

Drawn  
Fired  
Pressed  
Shot





# Drawn Fired Pressed Shot

Christina Geisler Mesevage

Tanya Jones

Charissa Luman

Cassie Lynott

Jeremy Lyon

Heidi Malsberger

Kirsten Mazza

Margo Sussman

April 28 – July 1, 2006

THE TROUT GALLERY  
Dickinson College



The senior seminar is a time to narrow focus and pursue an inquiry that identifies concept, process, and material. These three elements are not hierarchical in terms of importance or influence; all three must develop and work together to create a dynamic work of art—one that is physical, visual, experiential, and intellectually challenging. The work of the seven artists in this exhibition reflects these efforts. Its title acknowledges the constant resistance offered by each media that must be overcome.

WARD DAVENNY

Associate Professor of Art

Dickinson College



# Christina Geisler Mesevage

Bending the line between the body and the mind, the remnants of dreams can leave us feeling empowered or raw, but their impact might prove to be transient and soon forgotten. In my art, I am most interested in exploring the human figure and consciousness, and the interaction of these in the dream-state. I work with materials that are not only natural, but also suggestive of flesh and fluids, such as wax and ice.



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Untitled, 2006  
Wax and monofilament  
Installation

## Tanya Jones

These paintings were made during a period of transition in my life: post graduation, before a cross-country drive, and before the beginning of my career and life on the west coast. During this transition I sat for myself, drew sketches, and then painted from them. They are a study and visual documentation of my raw and exposed feelings at that time.



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Untitled (self portrait), 2005  
Oil on gessoed panel  
8 x 5.5 in.

## Charissa Luman

My intention in making sculpture is to create a sensation of active directional movement. I look to calligraphy, wheel-thrown scraps, and the human figure to derive pure form. As I look back on my creative process, I see that my work relates to my outlook on life: the twisting, tumbling, turning, and constantly changing directions are the aspects of daily life on which I thrive.



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*Movement*, 2006  
Stoneware  
16.5 in.



# Cassie Lynott

My prints focus on a delicacy of structure. I work with several printmaking techniques—etching, aquatint, and monotype—to create fine lines, abstract, yet organic forms, and a variety of textures. Each print explores the intimacy of small scale to evoke a sense of weightlessness within the space surrounding it.



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Untitled, 2006  
Etching  
3.25 x 5.25 in.

## Jeremy Lyon

Using architecture as inspiration, I abstract shapes and planes to create a new dialogue between the elements of structure. By intensifying color and surface and simplifying forms, I try to achieve an energetic physicality. It is this energetic physicality along with compositional tension that engage the viewers and move them through the work.



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*Falling Water*, 2006  
Charcoal and oil stick on paper  
23 x 35 in.

# Heidi Malsberger

I mainly deal with the human figure, which I have been drawing all of my life. My art considers the relationship between figures and the feeling that I have trapped them within one frame of movement. In both my drawings and paintings, I try to create works that have a tension between the sense of space and the flatness of the picture plane and to explore the relationship of the positive and negative space.



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*Cairo Conference, 2006*  
Charcoal on paper  
42.5 x 54 in.

# Kirsten Mazza

The relationship between people and how they communicate, not only with words but through their bodies, is unpredictable and mysterious. A different world exists in each person's mind. By working large scale and incorporating the fluidity of drawing, I explore the energy and movement of these multiple realities.



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*The Bars*, 2006  
Oil on masonite  
6 x 4 ft. panels

# Margo Sussman

I want to challenge the traditional presentation of the photograph, transforming it from pictorial to sculptural, using elements of collage and ideas of movement and scale. I abstract and animate ordinary static objects by arranging them into complex forms. Light and shadow are as important as the objects and become a solid and tangible part of the work.



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*Web*, 2005  
Pigmented ink on paper  
44 x 34 in.

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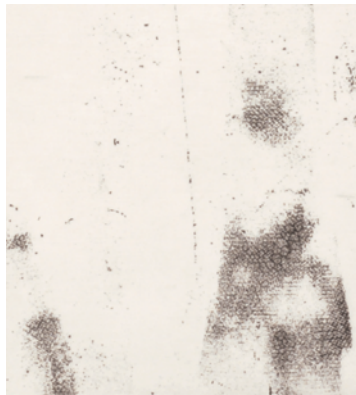
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