
VISUAL THINKING



CHIARA AMISOLA

A COLLECTION FROM FALL 2019

↗ A collage reflecting the Arnolfini Portrait.

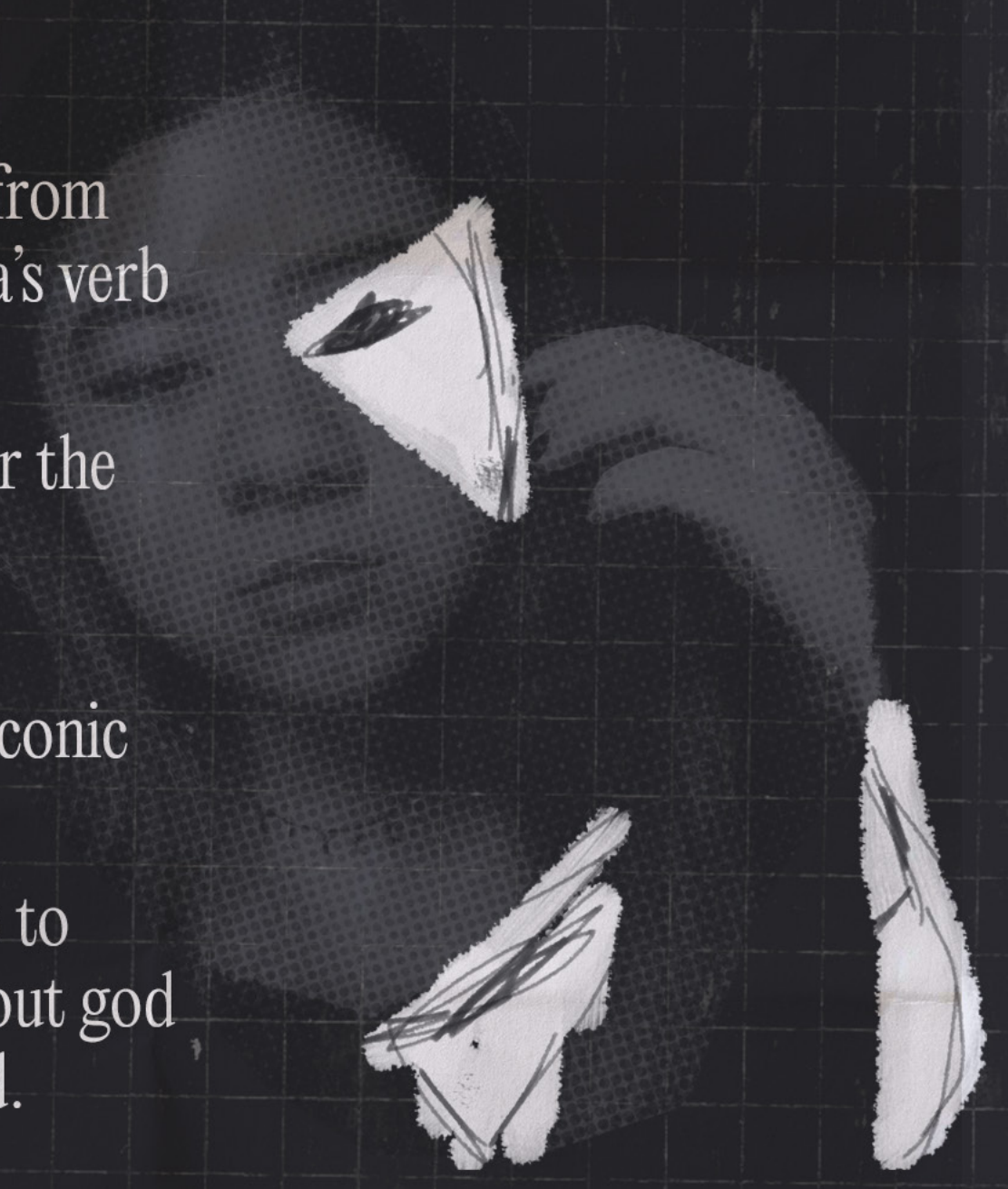
↗ Three cups from Richard Serra's verb list.

↗ Sculpting for the Sterling Law Building.

↗ Recreating iconic scenes.

↗ A still video to Sigur Rós about god and the world.

↗ Blocks as self-portrait.



00: INT

↗ Chiara explores the body, self, and story through new media across the semester. This exploration is the complete opposite of METICULOUSNESS, in fact, we ARRIVE in disarray and uncertainty.

There is FEAR about what art is and what it can mean. There are no boundaries between theory and practice. There are stunted explanations as to what creation could mean and could ever bring us towards.

It is NEW and HARSH.

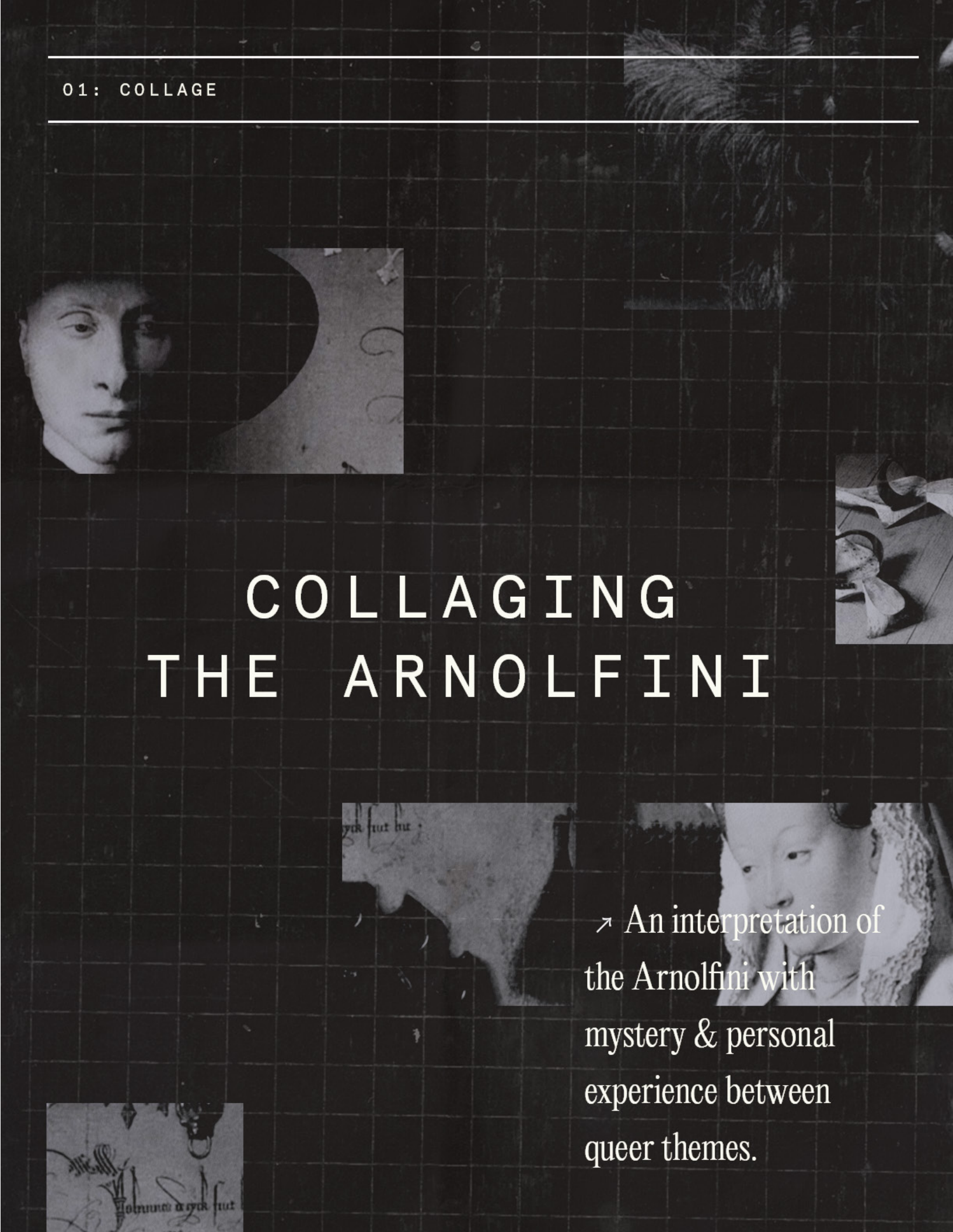
But we leave with a warmth of some sort. Perhaps it is growth? Or meaning?

Nevertheless, we are to find some of it here.

ART 11

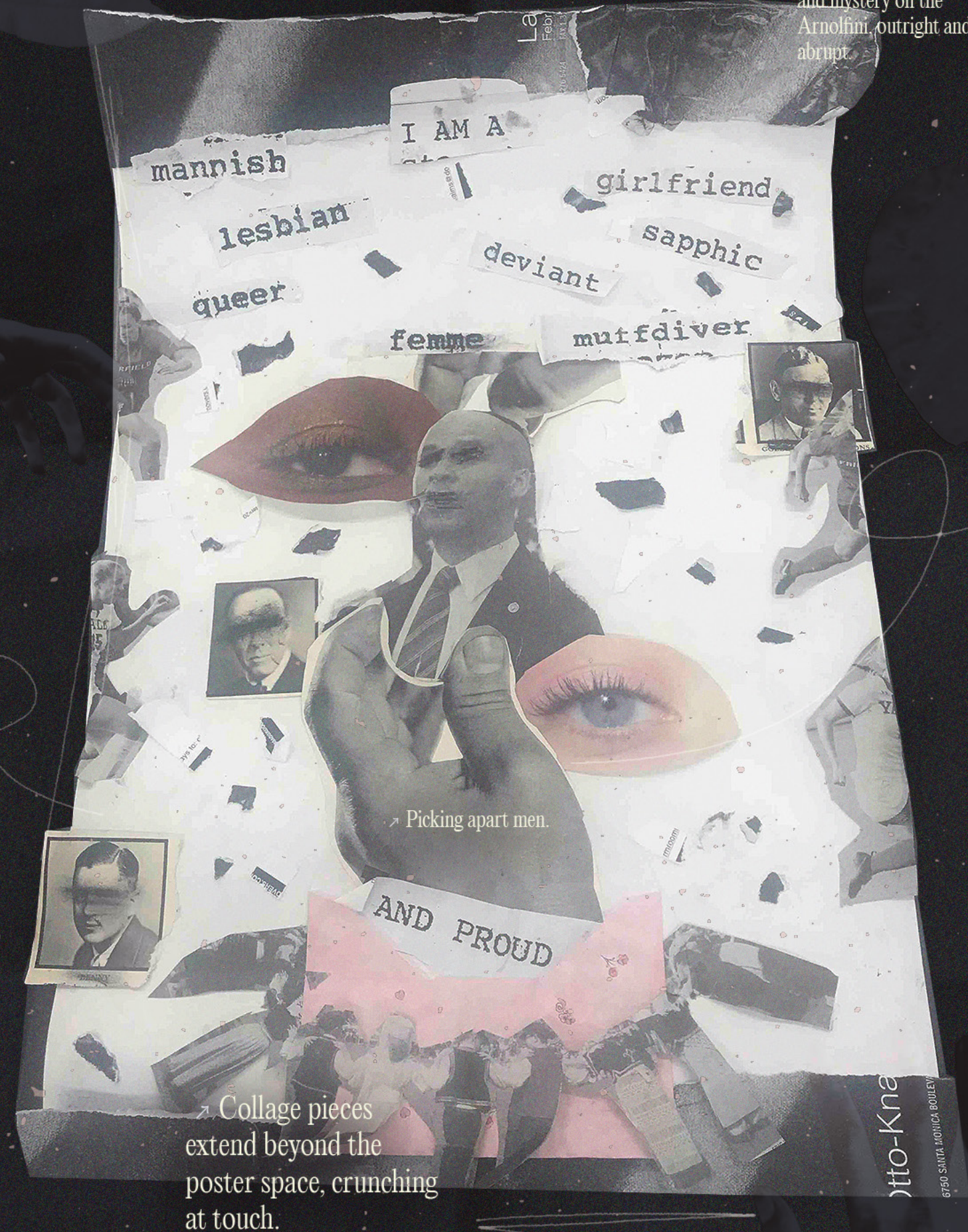
COLLAGING THE ARNOFINI

↗ An interpretation of
the Arnolfini with
mystery & personal
experience between
queer themes.



When I was composing my collage, I wanted to come up with an independent message/concept while borrowing visual/compositional elements from the Arnolfini - but I feel that I ended up with something that parallels it just as much. From picking up mostly YDN articles/old archival pieces with pictures upon pictures of men (and a central one of Cory Booker); I found only smaller images/symbols that gesture towards the other player in the piece: the female (from the eye postcards to small cutouts of women's soccer players). Upon finding a magazine that showed a really strong art piece (forgot the creator/title unfortunately) on being queer and female, I went into the direction of queer power, strength, and outwardness — against the original portrait which shows an almost distant, withdrawn interaction - giving the power to the female.

From playing with visuals that tell a lot about the portrait but are at the edges of the framing (like the weather/window in the original, I divided the female figure at the edges) to being outright with text/statements on the “walls” of the piece like the signature in the original. The hands pulling out the male figure in the center are a strong parallel to the handshake at the center of the Arnolfini — from the outright charcoal blackout of every male gaze in the piece — I wanted to strip away that power/force in the masculine here as much as possible. I also was very intrigued by how vivid the textures on the original were, and I'm not sure how well it translates visually but I intentionally crumpled, smoothed, and bent certain pieces of the collage that was mostly composed of magazine or newspaper stock, with portions like the people holding hands at the bottom of the envelope directly jutting out. My piece is also largely monochromatic, with the narrative elements not necessarily being the few colored ones — something I also borrowed from the original. I wanted to give weight to every element, edge, and relationship in space within the piece - though the message is pretty outwards. If I could move the piece forward, I would have been more intentional with placement/depth of the images (especially since the central one is weaker than I'd like for it to be - while the Arnolfini has the two figures dominating the space) with my restriction on materials.



Explicit words parallel the signatures and mystery on the Arnolfini, outright and abrupt.

Picking apart men.

Collage pieces extend beyond the poster space, crunching at touch.

otto-Kna
6750 SANTA MONICA BOULEVARD

to curve
to lift
to inlay
to impress
to fire
to flood
to smear
to rotate
to swirl
to support
to hook
to suspend
to spread
to hang
to collect
of tension
of gravity
of entropy
of nature
of grouping
of layering
of felting
to grasp
to tighten
to bundle
to heap
to gather

to scatter
to arrange
to repair
to discard
to pair
to distribute
to surfeit
to compliment
to enclose
to surround
to encircle
to hole
to cover
to wrap
to dig
to tie
to bind
to weave
to join
to match
to laminate
to bond
to hinge
to mark
to expand
to dilute
to light

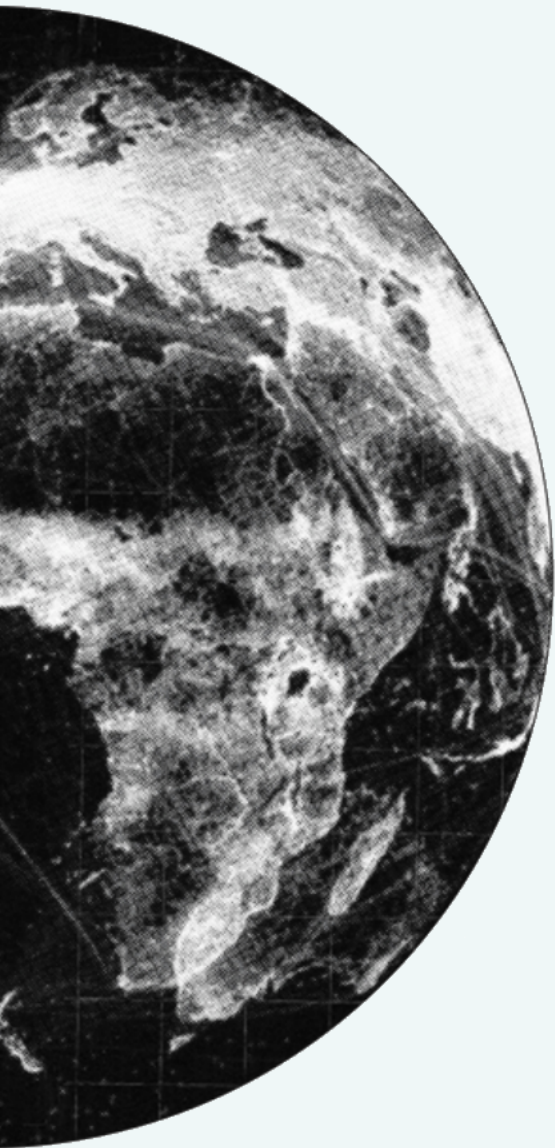
VERBAGE

to modulate
to distill
of waves
of electromagnetic
of inertia
of ionization
of polarization
of refraction
of tides
of reflection
of equilibrium
of symmetry
of friction
to stretch
to bounce
to erase
to spray
to systematize
to refer
to force
of mapping
of location
of context
of time
of cabonization
to continue

↗ Taking three verbs
and applying them to
cups.

➤ TRANSFORMATIONS

Thinking about the cup as a body: what does it mean to transform oneself? What are the things we can do to bind, transform, and explain oneself? From Serra's series: with a paper cup, tape, and hands I reenacted what I had wanted to do with my own body and the progression of these actions on them.



➤ to distill

The cup already exists in its simplest form. We cannot distill it any longer. It is what it is.



➤ to bind

If the cup were a body, this would be suppressing the chest and self.



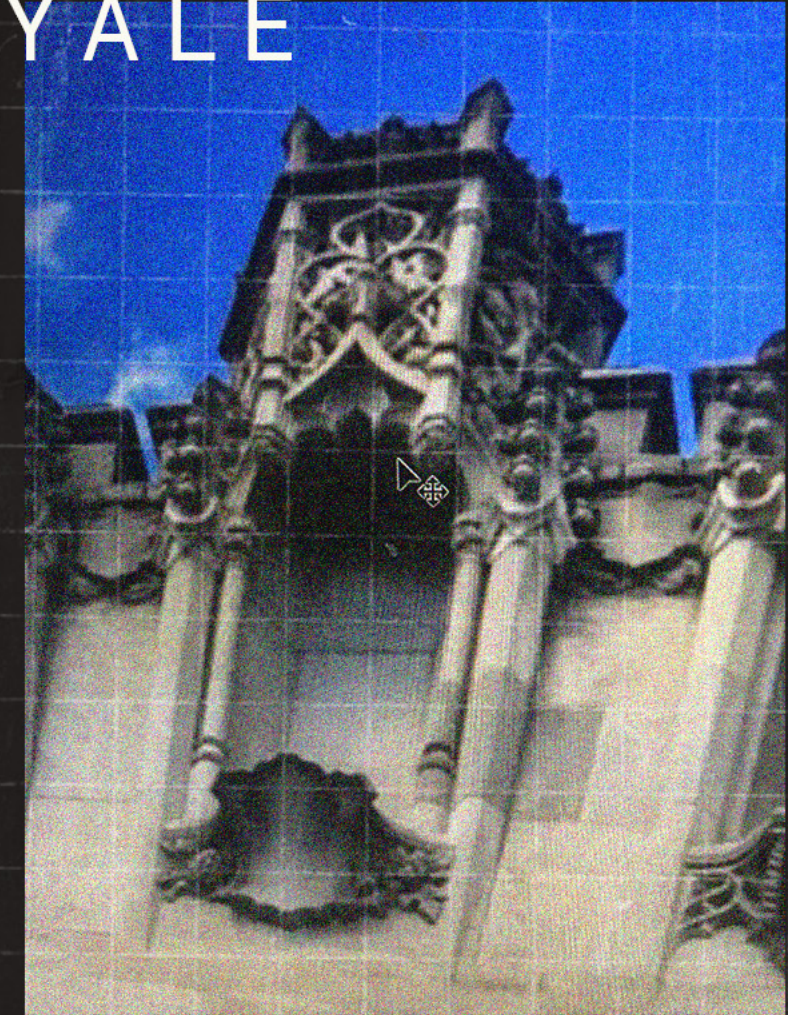
A constricted cup with holes is tapered and saved.

➤ to support



WOMEN AT YALE

We shall never
render our full service
to the community
until our place is
found also in
the university.



➤ Moving from
abstraction to intention
with our homages to
women and their roles
at the university, after
150 years.



Reflecting On Women at Yale

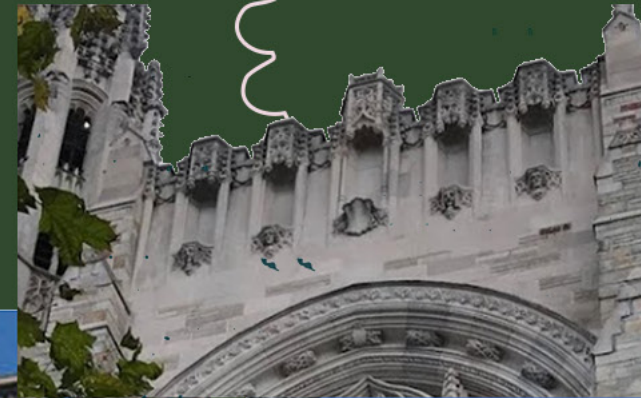
↗ Sketch of
the Sterling
Law Building

women at Yale. Visibility for women

BACKGROUND

On the 150th Anniversary of Co-Education at Yale, I wanted to reflect on why the only explicit symbolism of women's influence on-campus is the abstract Women's Table by Maya Lin BA 1981, M.Arch 1986. After over 150 years, it's time to give women a larger place on campus.

This sculpture (initially intended to be waist up) is a representation of the figure of the first women at Yale.



THE STERLING
LAW BUILDING



➤ Recreating iconic scenes from coming-of-age films with non-human objects.

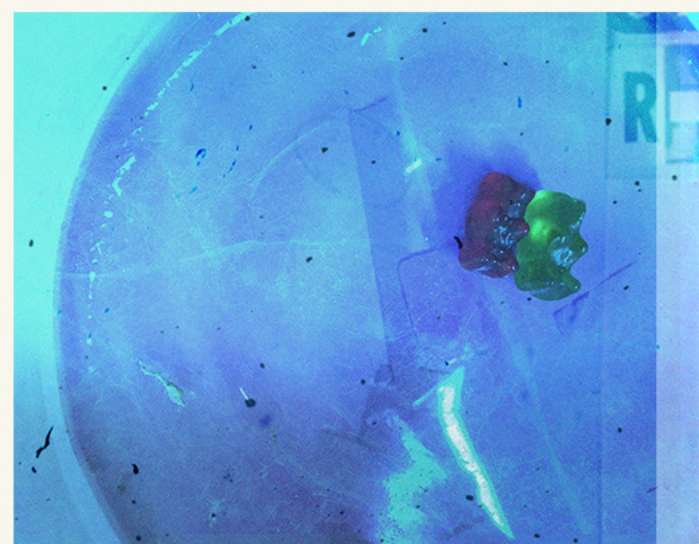


A COMING OF AGE





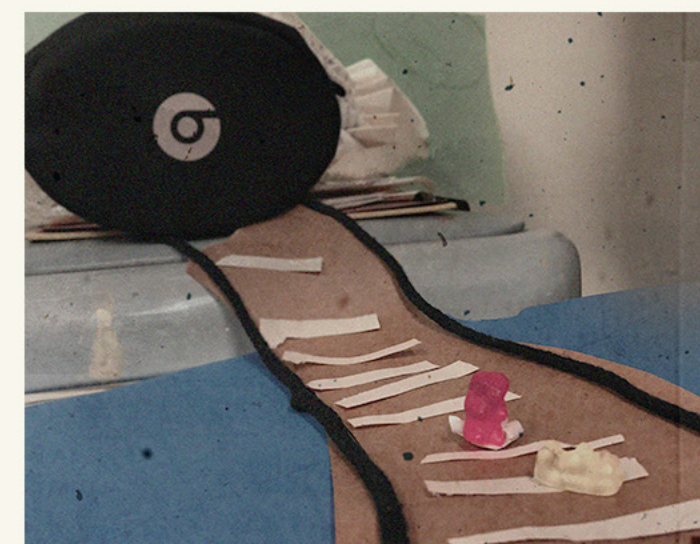
GARDEN STATE
(2004)



ETERNAL SUNSHINE
OF THE SPOTLESS
MIND
(2004)



LADY BIRD
(2017)



STAND BY ME
(1986)

Thinking about piecing these scenes together from materials around a room so far from my home - from movies that have dictated so much of how I've grown and perceived the world was weirdly awakening after the fact. I feel a little closer to them and understand why I'm so fond.

COMING-OF-AGE



STAND BY ME (1986)

Taken from Stand By Me (1986), where two boys outrun a train.

This movie has been my favorite coming-of-age film of all-time. Didn't give the scene justice but this was one of the most exhilarating moments.

ETERNAL SUNSHINE OF THE SPOTLESS MIND (2004)

Taken from one of the more well-known films, Eternal Sunshine of the Spotless Mind (2004), poster scene, mostly inspired by a song from the band Stars (Your Ex-Lover is Dead - Stars) which uses the scene and really spoke to me -- beyond the movie itself.

There was a translucent blue bucket laying around that absolutely made me think of this scene -- and I had to do it. Playing with the reflections of the light was great.

LADY BIRD (2017)

From Lady Bird (2017) where our titular Lady Bird turns 18 and buys a pack of cigarettes and a porn magazine from a convenience store -- standing outside before she encounters her ex-boyfriend who is actually gay.

GARDEN STATE (2004)

Taken from Garden State's cover. Stood out to me because of the soundtrack and how memorable this scene was; where the three main characters stand on top of a dumpster, facing down a ravine and just scream releasing themselves from their own apathy. Also a straightforward image to set-up.

REPENTANCE



↗ For the film piece we gathered over 200 stills from our previous schools. Digging through camera rolls, old YouTube videos, emails from middle school.

In it came a flood of repressed memories, of could-have-beens. It felt almost strange to repurpose our memories and talk about our fears over them.

WHAT IF WE THINK ABOUT REPRESSION, ISOLATION, AND LONELINESS?



1:58 / 2:19

HOW CAN WE THINK ABOUT LIBERATION?

ON THE WALLS



INT. HOME

In the summer, I stare carefully and rediscover myself through the music I had lived through.

↗ Sharing the story of myself through music, posters, and memory.

2018



➤ Little Dark Age by MGMT taught me about authenticity and playfulness.



➤ Coping with death in its most literal sense, The Antlers' Hospice carried me through difficult times: coming back to reenact itself

2009



LUSH

➤ Mitski's first album brought empowerment, femininity, and meaning back when I was in the Philippines and knew little else.

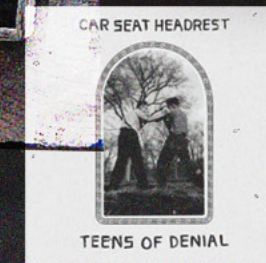


2012



2016

➤ Queer themes, intimacy, and narcissism come together in Teens of Denial - one of the most important albums I had when I was moving to college 8,000 miles away.



➤ Ágætis Byrjun was ironically, an album that I used over and over in my high school films. It was my beginning to art and shaping things in my own form before I knew what I was capable of.

1999



