

An abstract charcoal drawing of a flower, possibly a gerbera, rendered in shades of grey and black. The drawing is highly detailed, showing the intricate patterns of the petals and the central disk. The style is expressive and textured, with visible charcoal strokes and shading. The flower is the central focus, surrounded by swirling, organic shapes that suggest movement and depth. The overall composition is balanced and visually striking.

MADISON ROCAP

BFA Senior Exhibition

*Dedicated to my parents, Tighe and Heather, and
my professors, who have supported me in all of my
endeavors and aspirations*



Untitled 3, Monotype A, Monotype B, and Monotype C
hanging in the University Art Gallery in Clarion, PA

For many years, I had believed that meaning was an essential component for an artist to incorporate in their work. It felt to me as though there needed to be something underlying the visual imagery or else it may not come across as complex or thoughtful. However, while content and context can always be analyzed, I have moved to a mindset that considers the people observing my art as the factor that I consider the most within my personal artistic process. I am a proponent for the idea that interpretation must be accepted on an individual basis, rather than as a collective that must be agreed upon.

The idea that emphasis is placed on the viewer rather than a physical work of art is what currently inspires my artistic process. The art that I physically produce acts as the plane of communication between myself and the audience, but I do not deliberately impart any particular meaning into the art itself. In my mind, my work serves as a vehicle for two types of fulfillments: personal and social. Personal fulfillment comes from the physical process of releasing my emotions, thoughts, and energy onto a blank surface, rather than being concerned about the final result. Being someone who struggles to verbally and socially communicate about myself with others, I prefer this act which shows the viewer something that acts as a tangible conduit between my mind and those around me. What I am unable to describe with words, I choose to portray in an interaction of line, contrast, color, and space. The understanding of nonverbal communication is not necessarily restricted to micro-expressions and body language, but instead includes any form of expression of one's mental state. Depending on the artist, their process can be a cathartic experience, as I feel it is for me.

The "meaning" of my art is social fulfillment. As I mentioned, my own investment in my art comes from the creation process itself. The work that is produced as a result of that process gains depth and complexity from the interpretations imparted by the public. Movements like Abstract Expressionism and contemporary

artists like Rirkrit Tiravanija making work in the performative space have had a significant influence on my art concerning the role of the public audience.

While I find every perspective of my art to be incredibly fascinating, hearing from other artists can provide particularly unique observations. An artist who also specializes in drawing was quite curious about the physical application of the materials, as they were unable to understand how certain elements were created in the composition. Another individual that I spoke with pointed out how the organic forms and movement in my drawings are reminiscent of various biological life forms after I had discussed with them the debate I had with myself between choosing a biochemistry route or an art one during my undergraduate degree. I am only one person, but by hearing about points of interest from a wide demographic of people, my art exists within a constant state of change, despite the physical work remaining stagnant.



Untitled 8 and *Untitled 4* hanging in the University Art Gallery in Clarion, PA

Art without an audience is simply a product of time and effort by the artist, just as a dish prepared by a chef is only a plate of food without diners to experience it. My drawings exist in the physical sense with no regard for who sees it, but they cannot become “art” without a viewer’s interpretation. This is not a universal perspective shared by all artists, but regardless of medium or content, the viewer has some degree of involvement. When it comes to my work, that involvement is elevated from their passive observation to nearly a collaborative relationship. The connection between artists and the public audience will remain a prevalent factor for consideration in the artistic process, regardless of any evolution the relationship may go through over time.





Untitled 3
Charcoal and chalk pastel on Arches paper
6'10" X 4'3"
October 2023



Untitled 7 hanging in the University Art
Gallery in Clarion, PA



Untitled 7
Charcoal, pan pastel, and acrylic ink on
Arches paper
4'3" X 5'4.5"
February 2024





Untitled 5
Charcoal on Arches paper
4'3" X 7'5.5"
November 2023



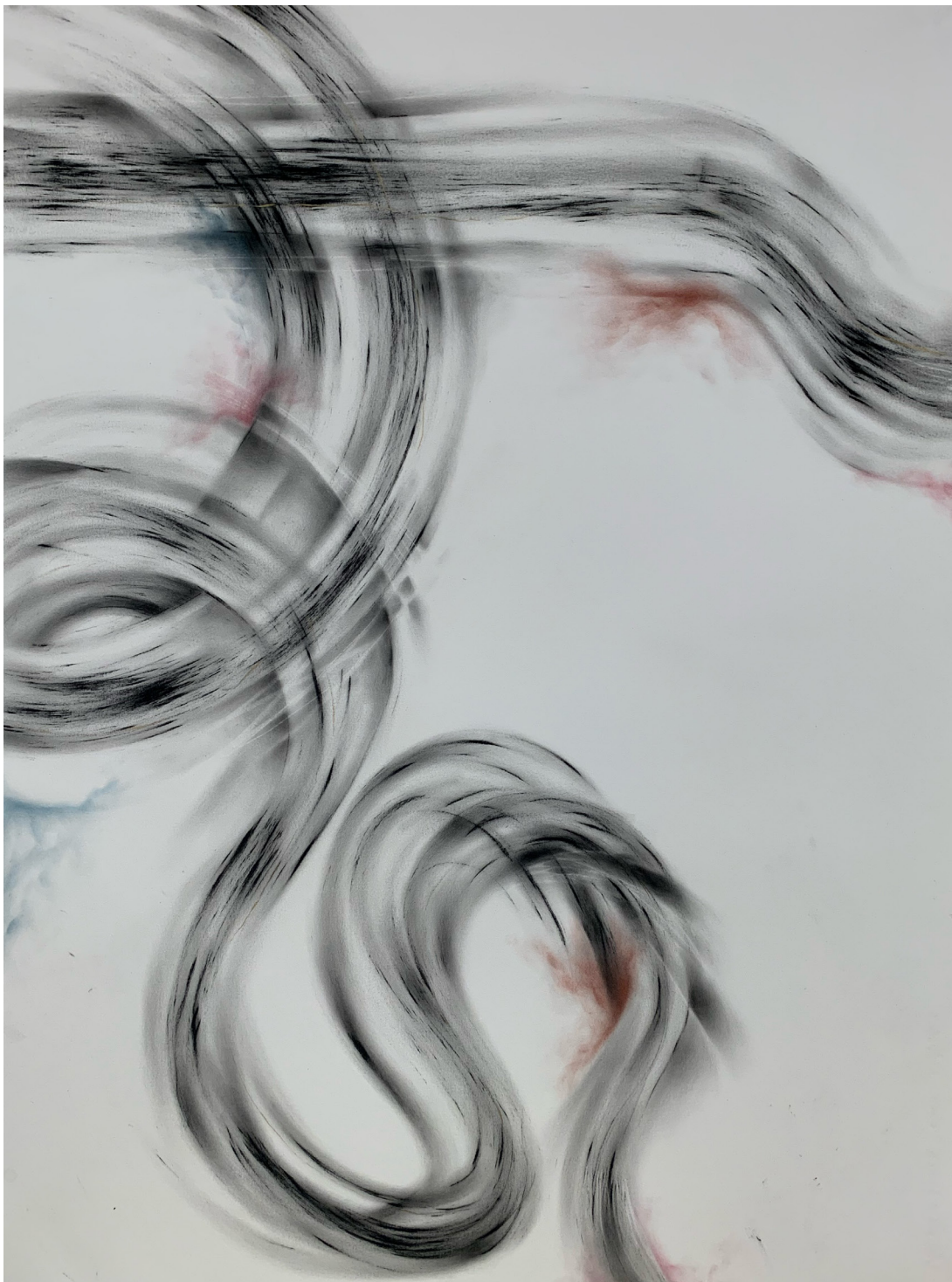
Untitled 5: Detail 2
Charcoal on Arches paper
November 2023

Untitled 5: Detail 1
Charcoal on Arches paper
November 2023

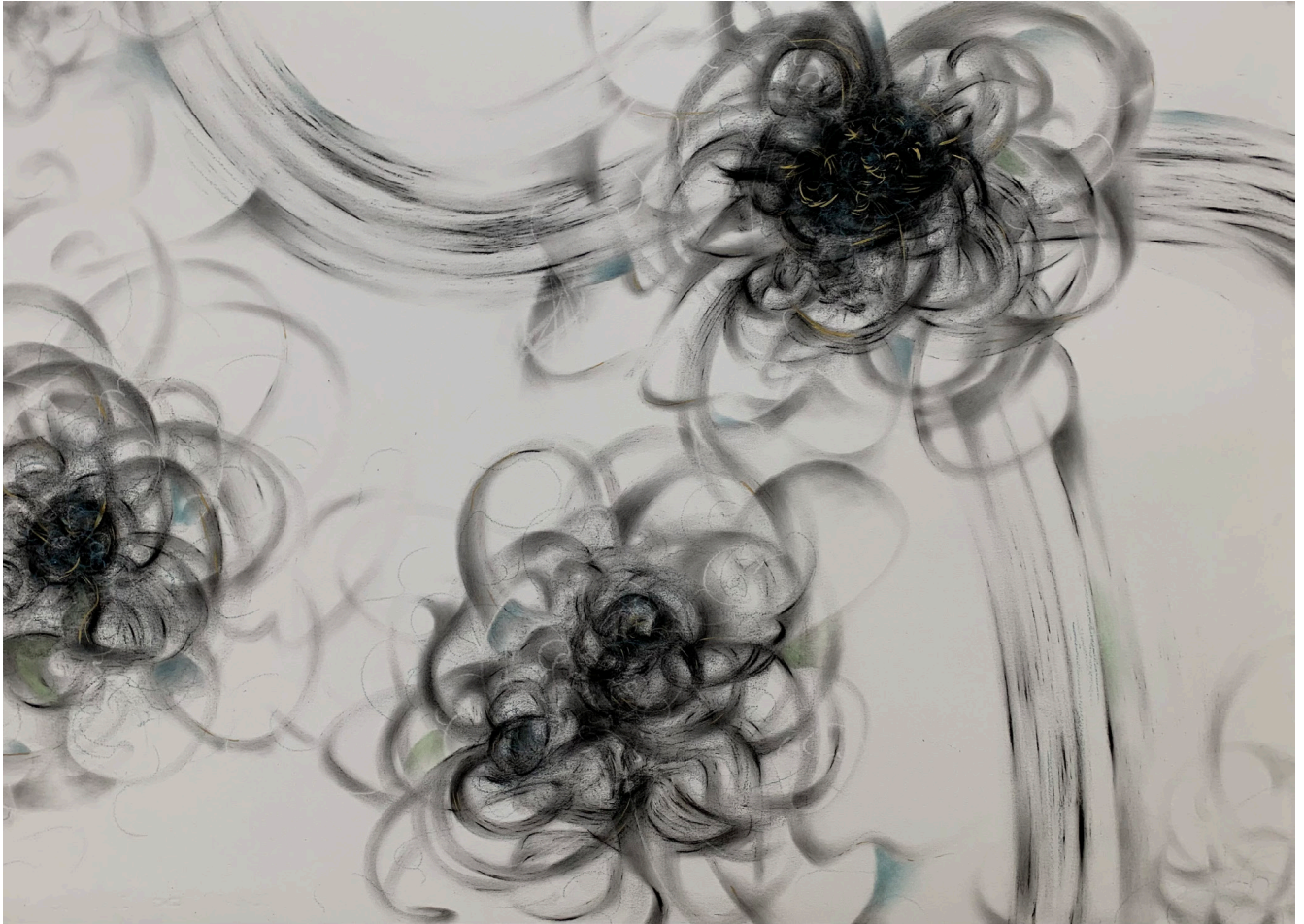




Untitled 8
Charcoal and pan pastel on Arches paper
6'8" X 4'3"
March 2024



Untitled 4
Charcoal, chalk pastel, and acrylic ink on
Arches paper
22" X 30"
October 2023



Untitled 6

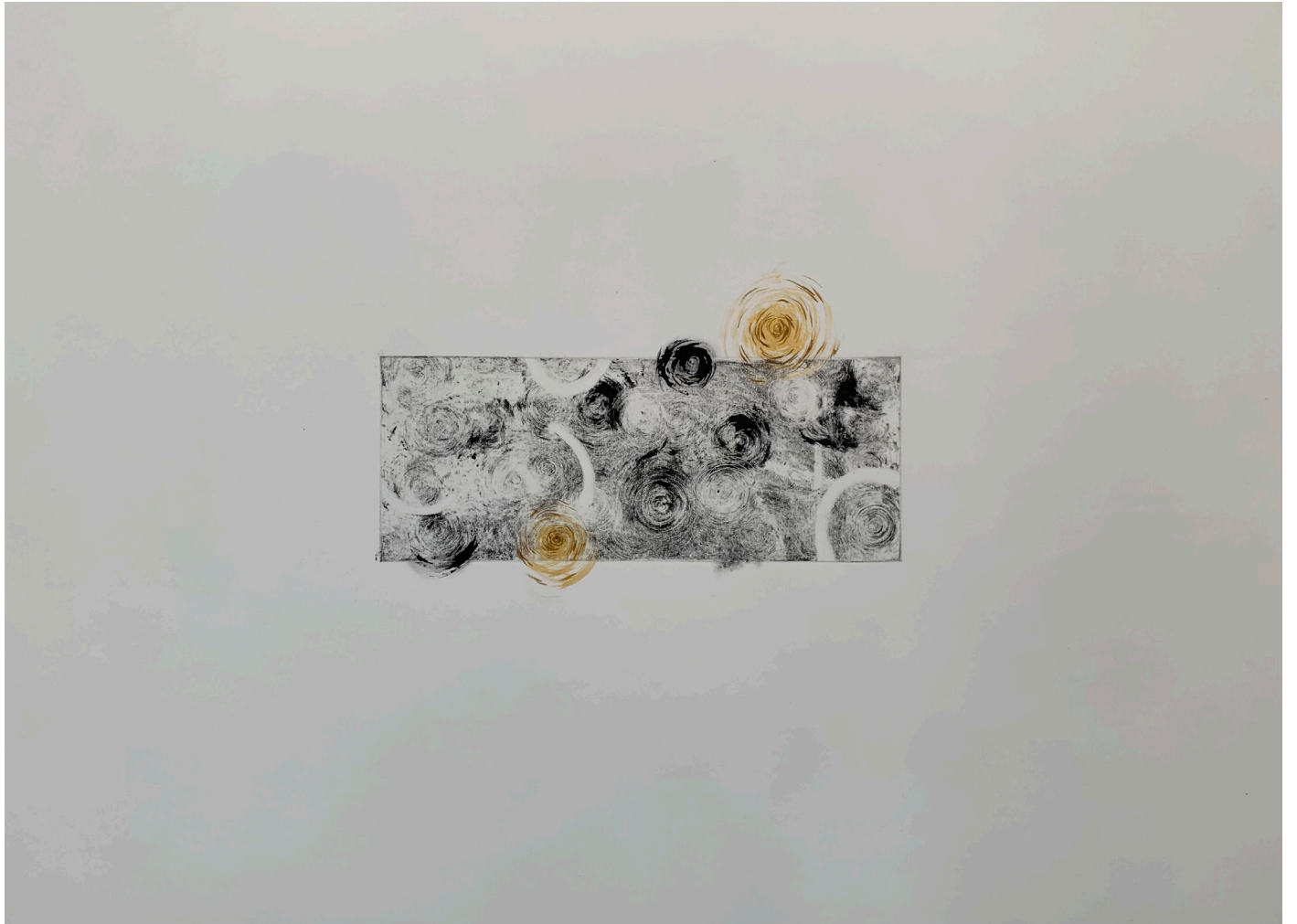
Charcoal, chalk pastel, acrylic ink, and
water-soluble crayon on Arches paper
30" X 22"
November 2023



Monotype A
Ink on Stonehenge paper
16" X 22"
January 2024



Monotype B
Ink on Stonehenge paper
16" X 22"
January 2024



Monotype C
Ink on Stonehenge paper
22" X 16"
January 2024



Monotype D
Ink on Stonehenge paper
24" X 18"
March 2024

