

Hues Of Isolation

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

A few things to know before your visit:

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

Enjoy the show!

Featured artists:

(Artists are shown clockwise through the museum, click on the link to find out more about their work!)

David Bird *Unprecedented*

David Bird (b.1998) lives and works in Southern California where his practice in ceramics and photography is inspired by the scenic landscapes around him and his time spent living in different parts of the state. His work investigates spaces that pull us apart and bring us back together and the scenes that make up the environment we live in. David is set to graduate in May from Pepperdine University with a B.A. in Art and Art History. His work has been featured in multiple exhibitions on campus, including *Rounding Up Escaped Elephants (2019)*, *TEDxU Art Club Exhibition (2020)*, and currently, *Hues of Isolation (2021)*.

Anne Marrie Butcher *Vulnerability*

Anne Marie Butcher (b. 1999) is a multimedia designer and artist working in Los Angeles. She is currently working towards a BA in Art and a minor in Multimedia Design from Pepperdine University in Malibu, CA. During the summer of 2019, she studied at the Studio Arts College International in Florence, Italy. In her time as an undergraduate, Anne Marie has focused on drawing, painting, design, photography, digital art, and printmaking. She is currently a creative intern with The Producers Lab, home to the Emmy-winning composer and record producer, Richard Wolfe.

Her upbringing in Lafayette, Louisiana allowed her to be immersed in a colorful state that boasts music, art, architecture, and food. Anne Marie was taught from an early age the importance of family and unconditional love. Being from a large Cajun family, spending quality time with each other and sharing her art was always welcomed with support and appreciation. This focus on family, the arts, and love shaped Anne Marie and helps her view the world through a more compassionate and forgiving lens. The supportiveness of her family plays a role in how open she is about her mental health.

She has been featured in the "Seaver Research Symposium" (2018), "Rounding Up Escaped Elephants" (2020), and "Hues of Isolation" (2021). To view Anne Marie's art, visit <https://annemariebutcher.myportfolio.com/>.

Carson Vandermade *Sentiment*

Carson Vandermade is an artist born in San Diego California and was first introduced to fine arts through poetry in high school. It was then that he dove into artistic endeavors, led by an interest in the great existentialist thinkers of the 20th century. Now he primarily works on large-scale paintings that challenge sculptural boundaries within the practice. Carson's primary interest in his work is documenting how his time is spent in the studio.

Ali Mullin *Intimacy*

Ali resides and studies in Southern California, working with oil paint and markers to create art that explores the intrapersonal and interpersonal relationships defining her final semester of undergraduate education. Working in the make-shift studio of her back porch, Ali's most recent series reflects the complicated dynamics of living with her best friends, navigating the complicated emotions of love and nostalgia, and celebrating the uncertainty of what it means to be a young adult. Ali will graduate in May from Pepperdine University with her B.A. in Art and International Studies. Her work has been featured on campus in multiple exhibitions including The Seaver College Research and Scholarly Achievement Symposium (2018), Rounding Up Escaped Elephants (2019), TedxU Art Club Exhibition (2020), and Hues of Isolation (2021).

Emily Knight *Effervescent*

Emily Margot Knight is a multimedia artist and filmmaker based in Calabasas, California. Born in Los Angeles, California Emily received her BFA in Art and Film Studies with an emphasis in Media Production from Pepperdine University in 2021. Her work reflects an interest in the human experience, both in our reality and in the digital landscapes created. Heavily inspired by her childhood in the first internet-connected generation her work rides the line between surrealism and dark reality. Working in oil, clothing, found objects, digital art, photography, and film Emily believes in the fluidity of ideas and the importance of the intentional medium. Her often darker themes are concentrated with a love for color and layered composition, creating a space filled with reference and ideas like the world she's fascinated with.

Veronica Sams *Memory*

Veronica is an emerging photographer and student at Pepperdine University in Malibu, CA. She is earning a triple Bachelor's degree in Advertising, Film/Media Production, and Art, with a Multimedia Design Minor. While in school, Veronica has worked for supermodel Miranda Kerr as her personal retoucher and photographer, as well as her skincare brand KORA Organics. Additionally, she has also joined the Sports Illustrated family as a photographer. In the past, she has worked for prominent companies such as Scooter Braun Projects, The Ellen DeGeneres Show, and PAIGE Denim Jeans. Veronica has also shot for magazines like PLAYBOY, HARPERS BAZAAR, and mentored under photographer DAVID LACHAPELLE. Her work specializes in beauty, swim, and editorial, specifically focusing on the female form. As an Italian American, diversity, equal representation, and female empowerment are very present in Veronica's work and are an important element to who she is as a person. Her work has been published in numerous stores and publications, as well as private collections. More of Veronica's work can be found at veronicasams.com

David Bird

Unprecedented

I built these structures focused on creating forms that are both intricate and biomorphic, inspired by the landscape around me and the complex relationship between our virtual and in-person worlds.

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

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



Untitled
Ceramics
1'x3'
2021



Untitled
Ceramics
1'x2'
2021



Untitled
Ceramics
6"x12"
2021



Untitled
Ceramics
4"x10"
2021

ANNE MARIE BUTCHER

Vulnerability

I am interested in the concept of using art as an escape, but also as a way to process and understand my thoughts, feelings, and emotions. This allows my work to have a connection to what I am going through at that point in time. My work focuses on ideas of self-reflection, open-mindedness, avoidance, and optimism in a polarized, social media-obsessed society. The ink, paint, and colored pencil drawings use pastel and psychedelic color palettes to set a tone of escapism and wild imagination. My pieces also focus on the importance of vulnerability, specifically with the topic of mental health, which is shown through abstract and fluid forms. These overlapping and unrealistic forms translate to deeper meanings and relate to the constant flow of thoughts and the never-ending need for self-improvement. It also relates to the fact that progress is never linear and there will always be times of optimism and happiness, as well as, anxiety and escapism. This most recent year challenged my way of viewing my life, myself, and others. As a result of being more open to improving myself and making an effort to find the positives in the worst of situations, I have become more open with others and a more positive, happier person. By being mindful of others and ourselves, we can create a more welcoming society that values taking care of one's mental health. I like to think that as one's well-being becomes easier to talk about, in turn, people will be more open with one another and less judgmental. Through learning how to love and be patient with oneself, it becomes easier to love and be compassionate towards one another.



Dissociation
Ink on Paper
24" x 36"

2021



Vulnerability
Ink on Paper
14" x 17"

2021



Avoidance
Ink on Paper
14" x 17"

2021



On Track
Ink on Paper
14" x 17"

2021



Thoughts Translated Through Drawing
Ink on Paper
14" x 17"

2021



My Mind is Melting
Ink and Colored Pencil on Paper
14" x 17"

2021



Disillusion
Ink and Colored Pencil on Paper
19" x 24"

2021

Carson Vandermade

Sentiment

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

I think that the process of consuming and producing, whether intentionally or idly is natural and inevitable no matter what a person is doing. Even in the most passive, unintentional, and idle times of my day, there is evidence, no matter how hard to trace, that I am living. Even when I sleep, I am consumed by way of digesting and breathing; and I am producing by way of secreting oils and dreaming. My paintings on bed linens are an attempt to focus on this inevitability that humans will leave a mark while they live.

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

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



Oily Linen
Mixed Media on Pillow Case
40" x 36"
2021



Travel Pillow
Mixed Media on Pillow Case
40" x 40"
2021



I've wet the bed every day this week
Mixed Media on Bedsheet
39" x 80"
2021



Each dream I've had this season
Mixed Media on Bedsheet
95" x 80"
2021



Lost Sock
Gesso and Nylon
2021



Nighttime Pantyhose
Gesso and Nylon
2021

Ali Mullin

Intimacy

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

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

Presently, my art is more about processing immediate emotions and feelings rather than committing to rendering specific scenes reminiscent of a particular moment in time or accumulation of multiple moments. The abstract marker and watercolor pieces which have overrun my current process are the signs of my mind working through the seemingly limitless thoughts I feel fighting constantly for space in my head at any given moment. Each work is made in one sitting; the process typically consists of journaling page after page before translating those thoughts and feelings into a less explicit form of expression through linework and color play. Organic forms repeat themselves and I find solace in the replicated contours of the various compositions which emerge from my hand. There is never a plan heading into the work; the value of color, how the forms fill the sketchbook page, and the texture of the linework is only realized in the moment of the mark-making.



Mulholland
Oil on Canvas
4'x3'
2021



Favorite Occasions
Oil on Canvas
4'x4'
2021



305
Oil on Canvas
3'x4'
2021

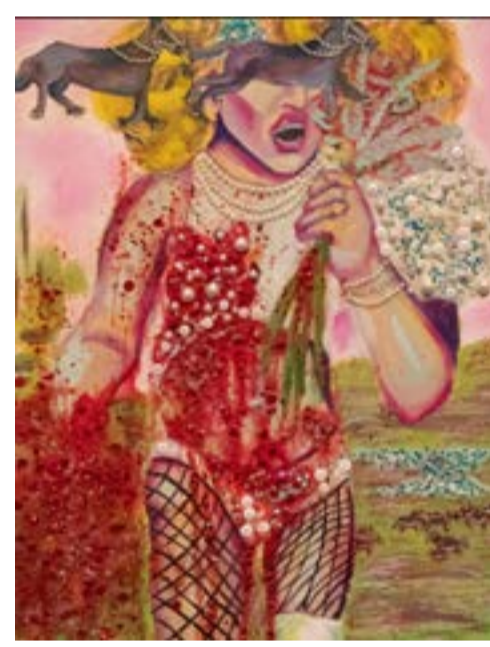


An Inexplicit Diary
Marker on Paper
16"X24"
2021

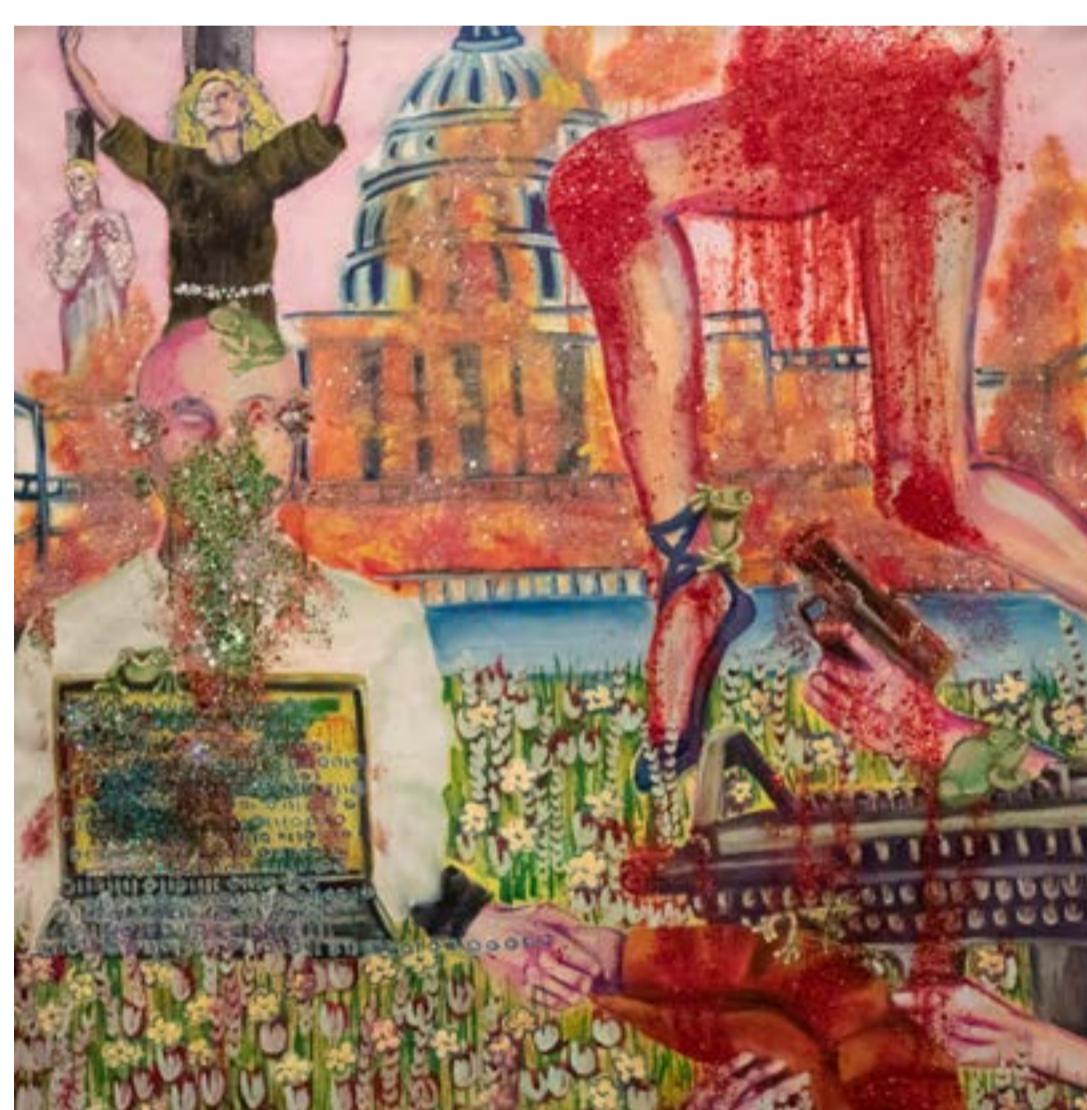
Emily Margot Knight

Effervescent

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



Stefani
Oil on Canvas
19" x 24"
2021



Artemisia
Oil on Canvas
4'x4'
2021



Judith
Oil on Canvas
19" x 24"
2021

Veronica Sams

Memory



In my series *Memories*, distortion is used as a way to translate my past.

When I think of my past, my memories are not always exactly clear, and often tailored to how I want to remember them.

It is safe to say that our memories are a form of our own truth.

There's a famous quote that says "it's not about what happened, or what they said, but rather how they made you feel"

This same quote translates to how I process my memories.

I think in color, and remember in color.

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

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

My roommate's bird. Orchids. How I remember her. Cat. Sunflower.

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

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



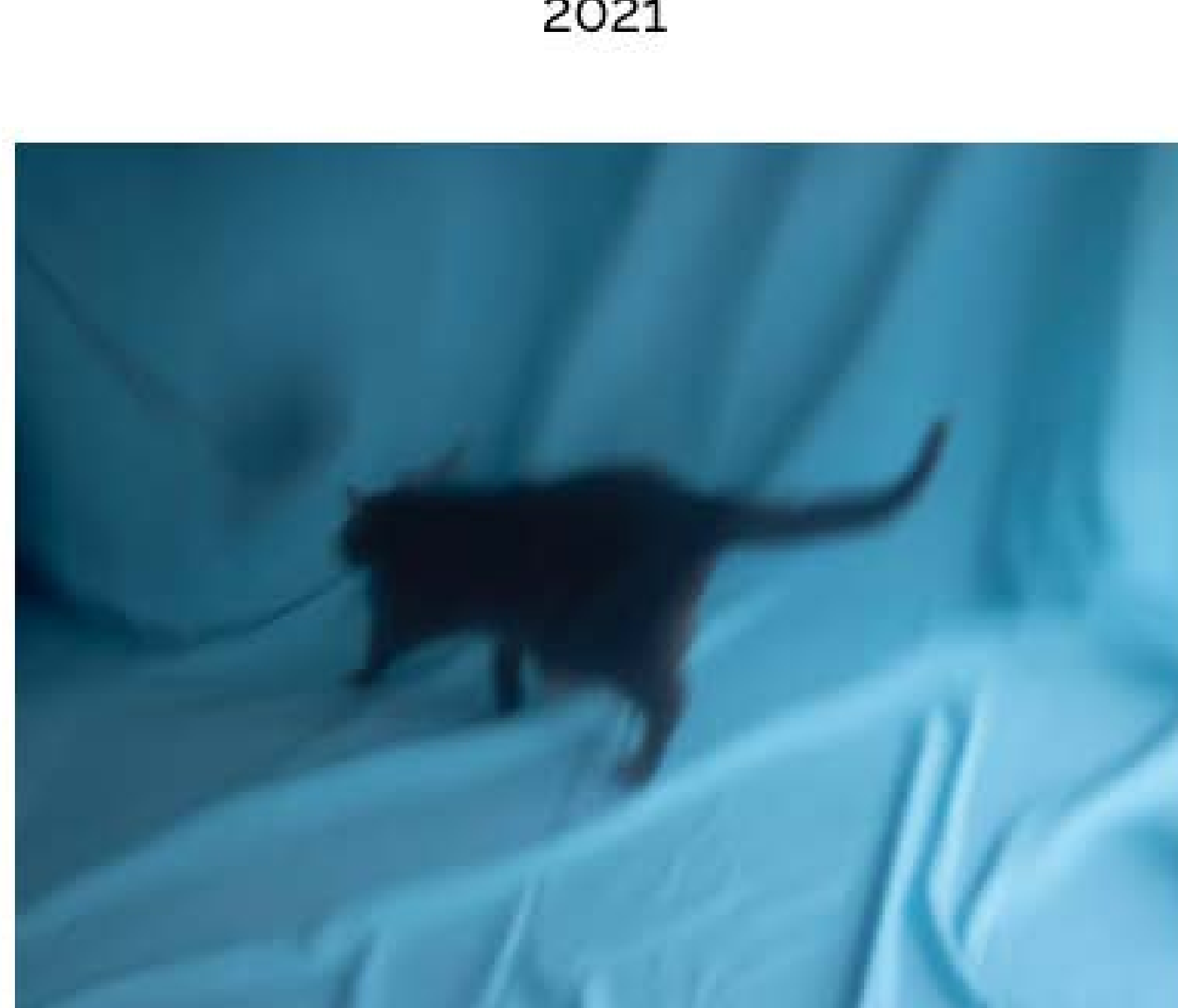
My roommates bird
Photography
18"x24"
2021



Orchids
Photography
18"x24"
2021



How I Remember Her
Photography
18"x24"
2021



Cat
Photography
18"x24"
2021



Sunflower
Photography
18"x24"
2021