ Shearer West expands on

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³ Freedberg, 439.
this, and suggests that we need to allude to, and draw from, tradition, but also to contest it and disrupt representational conventions of portraiture.\textsuperscript{5} West also explains that portraiture easily can fail to convey anything about the subject to someone who does not actually know the sitter, and as a result, more information is needed to enliven, rather than simply describe, the sitter’s qualities.\textsuperscript{6} In most cases, the face is the main focus, and bears the burden of conveying the character of the portrayed figure. Although this may be true, Gustafson and Siegel suggest that the face is merely a protective veil covering a complexity of emotions and personalities.\textsuperscript{7} This theme is what the painted figures in \textit{Un/Veiling} reference. Only when a portrait is fully abandoned for its traditional purposes, Gustafson and Siegel suggest, can the artist convey the truth about the sitter’s interior life.\textsuperscript{8} This theme is also discussed in chapter four.

With \textit{Un/Veiling}, my goal is to reference and challenge this traditional genre and make it more relatable for viewers. Historically, portraiture was used to produce pictures of subjects for viewers to idolize, whereas the painted subjects I chose are relatable, and are a combination of this “ideal” exterior paired with an interior, hidden self. I unveil the “ideal” mask that has been worn by figures throughout the history of portraiture.

West also suggests that there have been many changes in portraiture since the fifteenth century, in which the identity of the sitter was revealed in the painting’s representation of the subject’s physical attributes.\textsuperscript{9} Portraits often were filled with external signs of a person’s socialized self, which are seen as the “front-stage” presentation of an individual.\textsuperscript{10} Today, in an age of social media, and the ubiquitous selfie, interior attributes are of greater interest to viewers.

\textsuperscript{5} Shearer West. \textit{Portraiture} (New York: Oxford University Press, 2004), 194.
\textsuperscript{6} West, 200.
\textsuperscript{7} Gustafson and Siegel, 50.
\textsuperscript{8} Gustafson and Siegel, 50.
\textsuperscript{9} West, 29.
\textsuperscript{10} West, 30.
As a society, importance is placed on our physical appearance, and also of our life story. We feel a certain pressure to be seen in an acceptable way, and in return, expect people to do the same. It is the pressures of society that make people have this mind-set, but there is more to be discovered about someone other than what they are at surface level. When only focusing on the exterior presentation of a figure, we oversee their true personality. This is reference in *Encounters of the Selfie Kind* (Figs.1-2). She is so consumed with taking a “good” selfie that she is oblivious to the alien invasion going on around her, the same way in which we are oblivious to the hidden inner realities of people when we do not make an effort to look beyond the physical appearances.

The idea that portraits should communicate something about the sitter’s psychological state or personality is a concept that evolved gradually after nineteenth century, West suggests.\(^\text{11}\) Today, identity is always in flux. Postmodern portraiture deals with the way in which roles and identities are assumed and then discarded, according to West.\(^\text{12}\) This idea is projected onto the painted figures in *Un/Veiling*. Viewers come with their pre-judgments and base those judgments off of the way I present the portraits, however, that initial identity can change or be altered depending on the imagery that is connected with the figure on each box. This emphasizes the fluidity of identity and how it is hard to solidify the character of someone based solely on physical appearances. Because of this, artists deal with social “masks,” or the ways in which individual identity can be submerged or even obliterated by what is seen on the surface. These “masks” often are associated with stereotypes.\(^\text{13}\) Using this idea of the mask, Joanna Woodall presumes that stereotypes ultimately function as screens that block a transparent view of reality, so that when the viewers are masked, the figures loose all subjectivity and become an object.\(^\text{14}\)

\(^{11}\) West, 29.
\(^{12}\) West, 207.
\(^{13}\) West, 208.
Viewers only than see masked figures at face value as mere objects to gaze upon that are not real people. Because of this, outward presentation becomes monotonous. It was in the nineteenth and twentieth centuries when new developments in psychology led to deeper explorations into the construction of individuality and personality, West suggests.\textsuperscript{15} While a portrait was concerned with conveying the likeness of a subject’s physical features, being further elaborated on in the following chapter, it also \textit{can} represent character or virtue.\textsuperscript{16} This is because generally speaking, the public/social mask has become inseparable from a sense of an individual’s outward public identity.\textsuperscript{17} This idea is what historical paintings have been based on, as well as selfies. When a selfie is posted on social media today, the audience recognizes and relates that photo to an individual, and makes assumptions about the subject’s identity and life story that still can contain aspects of the subject’s personality. Although my thesis work pushes beyond just recording the exterior appearance, it is still a part of the identity of subjects that I still see as a significant component. Although physical characteristics are still a part of a figure’s persona, they should not be seen as the core of individual identity.

It is easy for masked subjects to be put in definitive categories and not granted their individuality. This body of work is about revealing the omnipresence of a social mask, while enticing the viewers to find the essence of an individual’s identity (their core). Sometimes my work allows viewers access to this core, but at other times, it does not. Many of my paintings convey the elusiveness of our “true” selves. This can be seen in \textit{Constructing the Self} (Figs. 33-34). The front of the box portrays a male figure with one small portion of a black stripe hanging over from the top panel edge. Viewers form an opinion of him and his personality based on his physical appearance seen on the front of the box. But, when they look to the adjoining panels,

\begin{itemize}
  \item \textsuperscript{15} West, 17.
  \item \textsuperscript{16} West, 21.
  \item \textsuperscript{17} West, 210.
\end{itemize}
expecting to delve deeper into his inner “true” self, the imagery is bombarded with literal bars of solid colors only showing slivers of a reality beneath them. This in turn blocks off access to a further investigation of who this person is. The viewers are instead left to question what is not there and what we do not understand about this person, instead of seeing who they are outside of their physical self.

Finding a balance between how much to reveal and conceal is a fundamental challenge in my work. I strive to give viewers just enough information to the viewers to be curious about what/who may be behind the mask. This concept is also discussed in chapter five. But some of my figures are less willing to share their hidden personas than others, and they resist removing their social masks. This can be seen in If You Want to Know me, You Have to Work for It (Figs. 5-6). The figure only reveals a small facet of themselves on the front of the box, having the rest of the surface masked in stripes of color, never revealing any other information to viewers. Other figures are willing to show their core selves, but make the viewers work to build a narrative, just as we would in normal social media, and physical socializing, circumstances.

In the past, the portrait was a way to represent an individual’s wealth and social status. More recent uses of the portrait in the digital world - such as Facebook, Snapchat, and Instagram - have pushed the portrait to take on new meanings. More often than not, it references someone’s social-media profile or persona, which are ever-changing identities that sometimes are obscured or edited to the point that the “true” self is overshadowed. Gustafson and Siegel argue that today, the idea that the eyes are the windows to the soul has disappeared, and the face instead has become a limited part of identity. This is because now, the face hides much of a person’s reality, and the subject’s autobiography cannot be encapsulated only in a face.\(^\text{18}\)

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\(^\text{18}\) Gustafson and Siegel, 73.
They also suggest that society today has become smitten with the idea of transparency, and people feel the need to share everyday moments. “Friends” or “followers” may demand to “follow” and know everything about an individual, and can expect them to instantly reveal all aspects of themselves.\textsuperscript{19} Although there is this transparency on social media, and sharing mundane and overly exuberant moments, they still control what information they share, and how they want their “followers” to see them. They are only being transparent to what still keeps them elevated by their “friends” and “followers.” Gustafson and Siegel also argue that subject’s personalities are separate from their physical appearances, and even may distract us intentionally from finding the true self.\textsuperscript{20} This can be seen in \textit{Disconnected With the Self} (Figs. 9-10). The woman who appears on the front of the box is physically appealing, and viewers can conclude that she cares about her appearance. There are literal aspects of her removed in the form of circles, leaving viewers to question why she is missing parts of her, and asks them to look at the adjoining sides for resolution. But, when looking at the box in its entirety, one can see that she uses her physical appearance as a mask to hide away the darker aspects of her life. What she is on the outside, is not the person she is on the inside, and does not want to share that with us, so she distracts us with her red lips and seductive eyes. The person that appears to us is not her “true” self, since she can never fully hide away her darkness. She is presented to viewers with parts of herself missing, because she is not presenting her full self to viewers. On the other hand, some figures are content with having their personalities on the surface. This can be seen in \textit{Inborn Killer} (Figs. 7-8). The figure painted on the front panel of the box appears to have no hidden interior. The adjoining sides of the painting are in direct relation to how the subject physically looks and how viewers would imagine his personality to be. However, today’s

\textsuperscript{19} Gustafson and Siegel, 73.
\textsuperscript{20} Gustafson and Siegel, 73.
portraiture, West suggests, only can offer a partial, abstracted, or idealized view of any sitter, and it is important for us to be aware of this.\textsuperscript{21} This idea comes into play in \textit{Un/Veiling} when parts of figures are veiled to emphasize the notion that physical appearances only offers a small understanding of people’s identities. In effect, Gustafson and Siegel suggest that we must get behind the face and behind this veil, beyond mere outward appearances to transcend the social mask and discover what truly makes a person who they are.\textsuperscript{22} This thesis work experiments with multiple mask layers in an attempt to get to the fluid core of what identity is, and how it operates in a seemingly transparent, yet increasingly obfuscating world.

Even though it is so easy to present a persona detached from the core self on social media, presenting the self as they want to be seen holds importance. As viewers still look for a connection with the subject, they still have a sense of optimism that they can read and understand an individual through their portrait. This thesis work brings attention to this issue, and attempts to express its complexities through the multi-sided panel paintings. Being an artist in the postmodern world necessitates looking beyond the surface to discern the best way to present your ideas and intentions. We live in a fast-paced culture, and our society wants that instant gratification and surface-deep engagement. However, as an artist, my goal is to entice viewers to stand in front of my work and make them want to stay with it and spend time with it. This is accomplished by offering viewers open-ended narratives, some ambiguity, and seductive realism. Baxandall explains that a good painting instructs the viewers about what is happening in the painting.\textsuperscript{23} Not only do I aspire to do this through imagery, but I also do this through the use of color and design elements to help guide viewers around the box, as well as visually connect

\textsuperscript{21} West, 24.
\textsuperscript{22} Gustafson and Siegel, 73.
\textsuperscript{23} Michael Baxandall, \textit{Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style} (Oxford: Oxford University Press, 2011), 72.
the panels as a whole. This approach is utilized in many boxes, but is apparent in *Disconnect With The Self* (Figs. 9-10). The use of the red lines seen on the front panel is carried over to the left panel to create a pathway for the viewers to follow. At the same time, the circles on the front are repeated on the right panel, connecting the two different images formally. These design elements allowed me to create vastly different images while connecting them as a whole. To put it in another way, portrait-making today is all about creating a space for the work’s interaction with the viewers. Postmodern painted portraits demand curiosity and engagement from viewers who are accustomed to being actively involved in the visual experience. The act of viewing my paintings must stimulate psychological play and invite viewer engagement.\(^{24}\) This challenge is what keeps me intrigued and coming back to the studio to find a multitude of ways to remake portrait painting.

Woodall argues that it is the artist’s job to give a sitter’s hidden, interior identity a physical, outer form so that the viewers can see it.\(^ {25}\) Today, the portrait must give us more than just the physical aspects of a subject that we may see in everyday life. It must also evoke the complexity of identity. Appearance is both a means for the veiling and unveiling our identity. But, in the end, it is up to the viewer to discover (or not) the hidden inner realities of every portrait’s subjects.

\(^{24}\) Baxandall, 76.
\(^{25}\) Woodall, 241.
CHAPTER TWO: ARTISTIC INFLUENCES

Northern and Southern Italian Renaissance portrait paintings have been influential upon my work. These artists’ abilities to capture the likeness of their sitter, combined with their strategic use of light to create a sense of drama and mystery, are tools I use to create implied narratives for my viewers within *Un/Veiling*. Renaissance naturalism enjoys an important presence of my work, because it enables me to make the reality I am portraying feel actual and believable. This idea is discussed further in the next chapter.

Not only do I look to the Renaissance masters for these character-revealing devices, but also, for their traditional-painting techniques. Oil paint on canvas—which emerged during the Renaissance—allows me to work with layers and build up my painted surfaces to achieve a heightened degree of realism. My process is time-consuming, but the benefit of working on paintings over longer stretches is that I have more time to process and edit the composition. Because I invest more time with each painting, the final touches are thoughtful, resulting from prolonged engagement with the artwork. The medium of oil paint also allows me to work indirectly by applying glazes to not only build up the painting and give each layer a luminescence I could not achieve with any other medium. It also allows me to apply these glazes in certain areas of my work to emphasize specific content of my paintings. This purposeful use of the glaze creates a veiling effect that both conceals and reveals parts of the paintings, simultaneously. Glazing with oil paints consists of a thin, transparent layer applied onto existing layers of paint. This process allows for those layers of paint to stay intact, yet still be
manipulated through these glazes of color. It both conceals aspects of the painting, yet still reveals the underlying layers through its transparency. This can be seen in *Under the Social Mask* (Figs. 11-12). The painted figure on the front of the box is obscured behind four circular shapes, only have a clear reading of her through these circles. However, through the use of glazes, parts of the figure are still visible through the transparency of the paint that is used to conceal her.

Renaissance artists’ use of the figure is influential upon my work as well. As previously discussed, portraiture always has been a favored genre, because it is so relatable. As Michael Baxandall explains, during the Renaissance, the typical vehicle for storytelling was the human figure. David Freedberg further explains that portraiture is recognizable and familiar, and viewers form a connection with the painting and respond to the work the same way they respond to another person: they read it, try to understand it, and have emotional reactions to it. He explains that the realism in Renaissance portraiture allows viewers to respond to a painting as if the subject is living, and occupies the viewer’s reality. I use this as an advantage throughout *Un/Veiling* in that I use realism to connect with viewers but I also break that illusion when I reveal that my paintings are all an illusion. Because of this, Freedberg suggests that painting portraits possessed a divine power, not only because the skillful realism makes the painted figure feel present, but also because the paintings represent the dead to the living many centuries later, so that subjects may be recognized or remembered by the viewers. In other words, Renaissance portraiture was a way to capture the persona of the sitter and to keep them externally present, even long after they have gone. Just as today’s society immortalizes and idealizes the self with

26 Baxandall, 56.
27 Freedberg, 45.
28 Freedberg, 245.
29 Freedberg, 44.
the making of selfies, the Renaissance masters immortalized their subjects through painting. By taking what was done in the past, and combining it with postmodern, popular-culture uses of portraiture, *Un/Veiling* aims to marry both worlds by acknowledging the constructedness of self-presentation, while also diving deeper to show the inner hidden realities.

In the Renaissance, portraits were seen as extensions of the person portrayed, as stand-ins for the sitters who could forever be present with their viewers.30 This has always fascinated me, and I try to reference the importance of the painting as a surrogate presence of the subject within my work. I see my portraits not only as copies of the sitter’s likeness, but also as expressions of their essence and character. I strive to help viewers feel as if the subject’s presence is there, even if their actual physical body is absent, or even non-existent. This is seen in our present society with the use of the selfie in that people make themselves present and known on social media, essentially immortalizing them in the same way Renaissance portraiture did. However, my work is not just about replicating the figure. It also is about capturing the *persona* of a figure. Even though my paintings’ subjects are portrayed in a realistic way, my figures often are “types” that stand in for a larger group of people, rather than a specific person. This refers to the different categories people find themselves clumped into based on physical appearances. In reference to the figures in *Un/Veiling*, I portray women as: the “girly” girl, the religious girl, the seductress, the party girl, the girl next door, and the high maintenance girl. In reference to men: the “creep” and the narcissist. This is also a way to make viewers connect with the painted figures since they are less specific, and more generic typologies.

Freedberg suggests that portraiture was a way for the sitter’s life to be represented as the ideal, for viewers to admire.31 The painted reality therefore is not a “real” representation of them,
but an “ideal” they leave behind. *Un/Veiling* challenges that idea by representing the idealized persona alongside their inner realities and hidden personas. As discussed in the previous chapter, these can conflict with, or enhance, their physical or idealized selves. Only after a subject’s other dimensions are revealed can the figure be represented in its entirety. These hidden personas are just as present in my work as they are absent in our known reality. Because all sides of the figure on the canvas are rendered in meticulous realism, the figures hold the same importance as the supporting narrative information. Yet, my focus departs from the idealized figure to present an array of scenes, some of which even appear mundane. However, I give those mundane things just as much importance as a Renaissance portrait’s details would have had, so that all dimensions of the subject’s identity have the same importance for their viewers. This is discussed more in Chapter Five.

Freedberg suggests that through Renaissance verisimilitude, figures appear exactly as they are, only as alive, and living in an idealized reality.\(^{32}\) While these artists’ use of verisimilitude was intended to make the viewers believe that the subjects of their paintings were *living* beings, my goal for the paintings in *Un/Veiling* was to make the inner reality of my figures *appear real*. It draws attention to the paradox of portraiture’s usually flattering tendencies. What we see is *not* real; it is what we do *not* see that is real. The work in *Un/Veiling* asks the viewers to question what is real and not real, since the known and hidden realities are portrayed as equally *real*. This is expanded on in the next chapter.

The idealized realism in Renaissance painting makes that era so compelling, and a constant source of inspiration for *Un/Veiling*. Referencing this time period while bringing attention to the issues of revelation (or lack thereof) representational portraiture allows me to embrace this history while providing something more relevant now. By referencing that there are

\(^{32}\) Freedberg, 231.
two aspects of people’s identities, inward identities and outward identities, this thesis work shows the falseness that traditional portraiture, and even selfies, can portray. It is not merely paintings that describe, as traditional painting has so repeated and what we so often see in selfies, but paintings where viewers need to look and search for the answers and go beyond the surface. I paint with a traditional approach, but ask the viewers to step away from that tradition and look beyond the physical appearance of the figures.
CHAPTER THREE: REPRESENTATIONS OF REALITIES

The figures in *Un/Veiling* present a recognizable, known reality with a trompe l’oeil realism that makes the artificial and unfamiliar realities believable and relatable. What I paint is but *one* representation of reality that unveils a world the viewers could not otherwise see, and invites viewers to discover the interior selves that lie behind the sitters of the portraits. Viewers have been conditioned to have certain expectations of portraits: accessibility, realism, and character/personality revelations. Viewers take clues about create a narrative for them. This is elaborated on in the next chapter, along with a discussion on how narratives are created and understood by the viewers. With *Un/Veiling*, I put the viewers in a position of power, allowing them to take on the role of society by casting their judgmental gazes on the portrayed figures, by employing relatable subject matter and an intimate scale that invites viewing from close proximity, as opposed to engulfing viewers as a part of it.

While this body of work invites viewers to look, and to create their own narratives, it also puts viewers in the place of not only *looking*, but *being looked at* as well. The small scale of my work allows viewers to feel they are looking at the subject and enjoying a superior position of power over the subjects. On the other hand, some of my figures gaze directly at the viewers and express awareness of their presence. This refracts judgment back onto the viewers. In some cases, I literally painted the act of looking by representing a peephole, as seen in the pair of paintings *Watching You Looking At Me* (Figs. 13-15). The box on the left, the viewers look through a peephole. And the box on the right, the viewers are on the outside of the peephole, being looked upon. This pair of paintings is installed in the front room of the gallery, and it sets
up the theme of the thesis show: looking and being looked at. This theme is discussed in more detail in the next chapter.

In the same way, I want my viewers to relate to my painted figures. I seek a non-verbal social connection with them. This happens in two ways: the use of the figure and the use of small-scale canvases. Predominately using the figure creates this non-verbal connection for viewers. This happens due to the fact that portraits are recognizable, therefore creates a scenario where viewers may want to understand them. We all know that people are unique and have their own experiences and personalities, and it is hard to separate that notion when we meet people, as well as when we come face to face with painted portraits. Another way my work creates a connection is through their small-scale. Having all my work in varying small-scale sizes, my work ask viewers to come close to the boxes, evoking a sense of intimacy. Creating that connection through the painted portraits is one aspect I explored in this body of work, but in addition, I also wanted to ask viewers to approach the paintings and connect with them on a more up-close and personal level.

As I create connections from painting to viewer, I give viewers a glimpse into the inner realities of the painted subjects. I ask viewers to look at the subjects’ lives the same way I see them. This reality I portray is the reality how I see it. Reality is always subject to interpretation, and painters always convey their own realities to viewers in sharing their illusions. It is not about just creating a connection for the viewers through the imagery I present to them, but instead about creating a connection with them on how I see the world. From this, I ask viewers to use the information I give them to than build their own narratives through the imagery. Even though reality is subjective and fluid, the illusions can still appear to be real. Un/Veiling expresses the complexities of that truth.
Working from photographs, I engaged the processes of copying, as well as translating, what I see. For the effective questioning of “real” stories to be most compelling, I used a realistic technique. Through the process of painting, I worked to integrate various planes of the rectangular, three-dimensional canvases to transform photographs into life-like representations of individuals whose fictional characters and narratives go beyond what is revealed in the initial photographs. I sometimes moved elements, omitted things, added objects, and changed colors, as I translated the subjects from photograph to painting. Photographs gave me a basic map from which to work, but I made many reality-bending decisions during the process of adopting these into the painting. Just like I enjoyed the process of breaking down people and figuring out all the complexities of their inner reality, I also enjoyed breaking down the naturalism of objects and their environments into their simplest forms – shapes and colors - which allowed me to discover all of the different facets that make up the object, and I translate that into a painting. Even when painting realistically, I changed so much and edited from the source photograph. Each painting became a lie, yet a convincing one. We try our hands at miming, at repeating, and at re-creating the reality that is ours, but only end up with the appearance of our own truths. Even though I only am presenting an appearance of reality, I strive for the illusion to be believable.

Despite the seduction of realism, the narratives I purposefully prompt viewers to build may not always be coherent. My goal is to create accurate paintings of an artificial world, something that only can be achieved through trompe l’oeil realism. Likewise, Renaissance paintings invited viewers into the work with their use of realism, dramatic lighting to create an emphasis on the figure with a sense of drama, and compositions that would extend out into viewers viewing space or extend inward so viewers felt they were looking into something, that made one feel the illusion is real and comprised a reality of which the viewer is an extension.

The realism of the images in *Un/Veiling* confuses the viewers by presenting something realistic that is artificial. At the same time, it is a believable reality to viewers, who find the subjects to be familiar. The familiar is strange, and the unfamiliar is familiar. The viewers access the information, yet at the same time feel a strange, somewhat disturbed sensation of alienation from something they recognize and find familiar. Given all these points about accessibility of realism in portraiture, when a scenario in a painting questions your understanding of the nature of things, this fantasy creates a magical sort of realism. A highly detailed realistic setting can be invaded by something too strange to believe.

In addition to that, in a realistic rendition of the figure, external appearances are not the only focus. *Un/Veiling* suggests that human identity is more multifaceted than one panel can express. By paintings on boxes, which offered multiple sides on which to explore the painted figure, I am able to explore the complexity of our characters. Each box offers a different experience for the viewers visually, and in terms of narrative. These non-traditional painting surfaces sometimes deny the viewer’s reading of an identifiable individual. Figures are differently positioned and cropped, and sometimes no figure appears at all. Often, subjects of importance are moved away from the front side of the box, asking the viewers to interact with the object and move around the boxes in order to read these from all the adjoining sides, top and bottom. Sometimes, a narrative or action *inside* the box is even suggested.

All in all, I wanted to approach the five-sided boxes in as many diverse ways to be able to fully utilize its shape. When the painting surface expands beyond the traditional one side, a multitude of possibilities arise. The front of the box no longer is required to be the front of the painting. However, the viewers still have certain expectations for a painting and it to be viewed and read in traditional ways. Having the viewers “read” my boxes in a non-traditional way was a

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challenge I faced throughout this body of work. I wanted each painting to have a different experience for viewers. I accomplished that through the multiple sides, where each five sides could adapt to being the front of the box, even when it is not on the literal front of the box, as how paintings are so often read when hung on the wall. Another non-traditional aspect came into play with the presentation of these boxes by displaying them on pedestals. Removing the boxes from a traditional painting presentation of being viewed on the walls and onto pedestals, resolved certain issues of how viewers must read each box, and instead could engage all five sides of it as well as remove all pre-notions of the front of the box, since all sides now have equal weight. The five-sided paintings allowed me to create many different compilations of narratives and placing different visual weight on different sides of the box that went beyond the front of the box being portrayed as the front of the painting.

This thesis work focuses on creating and manipulating viewers’ perceptions of the selves in portraiture. The externalized version of the subject in combination with hidden selves and often suggested symbolic narratives help to lead viewers to discover that they really know little about the subject of portraits. Sometimes a hidden side of the self can be unrecognizable or so well obscured that it is nonexistent at times. As discussed in Chapter One, the concept of the veil comes into play here. I use it as a way to mask figures, to conceal parts of the subject, to obscure parts of the composition to leave a definitive elusiveness to viewers. This can be seen in the diptych Inner Turmoil (Figs. 30-32) The portrait seen on the front of both boxes reveals only a small portion of the figure, leaving very little information for viewers. The adjoining panels are vast with solid color only, revealing no information to viewers. Because of this, it asks viewers to engage with the space in-between these two boxes, where the most amount of information is presented. At the same time, I still reveal some clues about the hidden identities of figures by
arranging the diptych in a way to show what it literally looks like inside of this figure. However, an element of play comes in effect here. The close hanging arrangement allows viewers to visually see that there is imagery in the space between these two boxes, but they have difficulty seeing what that imagery is with only two inches in between them. They know that something is there, but not everyone can see it. This is seen throughout this body of work in that there is a play of revealing and concealing seen within the compositions, veiling the figures idealized self while unveiling the interior selves. Although the use of the veil is apparent throughout *Un/Veiling*, the parts of figures that are visible through the veil, are presented in a realistic manner. This is so that the revealing/concealing aspects of the person are seen as real and a believable veil is presented.

Todd Feinberg suggests that our perceptions of reality stem from a concept of magical realism. Magical realism is when something is set in and of our understanding of reality presented in a realistic manner, at the same time, combined with elements of unrealistic situations. This ultimately creates a new reality beyond our known reality. It becomes magical because even when viewers know the painted compositions could not occur in our known reality, it is still believable because it is painted realistically and presented as a new believable reality. It is of this world, and simultaneously another world. Because of this, it is magical realism. This is discussed more in Chapter Five. This concept is a major component to my work and continually appears throughout *Un/Veiling*. Each box has its own moments of magical realism where I want viewers to question the images I present to them, yet still believe them to be real. This can be seen in *Disconnected With the Self* (Figs. 9-10). On the top panel of the box, an image of a face is seen with a Chihuahua inside of it, appearing as if the face has been cut in half and this little dog resides within it. Even though this situation could never be seen or occur in our known
reality, the way in which the subjects are painted is believable because of the use of realism. It is that push-and-pull of unrealistic compositions presented in a believable way that extends into the viewers questioning of it being real or not that I strive for. Ultimately, I want viewers to believe my images to be real, creating a magical reality in their minds.

Feinberg explains that we have created innate boundaries between other people as well as our understanding of the world, and we are not aware of these boundaries until they are violated.\(^{35}\) These are the same boundaries that give viewers an understanding of what is real and what is not. In some of my paintings such as Denied Saint Hannah (Figs. 16-18) as well as You Think You Have Me Figured Out (Figs. 18-19). I have painted literal boundaries around planes in the painted compositions to represent the portrayed reality that we understand, which is contrasted with this unknown, hidden reality of the subjects that viewers do not understand. The loss of reality and the loss of the viewer’s psychological foothold when confronted with other narratives/facets of the self demonstrate how personal relations structure our sense of what is real, while also establishing our separate identity in the world.\(^{36}\) I strive to make viewers question the reality of their understanding of the “real,” and my presentations of it – which I orchestrate and create for them. It is that acceptance of the fictional world I want for my viewers, and I accomplish that by representing the subjects in Un/Veiling with studied realism.

\(^{35}\) Feinberg, 31.

\(^{36}\) Feinberg, 31.
CHAPTER FOUR: THE SELF

The representation of the self has enjoyed a resurgence with the easy camera access enabled by smartphones. The selfie even has become the subject of scholarly analysis, and considerable cultural influence. We live in a society in which we are constantly revealing ourselves in visible form, often on social media. We always search for a connection through it with others. While recently influenced by the popularity of the “selfie,” the painted self-portrait creates a different dialogue with the viewers, since it is hand-made. This thesis explores self-portraiture as a means for viewers to question the authenticity on the portrayal of the self.

Self-portraits automatically are seen as private visual diaries, as Shearer West explains. The artist gives viewers insight into their own personality through them. Selfie culture works in this same vain. The same way in which I am putting myself out there to be seen in the gallery through the use of the self-portrait, is the same way in which selfie’s are presented on social media. Un/Veiling is not just about presenting the self that performs in society (the way they want to be seen) but also elements of play where I restrict them access to the individual even when they expect it, as one would assume so through the transparency of a social media presence. Since today’s audience reads self-portraits as diaries, I worked to frustrate the expectations that my work needed to be personal or revealing. It operates contrary to those societal expectations: I chose what I wanted to share, how much of it I wanted to share, if what I share is even connected to me, or is about me.

37 West, 163.
38 West, 163.
The majority of the subject’s in *Un/Veiling* are me, but a few select figures that are other people. My logic for using the self is as follows: even when I paint other people and other subject matter, I project myself, as well as my views, on to the subjects of my paintings. At the end of the day, everything I paint always is a reflection of me. Even though I use myself as subject of some of the self-portraits in *Un/Veiling*, I usually am disguised. I wanted to put myself in the place of the other people. My identity throughout this body of work is fluid. I often become a vehicle for commentary on a variety of issues of the postmodern world and society, including expectations of appearance, and the pressures women feel to play a gender-dictated role and to be accepted into society. By definition, a self-portrait identifies as the *artist* wishes himself or herself to appear.⁴⁹ The same way in which self-portraits are viewed as a personal view into the artists’ lives, selfies are seen in the same way. According to Dr. Kris Belden-Adams, selfies are meant to offer an intimate insight into someone’s life, even when one’s relationship with them is not personal or even familiar.⁴⁰ However, just because an image of the self (painted portrait or selfie) is presented on social media or in a gallery, does not represent the “true” self of someone, but only the appearance of the truth. When it comes to selfies, there is a focus on a physical presence. Usually, physical appearances only define the idealized self. In painted self-portraits, as with selfies, how we paint ourselves does not necessarily reflect who we are, as discussed in Chapter One. What the paintings do in *Un/Veiling* that selfies do not is, at times, withhold information about the self. The portraits throughout this body of work appear to have the same openness as selfies, when in reality the figures share very little to viewers. My painted self-portraits also question the notion of an idealized self, while unveiling the social

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masks people wear. But on another level, my work also is about the themes of identity, sexuality, and gender, which I examine through the lens of my own lived experiences.

Painting the self-portrait enables me to orchestrate the viewer’s gaze, to play with the viewer’s expectations, as I discussed previously. According to Wendy Wick Reaves, Anne Collins Goodyear, and Emily Caplan Reed, when a painted portrait of a woman meets the gaze of her viewers, the artist and the figure challenge the objectification that is inherent in male depictions of women. In addition to this, when the subject’s gaze meets the viewer’s, the subject is asking to be looked at, or acknowledging their subjectification, and sometimes challenging the viewers. Because of the intensity of the gaze, the beholder is caught in an act of voyeurism. In contrast, when the figure looks away from the viewer’s gaze, viewers are positioned so that they are watching the subject and potentially witnessing a moment that they should not be seeing, or maybe that the figure would not want them to see, since they are not aware of the viewers’ gaze.

The self-portrait is also about being seen. Painted self-portraits enable artists to observe the uncanny event of the self having a conversation about the self, and inviting the viewers into that conversation. West suggests that viewers play an equal role in the viewing and activation of the self-portrait. As viewers look at the self-portrait, they look at a metaphorical mirror that reflects back onto them, giving them a feeling of stepping into the artist’s shoes. We all have a need for human connection and understanding, as Reaves, Goodyear, and Reed argue. The self-portrait interests me because of its ability not just to reveal a figure, but also to reveal myself as the artist behind the work.

41 Reaves, Goodyear, and Reed, 5.
42 Reaves, Goodyear, and Reed, 5.
43 West, 165.
44 Reaves, Goodyear, and Reed, 9.
But using myself in my art, I take control of the gaze’s agency and put myself out there to be looked at. I orchestrate this dynamic, but I also control what I do or do not show viewers. In most cases, I withhold much from them, or deny the male voyeur the closure he seeks. This can be seen in the *The Losing of Innocence* (Figs. 20-21). In it, a woman’s legs in latex, stiletto boots, greet viewers. But, upon closer examination, the adjoining sides reference childhood objects. What appears to be erotically enticing at first glance, transforms into a commentary on loss of childhood and the transition into being a sexualized object, which traditional painting – especially during the Renaissance - encouraged. In this work, I also literally perform for the viewer. This is meant to comment on being watched, when we are conscious of the gaze of others, and even when we think there is no gaze upon us. I am subject and object to my audience in the same way in which women are objectified and subjectified in our society. But, as the artist, I am the orchestrator of their gaze and my objectification/subjectification. I bring attention to the hetero-normative gaze, and unveiling it. In the end, this empowers me because everything is the result of my choices and happens on my terms as I control what I want the viewers to see and how much of it they get. Still, as viewers subjectify these enticing images, I stand nearby, watching them from my paintings. I create this display and orchestrate their viewing. And I often deny them the pleasure they seek.

West suggests that how individuals see themselves as “others,” and claims that in a self-portrait, an artist objectifies their own body and creates a double of themselves.⁴⁵ Although I am revealing myself as the artist as well as revealing hidden realities, the self I am revealing is not the “real” me, but this “double” of myself, as West explains it. However, this “other” me is presented in a way that is realistic. I want viewers to recognize my paintings as self portraits, so they assume they are seeing parts of my identity I normally would not share. However, it is not

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⁴⁵ West, 165.
the real me, but I am playing the part of a persona of several fictional identities. Identity is always changing, and there is no system to apply to people in order to fully dissect them and uncover their core identity, and I emphasize this in Un/Veiling. The viewers start to think they have me figured out, but the people I am portraying are not me, they are this double of me in order to be able to not only play the role of a character, but to show the fluidity of identity and how it can never fully be grasped. This play of reality is important in the self-portraits seen in Un/Veiling. Dr. Kris Belden-Adams explains that this concept also applies to selfies. The selfie that presents itself on social media is but a character of the person and essentially a performance they share with all of their “friends” and “followers”. Not only am I bringing attention to this within my painted figures, but I am also playing with the viewers and making them believe at times they are seeing the “real” personality of me, but are only viewing a fictional character played by me performing for my audience, the same way that selfies do.

Historically, paintings of women were created for straight men to enjoy, and for women to watch themselves being looked at. I would argue that painting the self-portrait is not necessarily about creating an exact replication of the exterior self, but is about how the artist’s view themselves, and about orchestrating how viewers get to see or access them. West argues that artists also project particular ideas about themselves into self-portraits to construct themselves in a way that is socially acceptable. This perpetuates an assumption that public behavior could be learned, West suggests, and that certain character traits could be fostered, so that the individual became like an actor performing for an audience. Indeed, I paint myself the way that I want to look and to be “read” by the viewers. However, West says that self-portraiture

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46 Belden-Adams, 85.
48 West. 173.
49 West, 173.
should be used in modern times as an exploration of the inner life rather than playing out social or artistic roles. The work in *Un/Veiling* looks at those roles, too.

The notions of identity and the idea of viewers judging people both come from how we should or should not act in society. Individuals judge the way we present ourselves in society, as Erving Goffman explains. Observers receive clues about who we are from our conduct and appearance, and that information allows them to apply their previous experiences with individuals who may be similar (basically, stereotypes) to them. Many of the figures in *UnVeiling* are painted to look like me, but do not represent me. Instead, they represent an idea of a persona, and how we all move in and out of “character” depending on the circumstances. Goffman also explains that individuals can present themselves in a way they want to be seen, so that they feel they have control. This idea is an important aspect of my work. The viewers of my paintings will form an initial reaction to the painted figure, based on their prejudgments. Upon closer examination, the sides of the boxes invite them to delve deeper into the figure’s life and psyche, and often fodder to encourage viewers to create a narrative for this figure. Often, this narrative differs from their first judgments and impressions of “real” people. As Goffman suggests, in everyday life, first impressions are important, but they do not define the true person. He goes on to say that often the “performer” fully can be taken-in by their own act, and can be convinced that the “staged” version of the self is reality. Goffman explains that the masks we wear are the ones we have formed of ourselves. It is the self we strive to live up to,

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50 West, 180.
52 Goffman, 1.
53 Goffman, 7.
54 Goffman, 11.
55 Goffman, 17.
56 Goffman, 17.
or the self we would like to be.\(^{57}\) The public self, or mask, is a conditioned construct based on our inner psychological self.\(^{58}\) We know who we are on the inside, and base our staged self off of that, in regards to liking who we are, or on the other hand, wanting to be someone else. Self-portraiture operates somewhere between these, revealing and concealing the inner self. Overall, the self-portrait is a construct, and an act, that is meant to be presented as the “fixed” real self. But even the notion of a stable external identity has disappeared in postmodern times.\(^{59}\) This can be seen in *You Think You Have Me Figured Out* (Figs. 18-19). On the left panel from the front, a woman is portrayed, but with parts removed, like missing puzzle pieces. The things that are missing are the things can be changed outwardly, such as clothing and hair. But the things that are visible are more difficult to externally change, such as gender, skin color, and body shape. Although we try to present ourselves in a way we want to be seen, there are aspects of identity that cannot be changed, no matter the amount of veiling we use in an attempt to conceal it.

Goffman argues that our masks are manifested in aspects of our appearances, such as posture, facial expression, and gestures.\(^{60}\) We trust our ability to “read” a face in order to discern a person’s character and personality. But with my paintings, I want viewers to question what the figure’s true character is. I suggest narratives, but do not always suggest a definitive narrative about the subjects’ “true” selves. This can frustrate the viewers, while it actually grants them a lot of interpretive room to make meaning of the work in *Un/Veiling*. I reward viewers by giving them a hint of a peek behind the mask, but I also punish them at the same time through the use of the mask and concealing parts of figures at the same time. I give them information to formulate these questions and narratives, but I do not give them the definitive answers.

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\(^{57}\) Goffman, 19.

\(^{58}\) Reaves, Goodyear, and Reed, 5.

\(^{59}\) Reaves, Goodyear, and Reed, 3.

\(^{60}\) Goffman, 24.
For *Un/Veiling*, I use the self-portrait as a vehicle for exploring notions of the inner self, but based on metaphors and fantastical images that evoke psychological associations and narratives. Each painted box is based on aspects of myself, as well as imagined or real characters. On the side panels, I evoke the subjects’ mental states, traumatic experiences, fears, and happinesses. *Un/Veiling* reveals the multiple identities that stem from the actual, juxtaposed with the imagined ideal. My painted characters are constructed identities, even when I pull imagery from my life and suggest the things that influence my identity. I borrow from the real, and channel it through this lens of a constructed self to create portraits that operate very differently from those by Renaissance portraits, which present only the mask.

In summary, my use of self-portraiture is influenced by historical examples, contemporary culture, and my personal experiences. However, I use primarily myself as a tool to convey ideas about identity, and to bring to light the degree to which exterior appearances are a mask or part of the “front-stage” performance of the self, instead of revealing my life as a diary to viewers. My work carefully controls how much or how little I share with viewers. I put them in a position of power: they feel they are seeing an insight into my life, even when they are not. Yet, I also deny that, and often am present in the room, gazing at them looking at “me.” The work is about controlling the gaze and bringing awareness to the staging of a self, and not a show about my personal self. In effect, this emphasizes the fluidity identity has in that I am not one person but many.

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61 West, 185.
62 Reaves, Goodyear, and Reed, 3.
CHAPTER FIVE: OTHER WORLDS

Reality is fluid in the visual arts. Although the studied naturalism of my paintings may suggest reality, it is only an illusion. With the work in Un/Veiling, I create multiple worlds for my subjects that reside beyond the world that I know and understand, in order to force viewers to look past appearances, and to discover hidden facets of the subjects or narratives.

In order to fit into a social category seen as the “norm,” we hide parts of ourselves that do not adhere. Individuals commonly present themselves in a way they want to be seen and over which they feel they have some control. These assumed personas are an “Other” to our authentic selves, which comprise our hidden reality and identity. Since this other world resides only in our minds and not the physical world, it has no real shape or substance. The paintings in Un/Veiling give these facets of the self a physical form and expression.

Viewers observe the figure’s expressive behavior as validation of what is being physically conveyed by the subject.63 In my paintings, the portrayed subjects each present desired versions of themselves for viewers to judge. Upon closer examination, however, the validity of these judgments is questioned by the adjoining sides of the painting, which invite viewers to delve deeper into the figure’s life and mind. These are the parts of the self that reside in this other world, hidden in the mind. I accomplished this by portraying a figure in combination with the adjoining sides of the boxes that relate to the figure, but reference other selves and objects, which represent this other world. This then gives viewers a sense of understanding of

63 Goffman, 7.
who the subject is as an entire person, once they get past the veil of the figure, presented as the ideal of the self. At first, viewers get clues about the subject’s personality from their outward appearance.\textsuperscript{64} As discussed in the previous chapter, first impressions are important, and the majority of people are aware that they present themselves the way they want to be seen by others.\textsuperscript{65} For the body of work in \textit{Un/Veil ing}, I strive to bring the ease with which we stereotype others based on those initial encounters, and how those assumptions fail to truly define who we are.

As people portray themselves in a way they want to be seen, they try to fully embrace that “self” and convincingly perform the personality of that character.\textsuperscript{66} An individual can fully be taken in by his/her/their own performance, and become convinced that their staged reality, is their \textit{real} reality, according to Goffman.\textsuperscript{67} Even when people feel they are being open and straightforward, they still are hiding behind the norm-adhering social mask they have created.

This thesis work brings attention to this mask we wear, either by physically veiling the figure’s identities, or by using the persona itself as a mask. With this in mind, my paintings conclude that there are two realities at play in portraiture: the perceived reality of the figure’s norm-adhering identity and the hidden reality of the figure’s “true” identity. This “truer” hidden identity exists in another temporal world, separate from our known physical reality. My work creates a pathway in the paintings that allows viewers to navigate through the work, and also builds a bridge to travel between both worlds. Viewers may find themselves caught in the in-between spaces of the seen and unseen worlds.

\textsuperscript{64} Goffman, 1.
\textsuperscript{65} Goffman, 11.
\textsuperscript{66} Goffman, 17
\textsuperscript{67} Goffman, 17.
The title of this thesis, Un/Veiling, has to do with the play of revealing hidden realities, as well as concealing parts of the subject’s identity to challenge my viewers. Although this work brings attention to these two realities (perceived world and an unknown other world), the figures may not desire to fully reveal what resides in their hidden, other world. These veils block or deter viewers from discovering more information. It leaves them to question what once was there, or what lies underneath. It reveals the play of give-and-take that exists in the artist-viewer relationship. As discussed previously, I work to strike a balance between revealing information to viewers and concealing it. However, I do not want to just assert control over how much I want the viewers to be able to see. The veil also conveys our reluctance or resistance to revealing the most personal things about ourselves that is hidden away in this unseen other world where these other selves hide, behind the social veil.

On that same note, the veil is a device that I also use to reveal more of the hidden world, while concealing the known world. I encourage viewers to consider that the known world could be the other world, and the hidden world may hold more reality, forcing the viewers to question what is real and what is not. Although these other/alternate worlds are seen as separate and different from the familiar and known world, they can co-exist with the perceived reality in Un/Veiling. Sometimes, that other world can leak into our reality and start to take over. Although the images on each panel of the five-sided box vary, there are elements that connect each side that reference this idea that even when we try to separate aspects of ourselves, they still are present and can peek through the veil.

The other world is not just a place where our true selves reside, but it also is a place of comfort and contentment. It can also be a hiding place for unpleasant secrets or experiences. These hidden selves also can be rejected. Aspects of our personalities that we do not accept or
want as a part of our identity can be shunned. This is seen in *The Shadowed Self* (Figs. 22-25). The set of three boxes represent the rejected aspects of the self. As viewers move along this set, each box becomes darker and stranger, since viewers are meant to dive deeper into the figure’s mind of the denied self. Likewise, individuals deliberately can conceal information, or “dark secrets” when they feel that actions or information are incompatible with the image of themselves as they want to be seen by others. Goffman explains that these “dark secrets” are double secrets because they are hidden and sometimes denied.\(^{68}\) Often, they are referenced as shadowed selves, living in the darkest part of our minds. Although it is not a main focus, this work in *Un/VEiling* does reference darker aspects of self, since they are the parts of ourselves that we usually hide from society. Because of this, a tension arises in my work: viewers witness dark things at times, but are seduced by the formal beauty of this imagery. I aspire to put viewers in a position of understanding the subject, yet also being repulsed by it. Sometimes I employ symmetry and/or center-framing to give my compositions a sense of order that is inviting, yet I pair this with oddities, macabre subject matter, and conflicting, challenging subjects to create a mix of visual confusion for the viewers.

With the work in *Un/VEiling*, I chose five-sided supports for my paintings to represent the multi-layered inner worlds of my subjects. These boxes enabled me to capture enough information to show a psychological inner reality, as well as the narratives of other realities to be able to give a more concrete physicality to this other world of figures. I also experimented with a range of levels of information to reveal the figure’s hidden selves: sometimes all five sides are painted. At times, some of the sides are void of information and give viewers only see a glimpse into the figure’s life. This can be seen in *All You See Are My Emotions* (Figs. 26-27). The front of the box is painted black, and the only information seen is a single stripe that loops around the

\(^{68}\) Goffman, 142.
other four sides, only revealing portions of hands that deny aspects of identity, including gender. All that is revealed is the emotional state of the figure that is hidden behind the opaque veil. In reference to all the boxes in this body of work, I enjoyed how all of the sides of the box cannot be seen from a single viewpoint, just as the hidden realities of people cannot be seen behind the façade.

Often, we have an understanding of who we are, but do not necessarily like it. In order to be the person we want to be and gain social acceptance, we perform as if we are someone other than ourselves. These can be seen as our alter-egos. Our alter-egos range being the characters of people we wish we could be, but cannot (providing an outlet to escape yourself). Sometimes they allow us to be a person we do not want to be, that we cannot escape. We may also separate these characters from our “true” self so we can consciously hide away from the ugliness. This is a focus of several of my paintings where the alter-ego can be seen as the “front-stage” performer, as well as the person we are trying to hide away from. This can be seen in You Think You Have Me Figured Out (Figs. 18-19). The right panel includes a painting of a dead mouse in a jar. This pertains to the “uglier” side of the figure portrayed on the front. The mouse symbolically represents the parts of herself that she does not like (the parts of her that make her feel sad, or dead, inside). She has taken these rejected parts, bottled them up (literally), and placed them in a space that is not visible from the front of the canvas. The painting on the top of this box shows a human heart. In three areas, viewers are allowed to look inside the heart, but can see nothing. Her heart is dark and empty inside. A black stripe covers a portion of the heart, signifying her want to literally hide her darkness, or to hide the emptiness in her heart that she may not want the viewers to see.
Alter egos in *Un/Veiling* often take on different physiognomy, and even non-human characters, such as animals. Even when the image does not entirely resemble the self, Donna Gustafson and Lee Siegel suggest that it serves as a stand-in for the self, and is seen as a substitute for the subject. The Northern Renaissance artists’ use of symbolism influenced my deployment of iconography. Many of the objects that appear on the boxes are not of people, but are of food, animals, and insects. For example, rabbits reappear throughout *Un/Veiling* to reference different dimensions of the subject’s character. Rabbits are adorable animals, and are not aggressive by nature. However, because they often are prey, they are always alert of being hunted, and are vulnerable when released into the wild. Personally, rabbits represent what I find to be the good and bad aspects of myself. I am drawn to rabbits, and surround myself with rabbit figurines and images. Friends and family see rabbits as an extension of my personality. When insects appear, they often represent the darker aspects of the paintings’ subjects. I reference spiders for the darker aspects of the self, as seen on the left panel of *Inborn Killer* (Figs. 7-8). When butterflies appear, they are meant to be seen as either a transformation of the self, or in some cases, the death of innocence. The symbolism of food is relatively straightforward. In *My Inner Person* (Figs. 28-29), cake shows the sweeter (literally) outer exterior of the self, with a trapped, almost suffocating figure within it. The cake is also an alter-ego of mine. As a cake decorator, I see cake as a part of my life, and as a hobby I enjoy. The hamster, as seen on the front of this box, also represents another alter-ego. Fat, lazy hamsters represent the laziness and frustration I experience with my mind and the limits of attention I have that I am constantly battling. The varieties of objects I use are either a stand-in for aspects of myself, or are stand-ins for a larger idea. They are all meant to emphasize the overarching theme of each box.

69 Gustafson and Siegel, 38.
What lies beneath our outward appearances is another world, populated by alter egos, hidden realities, and “dark secrets.” *Un/Veiling* often references a variety of my own alter egos and experiences. Despite my presence in the paintings, and my authorship, I strive to paint my subjects with enough ambiguity to allow viewers to enter the space, relate to these experiences, and weave narratives for themselves. All of us are composed of many selves, and are all a part of our identity and show the “real” us.

The work in *Un/Veiling* suggests that the way we present ourselves to the world is believed to be our identity, but it is but one small portion of our larger story. It is the self that lives in this hidden, other world, that shows are “truer” self. Because it is easy to create an artificial version of the self through digital manipulation, the paintings in *Un/Veiling* focuses solely on an inner perspective of self, one that is based off of the subject’s imagined experiences that encompass what they find purposeful, meaningful, or even traumatic, in their lives. Feinberg stresses that it is only through our inner personal perspectives that we experience the world.70 Because of this, Feinberg suggests that when we try to understand ourselves, we must look inward.71

A connection between the subjective “other” world of the inner mind and the objective physical reality of the material world is difficult to understand, Feinberg explains.72 In my paintings, both realities are shown to bring attention to their separation through the use of my five-sided paintings, but I also bleed across the sides to show the connections between them. This is where the use of color and design elements came into play, as discussed in chapter one. I used these design techniques to not only paint a visual anomaly that creates a curiosity in the viewers that asks the viewers to look at the adjoining sides of the painting, but to also show the

70 Feinberg, 30.
71 Feinberg, 140.
72 Feinberg, 140.
strangeness of reality when the figure is seen in this other world through these anomalies.

Although it is difficult to understand the other world of the inner mind and the physical, known reality as Feinberg discussed, these elements I use that extend across the boxes, create a visual connection between these two portrayed worlds. They are crucial in not only asking the viewer to look at all sides of the box, but it creates a source of connectivity and commonality, between the two painted realities.

All of these devices help reveal the construction of our senses of being and self. Feinberg believes that the inner mind is personal, and only exists for its “owner,” independent from the physical world, and unique. To someone else, another person’s sense of self is an illusion. Because this “other” world only exists in the mind of the individual, it can appear in any form of reality that it wants to. Nevertheless, portraiture’s familiarity invites viewers to discover what they think the boxes convey. What makes the paintings comprehensible and invites narration is that we are capable of relating with each other, and share in subjects’ subjective experiences by comparing them to our own experiences.

To summarize, my paintings bring attention that there are many parts of the self that reside beyond the persona we perform in society that is so often seen in the form of selfies and traditional portraiture. It is the person behind the performed persona, the person that resides in this other world, hidden in the mind, beyond the perceived physical world, that Un/Veiling reveals. This is the person that all of us have inside us and is the core of identity. The selves that are hidden are much overlooked, but a rich source for exploration. Although I reveal hints about my subjects’ hidden selves, I also conceal and control how much information to give my viewers so they can narrate the subjects’ stories (or not). This body of work is not strictly about showing

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73 Feinberg, 150.
74 Feinberg, 151.
75 Feinberg, 152.
each figure’s inner selves, but bringing attention to the “ideal” persona as a mask and that there are hidden persona’s in this hidden other world of identity, as well as how much of that figure wants to reveal or conceal to the viewers from this other world.
CHAPTER SIX: CONCLUSIONS

The idea of the veil consistently appeared throughout my three years at The University of Mississippi. It allowed me to conceal, while simultaneously revealing, identity. For the body of work Un/Veiling, I continued to use the veil to allow me to reveal the exterior aspects the painted figures used to conceal the parts of their life they do not want seen. At the same time, I used the veil to conceal their physical characteristics to reveal their hidden identities. Although I allow viewers to create their own narratives of the painted figures, I manipulate how much each figure reveals or conceals.

As a final analysis, this thesis work is not just about painting self-portraits, but about posing questions about identity and orchestrating narratives for the viewer. Un/Veiling asks its audience to think about what it means to be yourself, and about the fluidity of identity, especially with the self-conscious staging of the self in today’s digitally mediated social world. While I create narratives for the viewers, I leave enough ambiguity so the viewers could build their own interpretations. This forces them to question their initial ideas of who the subjects are. However, even though I often depict myself in most of the paintings, the way the painting ultimately is read and understood comes from the viewers. In the end, they give the sitters their/my identities.

My work concludes that the identity of a person expands beyond the physical façade. Due to the complexity of people, one may never fully understand the hidden personalities of others. Although this seems like a never-ending quest, since identity is fluid, I am drawn to the endless research that comes from this topic.
I have enjoyed painting on the five-sided box. Using a multi-sided surface allowed me to physically show the hidden aspects of figures that literally cannot be seen from a single viewpoint. This asks viewers to look on each side of the box to discover more about the painted figure.

Experiencing this research I have done over the past year, has helped free me from the idea of the canvas into the three dimensional possibilities. This research has also resulted in me wanting to continue to experiment with dimensional shapes for future bodies of work, but expand the shapes beyond a five-sided box such as triangles, cubes, spheres, and even non-conventional shapes. For Un/Veiling, I wanted to retain some traditional aspects of paintings, so I wanted to have the five-sided boxes hang on the wall. This research has generated thoughts about presentation that would consist of the paintings coming off the wall onto pedestals or even being suspended so that all sides can be seen. Incorporating three box paintings that were displayed on pedestals opened up a conversation with my work that I want to pursue in the future. I am overall happy with the body of work Un/Veiling and am excited to see where this work develops in the future.


ILLUSTRATIONS

*Un/Veiling* consists of nineteen boxes total with sixteen wall pieces and three pedestal pieces. All of the pieces in this body of work are five-sided boxes of varying small-scale sizes. Three boxes that hang on the wall are seen in the front gallery room, and the remaining thirteen wall pieces are seen in the main gallery space, where the three pedestal pieces are displayed in the center of the gallery.
FIG. 1. *Encounters of The Selfie Kind*

Oil paint, canvas, wood
9.5" x 9.9" x 7.85"
2018
FIG. 2. *Encounters of The Selfie Kind*
Detail (five sides flat)

Oil paint, canvas, wood
9.5" x 9.9" x 7.85"
2018
FIG. 3. *(Star)Child Souveniors*

Oil paint, canvas, wood
3.5" x 4" x 3.75"
2018
FIG. 4. (Star)Child Souvenirs
Detail (five sides flat)

Oil paint, canvas, wood
3.5" x 4" x 3.75"
2018
FIG. 5. *If You Want To Know Me, You Have To Work For It*

Oil paint, canvas, wood
5.5" x 6" x 5.5"
2018
FIG. 6. *If You Want To Know Me, You Have To Work For It*
Detail (five sides flat)

Oil paint, canvas, wood
5.5" x 6" x 5.5"
2018
FIG. 7. *Inborn Killer*

Oil paint, canvas, wood
9.25" x 10" x 10"
2018
FIG. 8. *Inborn Killer*
Detail (five sides flat)

Oil paint, canvas, wood
9.25" x 10" x 10"
2018
FIG. 9. Disconnected With The Self

Oil paint, canvas, wood
7.25” x 10” x 7.25”
2018
FIG. 10. *Disconnected With The Self*  
Detail (five sides flat)  

Oil paint, canvas, wood  
7.25" x 10" x 7.25"  
2018
FIG. 11. *Under The Social Mask*

Oil paint, canvas, wood
6.85" x 8.85" x 6.25"
2018
FIG. 12. Under The Social Mask
Detail (five sides flat)

Oil paint, canvas, wood
6.85" x 8.85" x 6.25"
2018
FIG. 13. Watching You Looking At Me

Oil paint, canvas, wood
5.5" x 7" x 6.25" (left)
5.5" x 7" x 6.25" (right)
2018
FIG. 14. Watching You Looking At Me (left box)
Detail 1 (five sides flat)

Oil paint, canvas, wood
5.5" x 7" x 6.25"
2018
FIG. 15. *Watching You Looking At Me (right box)*
Detail 2 (five sides flat)

Oil paint, canvas, wood
5.5" x 7" x 6.25"
2018
FIG. 16. Denied Saint Hannah

Oil paint, canvas, wood
5.5” x 7” x 5.25”
2018
FIG. 17. Denied Saint Hannah
Detail (five sides flat)

Oil paint, canvas, wood
5.5" x 7" x 5.25"
2018
FIG. 18. *You Think You Have Me Figured Out*

Oil paint, canvas, wood
7.25" x 9" x 6.5"
2018
FIG. 19. *You Think You Have Me Figured Out*
Detail (five sides flat)

Oil paint, canvas, wood
7.25" x 9" x 6.5"
2018
FIG. 20. *The Losing of Innocence*

Oil paint, canvas, wood
7.25" x 11" x 7.85"
2018
FIG. 21. *The Losing of Innocence*
Detail (five sides flat)

Oil paint, canvas, wood
7.25" x 11" x 7.85"
2018
FIG. 22. *The Shadowed Self*

Oil paint, canvas, wood
5.5" x 8.5" x 6.25" (left)
5.5" x 7" x 6.5" (middle)
5.5" x 6.75" x 5.5" (right)
2018
FIG. 23. *The Shadowed Self (left box)*
Detail 1 (five sides flat)

Oil paint, canvas, wood
5.5" x 8.5" x 6.25"
2018
FIG. 24. *The Shadowed Self (middle box)*
Detail 2 (five sides flat)

Oil paint, canvas, wood
5.5" x 7" x 6.5"
2018
FIG. 25. *The Shadowed Self (right box)*  
Detail 3 (five sides flat)  

Oil paint, canvas, wood  
5.5" x 6.75" x 5.5"  
2018
FIG. 26. *All You See Are My Emotions*

Oil paint, canvas, wood  
5.5" x 8.5" x 6.5"  
2018
FIG. 27. *All You See Are My Emotions*
Detail (five sides flat)

Oil paint, canvas, wood
5.5" x 8.5" x 6.5"
2018
FIG. 28. *My Inner Person*

Oil paint, canvas, wood
9.25" x 9.25" x 9.25"
2018
FIG. 29. *My Inner Person*
Detail (five sides flat)

Oil paint, canvas, wood
9.25" x 9.25" x 9.25"
2018
FIG. 30. *Inner Turmoil*

Oil paint, canvas, wood
5.5" x 7.85" x 5.85" (left)
5.5" x 7.75" x 5.85" (right)
2018
FIG. 31. *Inner Turmoil (left box)*
Detail 1 (five sides flat)

Oil paint, canvas, wood
5.5" x 7.85" x 5.85"
2018
FIG. 32. *Inner Turmoil (right box)*
Detail 2 (five sides flat)

Oil paint, canvas, wood
5.5" x 7.75" x 5.85"
2018
FIG. 33. Constructing The Self

Oil paint, canvas, wood
7.25" x 9.5" x 7.25"
2018
FIG. 34. *Constructing The Self*
Detail (five sides flat)

Oil paint, canvas, wood
7.25" x 9.5" x 7.25"
2018
FIG. 35. *Un/Veiling*
Installation View (front room)
FIG. 36. *Un/Veilng*
Installation View (entrance to main gallery)
FIG. 37. *Un/Veiling*
Installation View (vantage point)
FIG. 38. Un/Veiling
Installation View (vantage point expanded view)
FIG. 39. *Un/Veiling*
Installation View (left wall)
FIG. 40. Un/Veiling
Installation View (left wall detail)
FIG. 41. *Un/Veiling*
Installation View (right wall)
FIG. 42. *Un/Veiling*
Installation View (right wall detail)
FIG. 43. Un/Veiling
Installation View (back wall)
VITA

Marisa Rae Andropolis

Education


2013 Post Baccalaureate Certificate, Studio Art Centers International (SACI), Florence, Italy. Painting and Art Restoration/Conservation Emphasis

2011 Bachelors of Fine Arts, Bowling Green State University, Bowling Green, OH. Two Dimensional Studies, Painting Emphasis, Art History minor

2008 Associates Degree in Arts, Elgin Community College, Elgin, IL. Fine Arts Emphasis

2007 Atelier Neo Medici, Monflanquin, France. Technique Mixte: 3-month studio workshop with Patrick Betaudier

Professional Experience


2016 Graduate Teaching Assistant to Charlie Buckley, Intermediate Painting The University of Mississippi, Oxford, MS. Lead a 2 week class lecture on Fresco painting for Fall 2016 semester

2015-16 Graduate Teaching Assistant to Philip Jackson, Intermediate Painting The University of Mississippi, Oxford, MS. Lead a 2 week class lecture on Fresco painting in Fall 2015 and Spring 2016

2016 Teaching Artist/Intern at Green Star Movement, Chicago, IL Taught/guided children and volunteers in the mural painting
Experience

Graduate Gallery Coordinator, The University of Mississippi, Oxford, MS.
Fall 2017 and Spring 2018, Assisting Professor Durant Thompson and Paul Gandy

Graduate Teaching Assistant, The University of Mississippi, Oxford, MS.
Fall 2015, Spring 2017, Spring 2018 Intermediate Painting, Assisting Professor Philip Jackson

Graduate Teaching Assistant, The University of Mississippi, Oxford, MS.
Fall 2016 Beginning Painting, Assisting Professor Philip Jackson

Graduate Teaching Assistant, The University of Mississippi, Oxford, MS.
Spring 2016 Intermediate Painting, Assisting Instructor Charlie Buckley

Exhibitions

2018

Graduate Survey. Gallery 130, The University of Mississippi, University, MS.

Un/Veiling. M.F.A. Thesis Exhibition. Gallery 130, The University of Mississippi, University, MS.

Chroma. Graduate Student Group Show. Southside Gallery, Oxford, MS. Organized by Philip Jackson, Associate Professor of Art and Painting Area Head.

Student Exhibition. J.D. Williams Library. By invitation of Dr. Kris Belden-Adams and Josh Brinlee. The University of Mississippi, University, MS.

Wet Paint M.F.A. Bienniel, Zhou B. Art Center, Chicago, IL. Curated by Sergio Gomez, Director of Exhibitions at the Zhou B. Art Center and Owner and Director of 33 Contemporary Gallery.

Il Filo Degli Altri (The Filo of the Others), SACI Gallery on Via S. Egidio, Florence, Italy. Curated by Lorenzo Pezzatini, Professor of Advanced Painting and Post-Bacc Graduate Seminar in Studio Art, SACI, Florence, Italy.

2017

Chancellor’s House, Student Exhibition. Carriage House. By invitation of the Chancellor. The University of Mississippi, Oxford, MS.

Graduate Student Exhibition. The University of Mississippi, Oxford, MS.

Transitions II. Graduate Exhibition at University of Mississippi, Oxford, MS.


2016


Summer Exhibition, The University of Mississippi, Oxford, MS. Juried by Jill Foote-Hutton, Gallery Coordinator at Red Lodge Clay Center, Red Lodge, MT.


Grad Trio. W.O. Benjamin Fine Arts Gallery at Itawamba Community College Fulton Campus, Fulton, MS. Organized by Benjamin Walls, Owner of Benjamin Fine Arts Gallery, Itawamba Community College, Fulton, MS.

Wet Paint MFA Bienniel, Zhou B. Art Center, Chicago, IL. Curated by Sergio Gomez, Director of Exhibitions at the Zhou B. Art Center and Owner and Director of 33 Contemporary Gallery.

2015

Transitions, Graduate Exhibition at University of Mississippi, Oxford, MS.

Monumental Ideas/Intimate Scale, River Campus Art Gallery at Southeast Missouri State University, Cape Girardeau, MO. Curated by Kristin Powers Nowlin, Gallery Coordinator, Southeast Missouri State University, Cape Girardeau, MO. Juried by Benje Heu, Professor of Ceramics, Southeast Missouri State University, Cape Girardeau, MO.

2013

Xpressionism, 33 Contemporary in the Zhou B. Art Center, Chicago, IL. Curated by Harry Sudman.

OY, SACI Graduate Student Art Exhibition, Galleria La Corte Arte Contemporanea, Florence, Italy.

2012

Sulla Strada di Arnolfo, Castelfranco, Italy. Organized by Lorenzo Pezzatini, Professor of Advanced Painting and Post-Bacc Graduate Seminar in Studio Art, SACI, Florence, Italy.

SACI 2D Student Fall Art Show, SACI Gallery Via Sant'Antonino, Florence, Italy.
Il Filo Degli Altri (The Filo of the Others), SACI Gallery on Via S. Egidio, Florence, Italy. Curated by Lorenzo Pezzatini, Professor of Advanced Painting and Post-Bacc Graduate Seminar in Studio Art, SACI, Florence, Italy.

Village of Algonquin Annual Art Show, on loan for a year, Algonquin Public Library and Westfield Community School, Algonquin, IL. Curated by Ben Mason, Senior Planner at the Village of Algonquin, Algonquin, IL.

8th Annual National Self-Portrait Competition, Contemporary 33 in the Zhou B. Art Center Chicago, IL. Curated by Sergio Gomez, Director of Exhibitions at the Zhou B. Art Center and Owner and Director of 33 Contemporary Gallery, Chicago, IL.

B.F.A. Senior Thesis Show, Bowling Green State University, Bowling Green, OH.

Human, Gallery 180 at The Illinois Institute of Art, Chicago, IL. Curated by Charles Gniech, Exhibition Curator at Gallery 180, Illinois Institute of Art, and Professor of Art and Design, The Illinois Institute of Art, Chicago, IL.

2011

Arts Extravaganza, Bowling Green State University, Bowling Green, OH

Across Cultures, Gallery Swarm, Chicago, IL. Curated by Samuel, J. Gillis. Gallery Director and Curator of Gallery Swarm, Chicago, IL.

Figuratively Speaking, Student Union Gallery at Bowling Green State University, Bowling Green, OH. Curated by Dennis Wojtkiewicz, Professor of Painting and Drawing, Bowling Green State University, Bowling Green, OH.

Artists of the Atelier Alternative, Gallery Swarm, Chicago, IL. Curated by Samuel, J. Gillis, Gallery Director and Curator of Gallery Swarm, Chicago, IL.

7th Annual National Self-Portrait Competition, Gallery 33 in the Zhou B. Art Center, Chicago, IL. Curated by Sergio Gomez, Director of Exhibitions at the Zhou B. Art Center and Owner and Director of 33 Contemporary Gallery.

Undergraduate Exhibition, Bowling Green State University, Bowling Green, OH.

2009

La Maison Rouge Gallery, Chicago, IL, Curated by Samuel, J. Gillis, Gallery Director and Curator of La Maison Rouge Gallery, Chicago, IL.

2007

La Comedie de l’Art, Salle d’Aquitaine, Monflanquin, France. Organized by Patrick Betaudier, Owner of Atelier Neo Medici, Monflanquin, France.

2006

Pop Culture Exhibition, Elgin Community College, Elgin, IL.

2004

Spring Hill Mall Art Show, Dundee, IL. Organized by Harry D. Jacobs High School. Algonquin, IL.
Fox Valley Conference Exhibition, McHenry County College, Crystal Lake, IL.

5th Annual Chicago Area Art Exhibition, Elgin Community College, Elgin, IL.

2003 Spring Hill Mall Art Show, Dundee, IL. Curated by Harry D. Jacobs High School, Algonquin, IL.

Other Experience

2003-Present Cake Decorator, Super Target, Algonquin, IL.

2015-Present Gallery Employee, Meek Gallery, The University of Mississippi, Oxford, MS. Paul Gandy, Gallery Coordinator.

2012-13 Art Restorer and Conservator, SACI, Florence, Italy, Supervising Faculty Roberta Lapucci

Awards/ Scholarships/ Honors:

Graduated The University of Mississippi, Spring 2018, with Summa Cum Laude, Oxford, MS.

Artwork Archive Award of Excellence, National Wet Paint M.F.A. Bienniel, 2018, Zhou B. Art Center, Chicago, IL.

Outstanding Studio Art Award, The Department of Art and Art History, Spring 2017, The University of Mississippi, Oxford, MS.

Honorable Mention in painting, Student Summer Exhibition, Fall 2016, The University of Mississippi, Oxford, MS.

Gillian Award Scholarship for Fall 2012 Spring 2013 semester, SACI, Florence, Italy.

James W. Strong 2D Studio Achievement Award, Spring 2013, B.F.A. Senior Thesis Show, Bowling Green State University, Bowling Green, OH.

Graduated Bowling Green State University, Fall 2011, with Magna Cum Laude, Bowling Green, OH.

Honorable Mention in painting, Undergraduate Exhibition, Spring, 2011, Bowling Green State University, Bowling Green, OH.

Placed on Academic Dean’s List 2009, 2010, 2011, for high level of excellence in academic work for entire enrollment at Bowling Green State University, Bowling Green, OH.
Received the BG success scholarship 2009, 2010, 2011, Bowling Green State University, Bowling Green, OH.

Graduated Elgin Community College Fall 2008 with High Honors, Elgin, IL.

Recognition Award, *Pop Culture Exhibition*, 2006, Elgin Community College, Elgin, IL.

Certificate of Recognition, *Fox Valley Conference*, 2004, McHenry County College, Crystal Lake, IL.

**Lectures**

2017 Visiting Artist/Lecturer: Department of Art, Bowling Green State University, Bowling Green, OH.

2016 M.F.A. Panel. Senior Thesis Class, Department of Art in the College of Architecture, Art, and Design. Mississippi State University, Starkville, MS. Organized by Brent Funderburk, Professor of Painting and Drawing, Mississippi State University, Starkville, MS

2016 Visiting Artist/Lecturer: Department of Art, Benjamin Fine Arts Gallery, Itawamba Community College, Fulton Campus, Fulton, MS.

**University Field Trips / Conferences**

2018 Three day Graduate Painting Student Research Field Trip to Baltimore, New York, and Washington D.C. to visit various art museums and galleries including MOMA, The MET, National Portrait Gallery, and Hirshorn Museum.

2017 SECAC Conference, Columbus, OH.

**Membership in Professional Organizations**

2018 Phi Kappa Phi Honor Student, The University of Mississippi, Oxford, MS.

2018 Honor Society, The University of Mississippi, Oxford, MS.

2017 - Present Member, SECAC - Southeastern College Art Conference.
Service to The Department of Art and Art History

2018    Search Committee Member, Chair of the Department of Art and Art History, The University of Mississippi, Oxford, MS.

2018    Volunteer at the Mississippi Collegiate Art Competition Reception held at the University Museum, Oxford, MS.

2017 - 2018  Founder and President of U.M. Painting Guild, the university recognized student organization, The University of Mississippi, Oxford, MS.

Public Art

2012    Still Life, oil on canvas. Permanent Display in Castelfranco, Italy.

2012    Filipo Nero, oil-and-gold-leaf on panel. Permanent Display in CastelFranco, Italy.
References

Philip Jackson
Associate Professor of Painting, Head of Painting, Department of Art and Art History, The University of Mississippi, Oxford, MS.
   philip@olemiss.edu

Virginia Rougon Chavis
Department Chair and Professor of Art, Head of Graphic Design, Department of Art and Art History, The University of Mississippi, Oxford, MS.
   vlrougon@olemiss.edu

Dr. Kris Belden-Adams
Assistant Professor of Art, Art History, Department of Art and Art History, The University of Mississippi, Oxford, MS.
   kkbelden@olemiss.edu