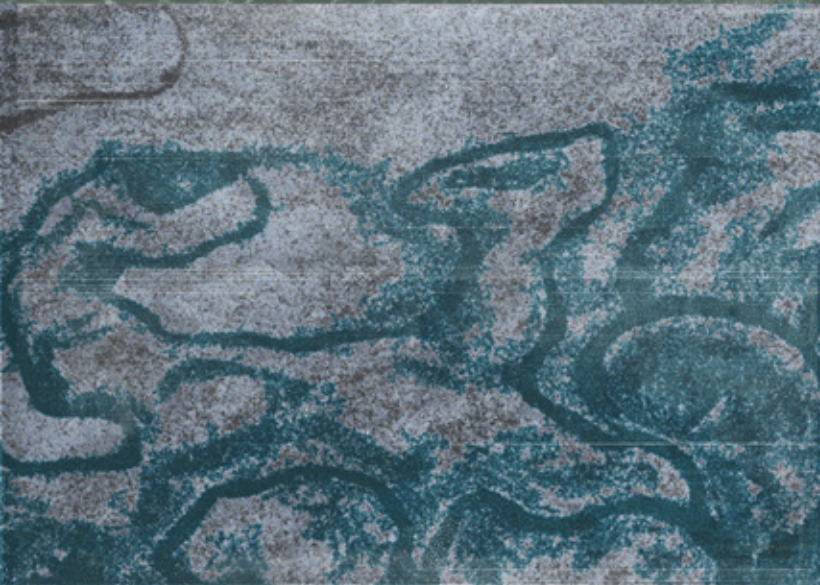


GIVE UP the GHOST



2026



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SENIOR STUDIO ART MAJORS 2026 THESIS EXHIBITION

Sarah R. Coates

Izzy Enrique

Johnny Nguyen

Miranda Sipe

Larry Vandyke

Chris Vill

Inés Zamora

APRIL 17 – MAY 17, 2026

THE TROUT GALLERY

THE ART MUSEUM OF DICKINSON COLLEGE

CARLISLE, PENNSYLVANIA

TABLE OF CONTENTS

Introduction: Give It Up.....	1
Sarah R. Coates.....	3
Izzy Enrique	9
Johnny Nguyen.....	15
Miranda Sipe	21
Larry Vandyke	27
Chris Vill.....	33
Inés Zamora	39



INTRODUCTION

GIVE IT UP

“Give up the ghost” is a phrase with biblical origins, referring to an end-of-life moment when the soul leaves the body. In contemporary usage it often refers to the end life of machines and computers, or even an overworked state of mind. In its most basic form, it can simply be described as the time when something *stops*, becoming a ghost of its former self.

When considering exhibition titles, this year’s Senior Studio Art majors—Sarah R. Coates, Izzy Enrique, Johnny Nguyen, Miranda Sipe, Larry Vandyke, Chris Vill, and Inés Zamora—were drawn to the intrigue of the phrase and its resonance with the creative process. It is not unlike the phrase “kill your darlings” that is used by writers as a reminder to edit that which is unnecessary, even if they are attached to it. This group recognized “give up the ghost” has a similar sentiment in reference to the process of making. A work of art unfolds through various stages, and most artists actively look for that moment when the vision in their head, initial sketch, or lump of clay reveals the true form of the work. Giving up the ghost in this sense might be the moment when the initial idea gives way to something new that has developed through the physical process of making. It might be hyperbole to say this represents the moment when the “soul separates from the body,” but it does mark an important moment in the process when the artist recognizes that the work has moved beyond the initial idea, taking on new life as it moves towards its final form.

TODD ARSENAULT PROFESSOR OF STUDIO ART

SARAH R.
COATES



My work has always existed; I merely serve as a bridge between it and the conscious world. The works emerge from lived experience. They carry evidence of the body's movement through hesitation, repetition, pressure, and release. I am drawn to the honesty in that.

All my work exists within an ongoing series called [*Relics*]. A surface is a relic to the fleeting moments in time, encapsulating human experience. My work captures the tacit observations and experiences we have in our daily lives. They are my way of processing human existence and the poetry of my being, working to transform moments of my life and environment into objects and surfaces that carry their weight.

Clay is central to my practice because it resists control. It must be persuaded, compressed, and fired with each stage carrying risk. Clay remembers every touch and records hesitation as clearly as certainty; I think of it less as a passive material and more as an active collaborator. Paint works differently but holds a similar immediacy. Gesture builds across the surface and forms a language of movement and color that communicates emotion without relying on narrative.

The jar has become my recurring sculptural form. Across cultures jars have preserved what sustains life as well as what remains after it. They are both practical and ceremonial. The vessels I build function less as containers and more as repositories for emotional experience such as memory, fear, longing, and resilience. Many begin with a simple structure and slowly grow through the addition of hundreds of small hand-built elements. Over time, the surface becomes dense and protective, recording the accumulation of time, labor, and attention. My paintings extend these ideas in another direction. Through abstraction, I transcribe the tenderness, beauty, and art embedded in life's transcendence into a medium that honors what they truly are: nuanced, messy, and convoluted. My work expresses the rawness of these moments without judgement. Underlying my practice is a belief in slow and physical making. Through all my mediums I am trying to leave behind traces of empathy and human touch. The works in [*Relics*] heed the undercurrents of experience while also yielding space to get lost in color and form, allowing for quiet reflection.



[Relics] Covet

Oil on canvas

20 x 30 in.



[Relics] Restless Wind

Glazed stoneware

16 x 12 in.



[Relics] Debris

Oil on canvas

18 x 24 in.



[Relics] Financial Domination

Oil on canvas

18 x 30 in.

IZZY
ENRIQUE



In my work, I utilize the visual language and themes of tattooing and mythology to explore my experiences with femininity and gender in both personal and professional settings. For my whole life, I've struggled with my own expression of femininity. Getting unwanted attention, mistreatment, and negative judgement based purely on gender expression was just a part of being a woman, and I grappled with that for a long time. Throughout my work, I explore my emotions towards how I have been treated as a woman, using different themes representing masculinity and femininity. Through this, I express a condemnation of harmful masculinity and free myself from judgements I have faced in the past. For me, tattoos are crucial to this feeling of liberation and security.

From the time I was old enough to know what a tattoo was, I was obsessed with them. I saved reference photos for the day I turned 18 and could finally get one, I drew all over my arms and legs every day in school, dreaming about what I would have tattooed one day. Getting tattoos has been a therapeutic experience, as it's something to make my body feel like it really belongs to me. After years of objectifying catcalls, feeling my value was based on looks, and mistreatment in a relationship, every tattoo I get makes my body feel like it's my own, and not for anyone else.

I worked the counter at a tattoo shop during my senior year of high school and a few years after, in hopes of one day becoming an apprentice. Tattooing is historically a misogynistic industry, and I faced difficult experiences there, which included discouraging comments from the men in the shop, creepy customers. I was also quickly and angrily dismissed by the owner, the only female tattoo artist in the shop, because I was a young woman who wanted to tattoo. Despite this, I am even more determined to become the best artist and tattoo artist I can be.

My work explores the visual language of American Traditional and Japanese Traditional tattoo; it is a topic that I care about deeply and has ties to my experience as a woman. Themes like the pinup, or the *hannya*, are traditional depictions of women and femininity that I reinterpret through the lens of my own experiences and emotions. The animal imagery I use is frequently intended to represent an opposing feminine and masculine presence, with the masculine entity

subjugated by the female. The rabbit is a common character in my work; it is an animal that I've always felt strongly connected to as I was once at a place in my life where I felt small and powerless, running instead of standing up for myself. It is important that I remember that version of myself, and it remains a significant part of what I explore in my work. Overall, my body of work is an expression of unabashed femininity and positivity in self-expression, a denouncement of misogynistic tradition, and a vibrant exclamation of my passion and determination.



King No More

Acrylic ink, acrylic paint, colored pencil

22 x 30 in.



(left to right) *Run Rabbit, Winner!*, *Tradition (1/3)*

Acrylic ink, colored pencil

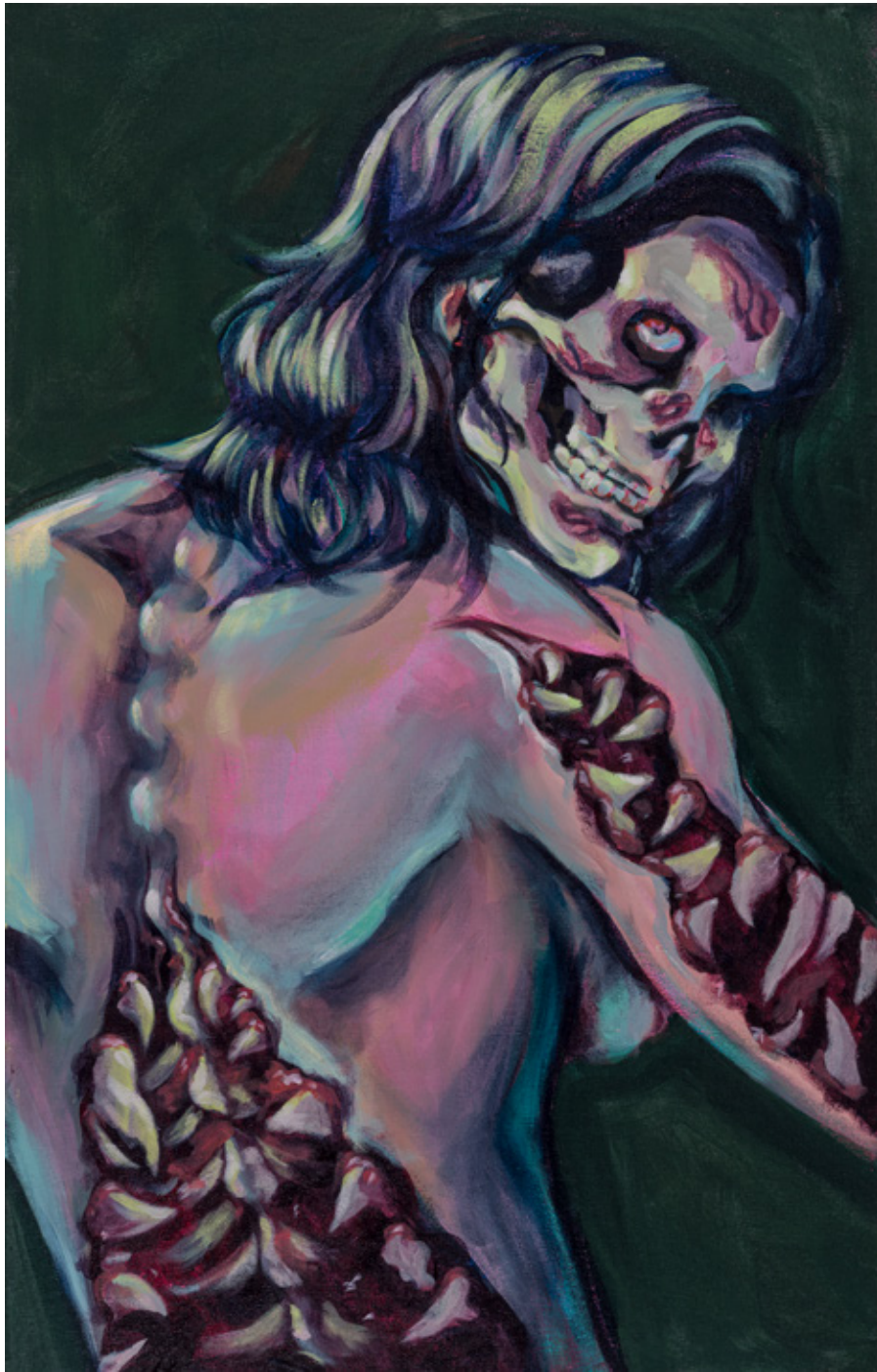
15 x 11 in., 4 x 5.5 in., 10.5 x 8.5 in.



(left to right) *Jealousy, Tradition (2/3)*, *Watcher*

Acrylic ink, colored pencil

11.5 x 8.5 in., 4 x 5.5 in., 12 x 9 in.



Maneater #2

Acrylic paint

28 x 18 in.



Practice Makes Perfect (1 and 2)

Tattooed silicone

7 x 5.5 in., 7 x 5.5 in.



(left to right) Bite Me!, Tradition (3/3), Break the Chain

Acrylic ink, colored pencil

11.5 x 14.5 in., 4 x 5.5 in., 10 x 7.5 in.

JOHNNY
NGUYEN



I make paintings to investigate emotional and psychological states that are difficult to express through words. My practice focuses on moments of pause, hesitation, and internal reflection – liminal experiences that occur between events rather than at their resolution. I am interested in states of emotion during moments of uncertainty, such as waiting, exhaustion, or emotional distance. Rather than depicting clear narratives, my work examines how emotions shape ordinary environments into psychological spaces that feel dream-like and slightly detached from reality. Figures often appear withdrawn or lost within their surroundings, reflecting tension between presence and absence. I use translucent layers of paint and softened forms to create a dreamy atmosphere that reinforces this psychological space rather than directing attention toward narrative detail. This is in response to the fact that I have always been particularly aware of how quickly my own emotions can shift and overlap, sometimes experiencing several feelings at once. This personal sensitivity has pushed me to consider how I can visually represent these transitional moments, when emotions are present but not fully understood or resolved. Through painting, I explore how these complex emotional states can be made visible.

The materials and visual language I use are closely connected to these ideas. I work primarily with oil and acrylic paint because they allow slow building and continuous revision. I layer, repaint, and modify surfaces multiple times, which reflects how emotions and recollection are shaped through revision and reinterpretation rather than exact recall. This process emphasizes instability and gradual transformation. By moving between representation and abstraction, I aim to create images that feel familiar but not fully resolved, encouraging viewers to focus on emotional perception rather than narrative clarity. Color and lighting heighten emotional tone rather than describe a specific time or place, reinforcing the idea that these experiences exist psychologically rather than within a fixed moment. My process usually begins with a simple idea, observation, or emotional condition rather than a fully formed image, developing gradually through loose sketches, ongoing adjustments, and the simplification of forms, allowing the painting to remain open and slightly unresolved in alignment with my interest in moments of transition and uncertainty.

I am influenced by painters who explore psychological space and who move between figuration and abstraction, focusing on atmosphere, surface, and emotional tone rather than clear narrative storytelling. Artists such as Carrie Moyer, Clare Woods, Dona Nelson, and Albert Oehlen further my thinking about how painting can construct emotional environments rather than illustrate events. Their approaches to color, materiality, and shifting spatial logic encourage me to treat painting as a space where emotional states can unfold visually. By drawing from these influences while maintaining an open and evolving process, I aim to create paintings with moments of ambiguity, where viewers can encounter emotional states that feel familiar yet difficult to fully define.



Entangled in What Let You Go

Acrylic on canvas

40 x 40 in.



The Bleeding Council

Acrylic on canvas

16 x 32 in.



Reason Without Mercy

Acrylic on canvas

16 x 32 in.



I Lay Where I Was Left

Oil on canvas

28 x 32 in.

MIRANDA
SIFE



My work explores the queerness of ancient mythology. I have constructed a visual world through my interpretations of themes and figures of ancient Greek and Roman mythology. As a queer artist, I look to challenge the historically Anglicized canon of works and writings about these mythological figures. In the current political climate, I want my art to reclaim the classical Greek and Roman imagery that has been co-opted by groups associated with racist and fascist ideals and work to celebrate the sublime qualities of the human form that connects us.

The mythos of figures depicted in classical sculpture serve as the starting point for a process where I reimagine the canon through a contemporary lens. My work starts with drawing in both physical and digital form. Many of the works are fully developed through the digital process, finding resolve as digital images or prints. Some of the digital images become the starting point for work in physical mediums such as painting and sculpture. The conversation that takes place between digital and physical worlds is an important conceptual aspect of my process. As mythological figures have an ability to transcend space and time, my use of digital technology is how I bridge the present with the past. The further investigation in physical processes allows me to transform the digital images as I continue a conversation with myths and figures that has taken place for thousands of years.

The anatomy of Greek and Roman sculpture was created with incredible definition and detail. However, there can be a lack of color and surface after years of wear and exposure to the elements. This temporal aspect creates an opportunity to reimagine the forms in the present, such as reintroducing color through a contemporary lens. I also find opportunities in the translation of three-dimensional form to drawing and painting. The process of translating the carved elements of musculature helps bring a newfound sense of emotion, life, and movement to a static and rigid form.



Hermes II

Oil on canvas

12 x 20 in.



Medusa with the Head of Perseus

Gouache on paper

12 x 16 in.



Liatiko

Dye-based print

11 x 8.5 in.



Athena and Myrmex

Dye-based print

8.5 x 11 in.



Hermes and Crocus

Dye-based print

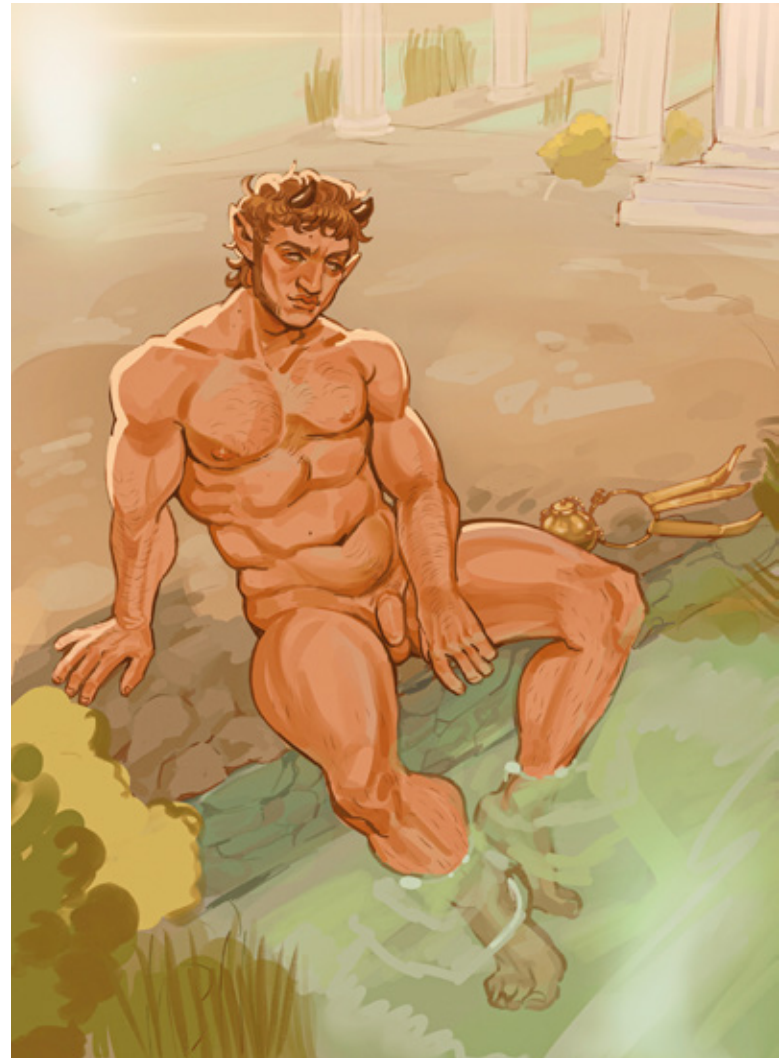
11 x 8.5 in.



Hermes I

Dye-based print

11 x 8.5 in.



Ampelos

Dye-based print

11 x 8.5 in.

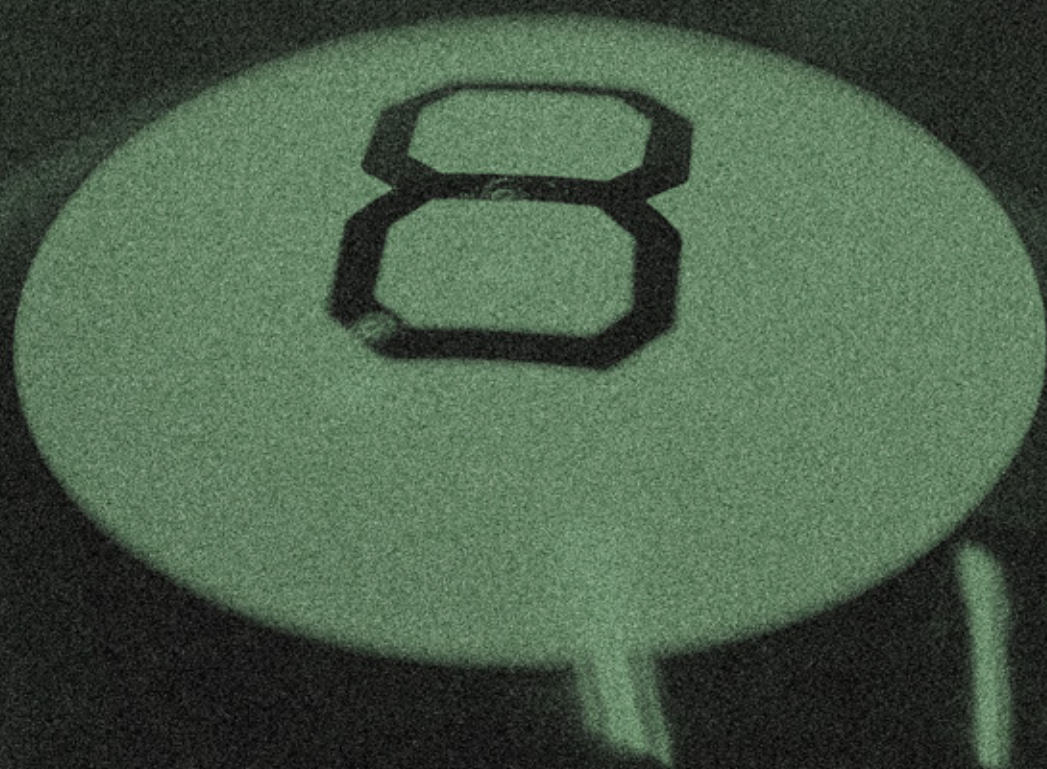


Ampelos

Stoneware

24 x 18 in.

LARRY
VANDYKE



One of my earliest memories is waking up from a dream where I had been gifted an Xbox. A wave of devastation washed over me as I returned to my empty-handed reality. A Christmas or two later, I found an Xbox 360E under the tree. It disappeared sometime during the move to Ghana. My head has only felt heavier since.

Can I show you something? Will you tell me if you end up dreaming about it? Can you promise me you'll read the fine print?

pg 28 *BOXED!*, digital image

pg 29 *HUBBY!*, digital image

pg 30-31 *BP*, digital image



HUB#:
HUB#:
1984

BANNER ID:

TO: Vandyke, Larry T

PREF: Vandyke, Larry T

MAIL BLD:

DEPART: Student

TRACK#: TBA325807507503

SHIP VIA: Amz / CD

LOC: Package Pickup

PKG LOC: LOCKER

NOTE RECEIVED: 11/10/2025 2:07:45 PM

DATE RECEIVED: 11/10/2025 2:07:45 PM

TRACK ID:

LARRY
GLASER LARRY

Talk to
me!

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rci. Nunc suscipit iaculis cursus. Nulla nec odio ante
parturient montes, nascetur ridiculus mus. Curabitur sed lobortis est, nec gravida risus
mentum fermentum. Proin ultrices viverra molestie. Nam sollicitudin quis arcu vitae
eu gravida enim



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a mauris nec tempus. Phasellus auctor, nibh ut bibendum aliquam, leo enim tristique
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leo congue lacus, eu iaculis turpis massa vitae leo

o a vestibulum Maecenas a hendrerit tortor. Quisque justo augue, viverra eget pretium
Vivamus
vestibulum

CHRIS
WILL



My paintings investigate the body and its various systems of function such as digestion, breathing, and vision. Bones, sinew, and tissue serve as references for my visual language, creating a visceral sensation where the body is not just seen but felt. The works seemingly position the viewer outside of the body, separated by a protective skeletal structure, or transport them inside, trapped in the strange twists and turns of intestines and esophagi.

For me, painting is the best way to approach a visual investigation of the body through color and texture. My palette is intended to make viewers uneasy through fleshy and meaty colors referencing food and internal organs. The process begins with multiple digital sketches as the flexibility of digital editing allows me to experiment with different approaches to color and form. After conceiving several compositional possibilities, I work to build the paintings through line. Heavier applications of paint are used to describe the forms that evoke internal organs such as lungs and intestines. A language of active mark and texture function to evoke the sensation of breathing and movement that functions within the confines of the body.

I am influenced by artists who have explored human and animal forms in less conventional ways, such as Philip Guston, Jennifer Packer, and Chaim Soutine. I am especially drawn to Soutine's gritty textures. The thick brush strokes go beyond mere description towards a physical representation of skin and bone. He explores binaries of life and death through distorted configurations of carcasses, merging the physicality of his subjects into painterly language. Soutine has especially helped me consider how to represent the challenging nature of our being; the relationship between form and material that can change the nature of how we understand our physical existence.



Orange Crusher

Oil paint

48 x 60 in.



Chest Cavities

Oil paint

50 x 36 in.



Berry Brain Blast

Oil paint

26 x 30 in.



Finger Puppets

Oil paint

32 x 28 in.



Spinal Seeds

Oil paint

62 x 68 in.

INÉS
ZAMORA



Working primarily in painting and ceramics, I consider the relationship between history, artistic tradition, and our current political environment. Growing up, my family's apartment was always heavily decorated with Hokusai prints, Edvard Munch posters, and my father's pencil sketches. At the time, I couldn't properly understand or appreciate the privilege of being surrounded by art, especially when considering that our society treats art as a luxury commodity that most cannot afford. As a result, I find that I have a love of accessible art and political art, in particular.

My use of materials and working process play an important role in how I address political subjects such as wealth disparity, colonization, and misogyny in my work. The work's message is furthered by drawing direct ties to how art is understood as commodity, propaganda, and a method of escapism. I primarily work in oil paint and clay, which have distinct characteristics. Ceramic art speaks to the lifetime of the natural world and puts human existence into perspective; the clay we use today has existed since before our lifetime and will ultimately outlive us. Oil paint, conversely, has a lengthy history in artistic practice, but has evolved with contemporary practice over the centuries and is prone to degradation, not unlike the human body.

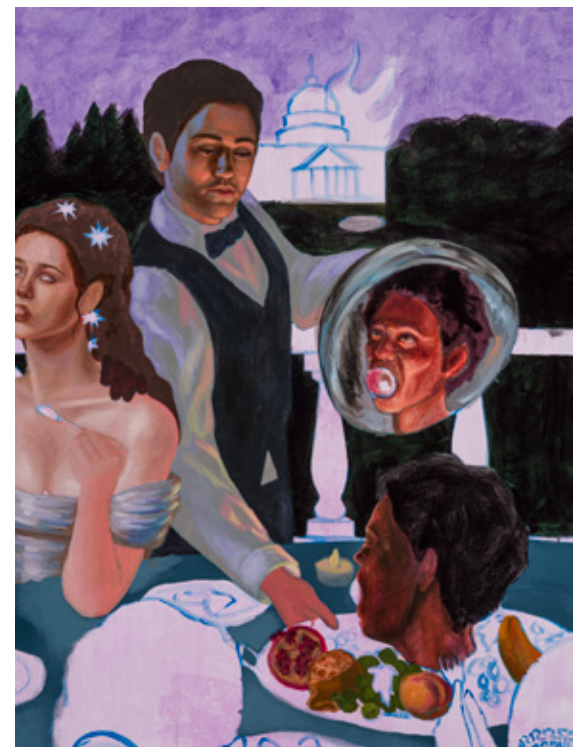
With oil paint in particular, its association with affluence and elevated social status lends itself well to the subject of wealth inequality. The full-bodied, decadent nature of oil paint evokes a sense of gluttony and can toe the line between beauty and disgust. I often use oils to intensify the feeling of repulsion when working with gory or violent subject matter, which works to manipulate the viewer in a way that is similar to political propaganda. In my largest work, an oil painting of a dinner scene, the audience is forced into the role of the powerless bystander. This is reflective of the complacency and passive approach to human suffering that we experience at a societal level. Thus, I consider my work a call for social and political activism, both at the governmental and individual level. Activism is not only for the young, enjoying life is not only for the rich, and Global Community is not just a concept. I hope my work can inspire the change I want to see in the world.



Eat the Rich Before the Rich Eat You

Acrylic and oil on canvas

48 x 96 in.



detail



Las Muñequitas

Acrylic and oil on canvas

14 x 22 in.



Cut off Mi Lengua

Stoneware and glaze

6 x 10 x 6 in.



Mommy's Boy

Silk thread and acrylic on human remains bag

96 x 36 in.

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