

GADFLY

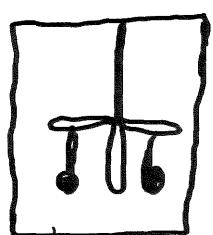
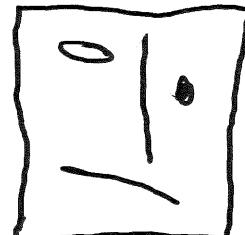
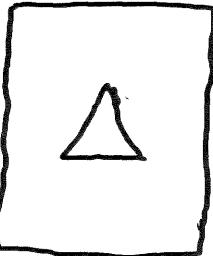
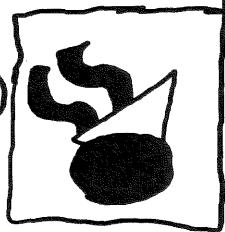
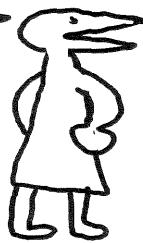
Abstract Art • 02

Metrics • 03

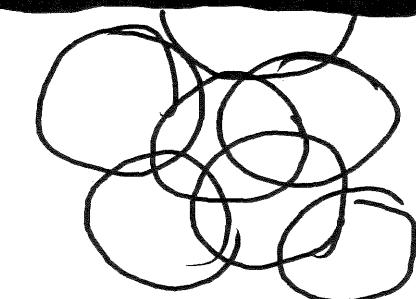
Abigail and The Orphans • 04

ST. JOHN'S COLLEGE • 60 COLLEGE AVE, ANNAPOLIS, MD 21401 • JANUARY 29, 2019 • VOL. XXXV • ISSUE 06

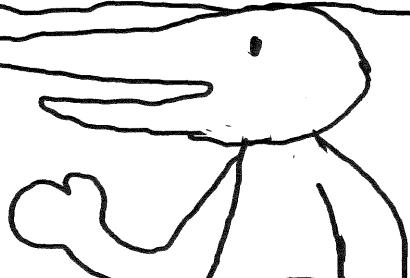
I FIND MODERN
ART VERY COMFORTING.



IT DOESN'T EXPECT
ANYTHING FROM ME BUT A
MOMENT OF MY TIME.



WE DON'T UNDERSTAND
EACH OTHER, BUT WE
GET ALONG ANYWAY.



HAM

THE STUDENT NEWSPAPER
OF ST. JOHN'S COLLEGE

60 COLLEGE AVENUE
ANNAPOLIS, MARYLAND 21401
SJCA.GADFLY@GMAIL.COM

Founded in 1980, the Gadfly is the student newsmagazine distributed to over 600 students, faculty, and staff of the Annapolis campus.

Opinions expressed within are the sole responsibility of the author(s). The Gadfly reserves the right to accept, reject, and edit submissions in any way necessary to publish a professional, informative, and thought-provoking newsmagazine.

Submissions sent to the Gadfly should either be in Microsoft Word or JPEG format. The deadline for submissions is the Friday prior to publication.

The Gadfly meets every other Sunday at 7 PM in the BBC. We always need editors, layout designers, illustrators, and organizers. Contact us at sjca.gadfly@gmail.com for more information.

STAFF

Athena Berreles-Luna • Co-Editor-in-Chief

Rose Pelham • Co-Editor-in-Chief
Hamilton Christian • Staff Cartoonist

CONTRIBUTORS

Hamilton Christian
Harrison Health Center
Sheba Delaney
Erin Pierce

From the Editors:

The Gadfly would like you to send us your words, preferably combined one after another in a nice sentence structure until, maybe one day, we have a nice word stew. Please send them. Please. Friends, we are starving. We need to be fed.

- The Gadfly

Abstract Art

Erin Pierce A'22

Trying to explain the meaning behind abstract art is like trying to explain the meaning of virtue. There are a lot of things it can be but none of them are definite answers. Abstract art, for me at least, is rooted in emotion. Another abstract artist or perhaps a historian or art critic might tell you something else, but that's to be expected. "Abstract" means that you could be looking at an art form from different perspectives or creating it from different perspectives. It can be frustrating when you are creating art with a specific intention or emotion in mind and someone sees something else, so I ultimately think it's up to the creator of the art to decide whether or not it's actually abstract.

I use techniques that aren't always straight forward, and I feel like that's what makes my art abstract. The feelings and intent behind it though, are real, so it's not like it's something random or just something to make a snap judgement on.

I don't think you should stare at paintings (or any artwork) for a really long time to get them, nor should they be something you understand by looking at once. They're a reflection of the artist, usually parts of them you haven't seen before, and I think that should be considered when trying to understand an abstract creation.

I've had strange experiences showing non-abstract artists my work. Their comments are usually a mix of amazement and confusion, but it's always really uncomfortable having a different type of artist judge your work. They know more than most people about the effort that goes into creating something. Yet, when they get confused and don't understand your point of view, it can feel very embarrassing.

All art takes time, effort, and passion. A completed project has lots of processes that go into it, so it's easy to feel sensitive about opinions on it (especially if the art piece focuses on something more personal than for public viewing). That's something I'm sure all artists experience at some point, and

I think it helps to know who you were aiming to please in the completion of something and how you yourself feel about it.

In a way, every art piece has two different audiences; yourself and everyone else. You should aim to please yourself and let others' opinions come and go as they please. It's impossible to meet everyone's expectations, so just focus on the goals that you set for yourself.

Setting goals is a good way to improve your art and to test yourself. You can try different techniques, styles, and materials. As an abstract artist, it's fun to experiment with all the ways I can convey feeling through my drawings. Sometimes I use materials that probably shouldn't go together (like charcoal and oil pastels) and see what I can make from them. I experiment with different types of paper too. I always end up with something really beautiful and it gives me more options to choose from the next time I create something.

Even if the artwork doesn't turn out exactly the way you want it to, try coming back to it later. I've made lots of things that I thought were really bad but loved when I went back to them a few days later. I've also made things that I thought were really bad but others thought were really good. It's always nice to have a fresh pair of eyes view something you might be frustrated with because they might see something you can't. You can also go back over older art pieces and see how they can be improved if you're up for the challenge.

Art is something that is always going to be a combination of passion and pain. If it's not, you're missing out on something. There's always a way that you can improve and you can always defend the meaning behind your work. Don't be afraid to make things that make you happy and reach your own goals, even if other people don't understand it. You're the only person that can properly define your own artwork. All other opinions are just relative to your point of perspective.

Metrics

Sheba Delaney A'22

I first established a mode of measurement using the distance between the first and second finger bones of my right forefinger as a basic unit. I called this one fingerbone or FIB. I then made the FIB a subunit of a larger metric consisting of ten FIBS. This I later decided to call a MOUTON in honor of Gabriel Mouton, inventor of the metric system. Lastly I made the MOUTON a subunit of a SOUL, consisting of three MOUTONS.

I measured a folded paper towel and found it to be three FIBS wide and six and a half FIBS long. (I established one half FIB by marking lengths on a paper and folding to find a half FIB. I then measured my pencil case – it is eight FIBS by five FIBS. Moving on to larger game, I measured the lab table! Apparently, having forgotten to write down my results, I replicated this undertaking with my dining table at home and found it to be four MOUTONS and two FIBS long and two MOUTONS and Five FIBS wide.

I then established a timeline using one MOUTON to represent one hundred years and discovered, based on family statistics, that I have already lived six and one half FIBS and, with luck, have two and one half FIBS yet to live. I carefully wrote my conclusion in my notebook. It was, stop wasting time!

Leaving the ratio scale behind I turned my attention to the ordinal scale. Using an assortment of rocks I attempted to establish an ordinal scale of hardness by scratching them all against one another. This was quite confusing due to the roughness of the rocks and their tendency to leave white marks all over one another. But

these are my results:

Two scratched one. Three scratched two and one. Four scratched three, two and one. Four didn't want to be scratched and one two and three were tired of being scratched so they ran away and hid. Five had no one to scratch and was indignant at the idea of being scratched without having exercised his ancestral right to scratch, so he howled in rage and pushed six off a cliff. Seven and eight fell in love and wandered off into the woods, reciting poetry and tenderly scratching one another's backs.

Nine invented a weapon to ward off potential scratchers and went looking for the others in order to sell it to them.

Ten was unscratchable, so he had no fear and no desire to scratch anybody. He coaxed the others back and spoke thusly:

"Listen to me little ones. Stop scratching one another and stop comparing yourselves to one another. Follow my example. I could scratch you all

if I wanted to because I know where Zeus keeps the thunderbolts but I choose not to. Live in love! Life is magic! Measurement is not reality, it is a FIB." They all wept and left flowers at the edge of the cliff for poor six.

As I compiled my data, I seemed to fall into a reverie. I saw a large wooden table. Sitting around it were twelve or fifteen lambs. In the center of the table stood the angel Gabriel. He had a golden horn and blew one clear note

**ARE YOU
READY
TO
QUIT?**

**Free patches,
gum, and more.**

**Call or visit the
Harrison Health Center today
410-626-2553
sjc.edu/annapolis-health-center**

Abigail and The Orphans of IDOK, #001

Hamilton Christian A'21



ABIGAIL AND THE ORPHANS OF IDOK

