

**Carley S. Gancher**

*Twinnings/Pinnings:*  
Senior Thesis 2018

### ***Twinings/Pinings* by Carley Gancher**

During a transitional time in life, it's easy to cling to what's familiar: maybe it's a significant other; a lucky charm; or even an emotion, such as anger. These are the things that give us the greatest sense of comfort, despite our recognition that we may need to let them go.

For me, it's the places I've lived.

Tea holds a personal and cultural connection to each of these places. The connotation of coziness and nostalgia that it brings inspired me to manipulate tea bags and use them as the subject of each of the photographs in *Twinings/Pinings*. Using tea as a personal symbol of comfort, and through the inclusion of contradictory materials, I'm representing the internal struggle one faces during a transitional moment in life when they may long for the securities of the familiar while simultaneously recognizing the need to transcend beyond their comfort zone in order to grow.



## Final Paper and Exhibition Proposal

Internal conflict while at a crossroads in life is the topic addressed in my series *Twinings/Pinings*. With the usage of black and white photography, I explore the stages of transition through Bridges' Model and my own personal experience. As stated by its creator, William Bridges, transition "begins with an ending, and ends with a beginning." Likewise, although my works exhibit a feeling of stress, there is always an underlying sense of optimism to each one. The basis of my work is sculpture consisting of teabags and copper wire; as a personal symbol of comfort, the tea bags are being manipulated by the presence of the wire, the interactions of which I have then photographed. With this series, I am expressing a range of emotions incorporated in the act of transitioning to a major change in life by examining and capturing the details within the sculptures.

The usage of contradictory materials makes my work dynamic and unexpected. I employ contrasting soft and hard materials as subject matter as well as in display: the photographs are shot using a shallow depth of field and therefore have a softness to them with only certain areas of each photograph in complete detail, but they are printed on aluminum. The incorporation of water droplets on the wire should not make sense, but by manipulating the forms of the wire so that they mimic vines, a harmonious relationship can exist between the materials. This sense of surprise also comes in scale. Each of the four photographs measures 20 inches x 30 inches in size. By printing the images so that the tea bags are significantly larger than life-size, I am allowing the viewer to examine its details in greater clarity than if I printed them true-to-size or only displayed the sculptures themselves, as well as further abstracting the identity of the object.

Viewers can connect with my work if they, too, have ever gone through a time of transition, regardless of its circumstances. While my object of comfort is tea, because I've abstracted the object and have placed emphasis on the action within it, viewers can easily imagine anything being in this place of struggle—namely, something that symbolizes themselves. Despite the lack of a literal human figure in the composition, viewers should be able to empathize with the subtle (yet very much present) senses of unease and optimism, with each image holding varying levels of each.

In terms of display, these works are best viewed at eye-height and in a single row. Although they are printed at a relatively large scale, the images are still small enough to allow viewers to have a personal and intimate interaction with each one – an experience that is encouraged and enhanced by placing them at a natural and comfortable height for viewing. The amount of space left between each image should be roughly the same as the height of the image, creating a harmonious relationship between the positive and negative space of the gallery wall; this also unifies the series through a single visual movement while still leaving enough of a gap between each image for each to be seen as an individual. The back of each metal print is fitted with a shadow mount, making the images appear to float off of the wall when hung. This adds a sculptural quality back into the prints, further enhancing the amalgamation of two- and three-dimensional media.

The individual titles of each of the pieces are based on the aforementioned Bridges' Transition Model, with the titles correlating to a stage of transition that I felt was best exemplified in each image. The titles are: *Neutral*; *Letting Go*; *Ending*; and *New Beginning*. The works are not displayed in the chronological order of the stages as outlined in the model, but rather by the manner in which they are most visually balanced

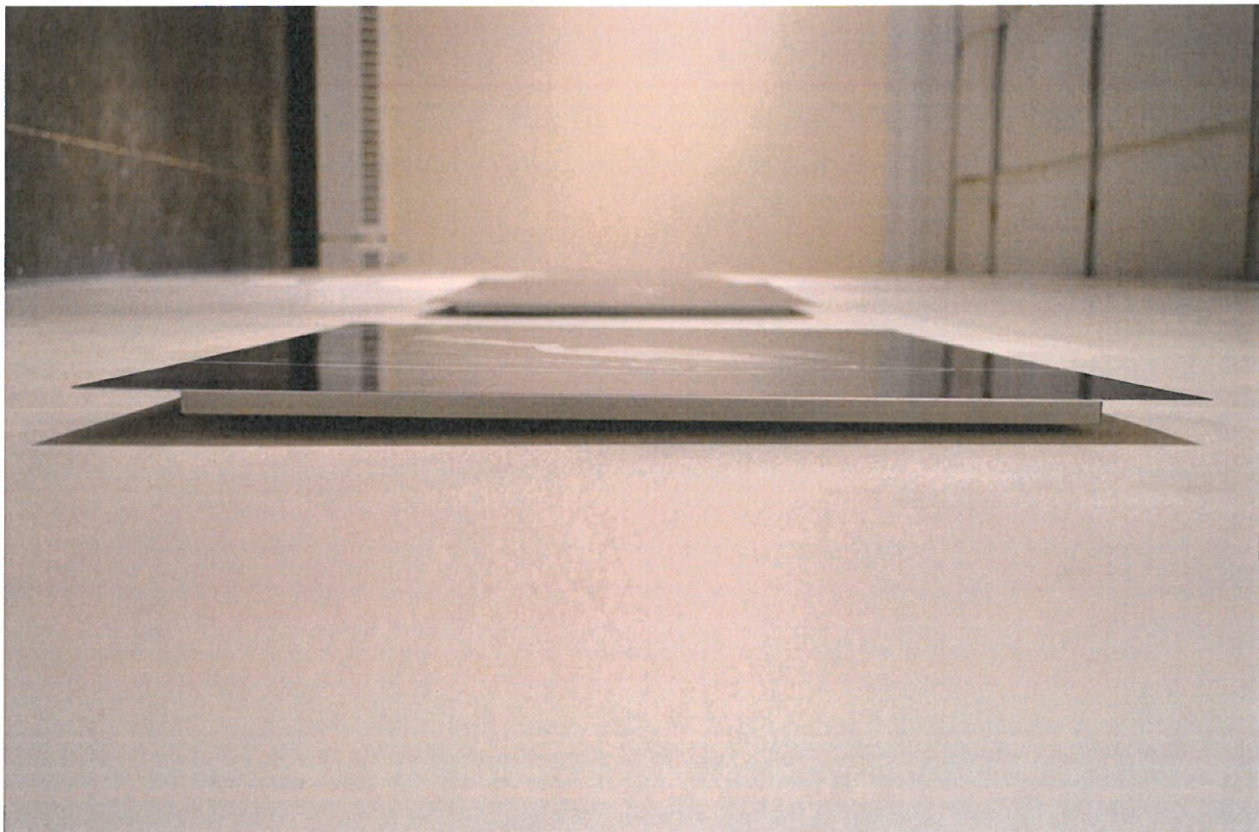
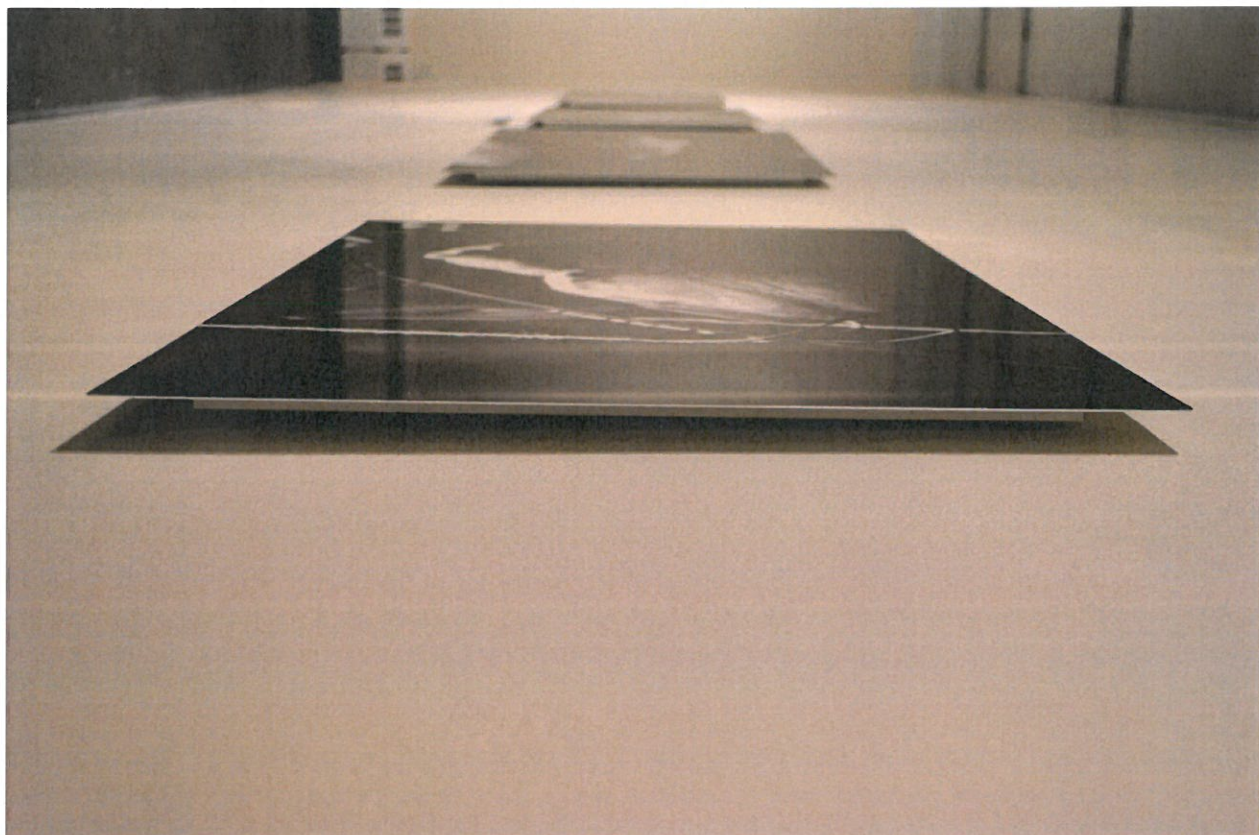












## Artist Statement

My attraction to artworks that have a sense of normalcy and commonality inspires my own usage of ubiquitous objects to explore the underlying meanings of the ordinary in everyday life. Through my attention to order and detail, my work depicts concepts relating to memory and the human condition as I arrange mundane subjects into compositions that bring attention to subtle details.

I visually represent my own memories, experiences, and emotions as everyday objects and places as the subject matter of my works. By presenting these subjects in straight lines and grids, and through symmetrical compositions, my desire for visual harmony and a presence of delicate details is evident. This sense of order and intricacy best represents what I strive for in my work: subdued, inconspicuous visuals that provide the viewer a chance for exploration and introspection. Additionally, this is a way in which I reveal more private aspects of my own personality. While the commonality of my subject matter may seem ambiguous to the viewer, its presentation reveals my love of patterns, interconnectivity, and mentally stimulating tasks; within this lays the details that communicate the relevance of the subject matter. In my work *Twinings/Pinings*, I use black and white photography to examine the convergence of two contrasting materials, metal wire and tea bags. The macro-reminiscent framing of the materials in combination with the removal of color best represents my artistic goal of bringing attention to subtleties in form. The subject matter of tea holds a personal connotation of comfort, a detail that may not be understood by the viewer without the aid of an artist statement, making its overall conceptual purpose visually ambiguous.

Overall, my aim for my work is to allow viewers a chance to connect with and reflect upon their own personal emotions, thoughts, and experiences, by providing them with a subtly altered, aesthetically appealing, and harmonious composition of the things we generally view as mundane.

## Bio Statement

Carley Gancher grew up known as the “quiet, intelligent girl” in the rural town of New Salisbury, Indiana. Currently in her senior year at Hanover College, Carley is a Studio Art major with a love of learning and a variety of other academic interests, from geology to philosophy. Motivated by her interest in memory and the human condition, and with visual inspiration taken from form rather than function, she uses her art as a means of introspection to communicate personal but somewhat ambiguous themes in her final works. Carley will be pursuing a Master of Arts degree in Arts Management at Queen's University Belfast beginning in September 2018.