



2014

SPRING
STORM

2014 SPRING STORM

Spring Storm has become a great new tradition for the University of Oregon Department of Art. Featuring the work of the graduating seniors in Art and Digital Arts, it is a wonderful opportunity to see their culminating work and celebrate their accomplishments.

More importantly, the Spring Storm exhibition is a catalyst for students to reflect on their work in the program and to synthesize their ideas and practices. Through senior capstone project courses or other advanced classes, students engage this synthesis with strong faculty mentorship. As undergraduates studying art, they are challenged not only to learn about the discipline, but also to take action; they must develop their own work and voice within the context of their field.

Encompassing an unusually broad range of practices, our curriculum includes photography, sculpture, ceramics, metalsmithing and jewelry, painting, drawing, fibers and

printmaking, as well as digital arts, which includes print media, animation, video and interactivity. The Department of Art encourages expansive study; students work in a few different media areas during their four years in the program, though they often concentrate in one or two areas. Art and digital arts majors at the University of Oregon are exposed to a remarkable array of contemporary art practices and the work in the Spring Storm reflects that energy and diversity.

Laura Vandenburg

*Ann Swindells Chair in the School of Architecture and Allied Arts
Department of Art Head
Associate Professor*

PARTICIPATING ARTISTS

Lucas Adee

Evan Bailey

Katherine Barros

Mari Boning

Alexandra Carfioli

Sharon Lee Carlson

Cruz Castillo

Adrian Cunial

Xiaoting Ding

Sara Dinsmore

Matthew Ellis

Heather Emery-Walen

Chrystal Emiry

Hillary Fowler

Basca Glasnapp

David Gonzales

Megan Griffin

Rachel Elise Grudzien

Linnea Haas

Heather Hamilton

Sean Hamling

Yi-Li Hsiao

Maddie Huffman

Melissa Johnson

Taylor Johnston

Branden M. Keller

Nikkoël Yvonne Kieffer

Lara Kim

Sarah Lampert

Tyler Lang

Mackenzie Legg

William Lendrum

Ke Luo

Betsy Mc Cluer

Elizabeth McLeron

Elizabeth Thi Nguyen

Ellen Robinette

June Sanregret

Carolyn Shead

Talon Sherer

Kristian Soerensen

Elijah Sprints

Pace Taylor

Megan Tewart

Thomas Treadway

Spencer Verdon

Kiefer Versteegh

Tess Wheatcroft

Leeah Whittier

Taylor Lorraine Wilson

Bryan Yost

Amber Young

LUCAS ADEE

Art

My work is an exploration of geometric shapes inspired by architecture. My process starts with an idea of what the piece should look like and then I compose the base of the piece from where the rest will build off. From there I compose the piece as I go, allowing each individual piece to determine where the next steel plane or line will go, and so forth. The resulting piece suggests an abstract space that is both partial and complete.



Untitled 6, 2014, steel, 50 x 40 x 72 inches

As a human, I believe that people have their own unique personality traits that set them apart from everybody else. As a creator, I try to express this idea through mixed media practices, specifically printmaking and fiber arts. Mirrors is specifically referencing my idea of the individual. Composed of a triptych and a fragmented paper mirror, the viewer can approach my work from two perspectives. One perspective is my own perception of my concept and the other, their own perception as their shadow is cast onto the hanging mirror.

EVAN BAILEY

Art



Mirrors, 2014, mixed media, 72 x 90 inches

KATHERINE BARROS

Art

I was inspired for this piece by the work of Echo Yang and her *Autonomous Machines*. By taking an instrument and abandoning its designed purpose and using it to create with, the object (in this case a vibrator motor) reveals interesting designs and patterns that are only available to us by using that gadget as a new artistic medium.



Untitled Drawing Machine, 2014, acrylic, paper, vibrator motor, 18 x 24 inches



Lie of Omission (selection from triptych), 2014, acrylic and oil on panel, 40 x 24 inches

MARI BONNING

Art

Lie of Omission was painted in May of 2014 as part of a larger yet-to-be-completed triptych. In this triptych, the human body becomes unreal, reduced to a slab of dermis and blood, a stage. Sensations or emotions are more real than the experiencer and yet, removed from their context, these become ambiguous. There is an implied event or action, but no identifiable human being. In *Lie of Omission*, I've attempted to create a space that functions in both a symbolic and illusionistic way.

ALEXANDRA CARFIOLI

Digital Arts

This is a piece examining our culture and how we judge people based off appearance. I have chosen five examples where appearance does not dictate one's character. Intelligence, love, loyalty, and talent are not something that can be seen on the outside, but only when you allow yourself to be open to it.



Should we judge a book by its cover?, 2014, digital print, 20 x 24 inches



Pink Conch, 2014, ceramic, 16 x 27 x 35 inches

SHARON LEE CARLSON

Art

Naturally occurring objects are inherently beautiful and inspiring, pointing to ideas that are larger than each of us individually. My work focuses on forming clay into larger-than-life objects found in nature. The purpose is to help develop a deeper appreciation for nature, by having its beauty enlarged and showcased. By increasing the scale, and by using a fragile material, I am able to call attention to nature's timeless beauty and its fragility. I hope my work will inspire viewers to appreciate the pieces themselves, and to also experience wonder, admiration, and respect for the natural world and its fragile, transient beauty.

CRUZ CASTILLO

Art

With using everyday found objects I construct this piece to highlight my experiences of growing up in the inner city of Detroit, MI, memories of observing the city's streets and absorbing the poetics of urban life. Growing up in Detroit I've enjoyed seeing inventiveness, particularly in game making from everyday materials. By taking away the utilitarian use from the objects I've chosen I create a new and different interaction between the work and the viewer.

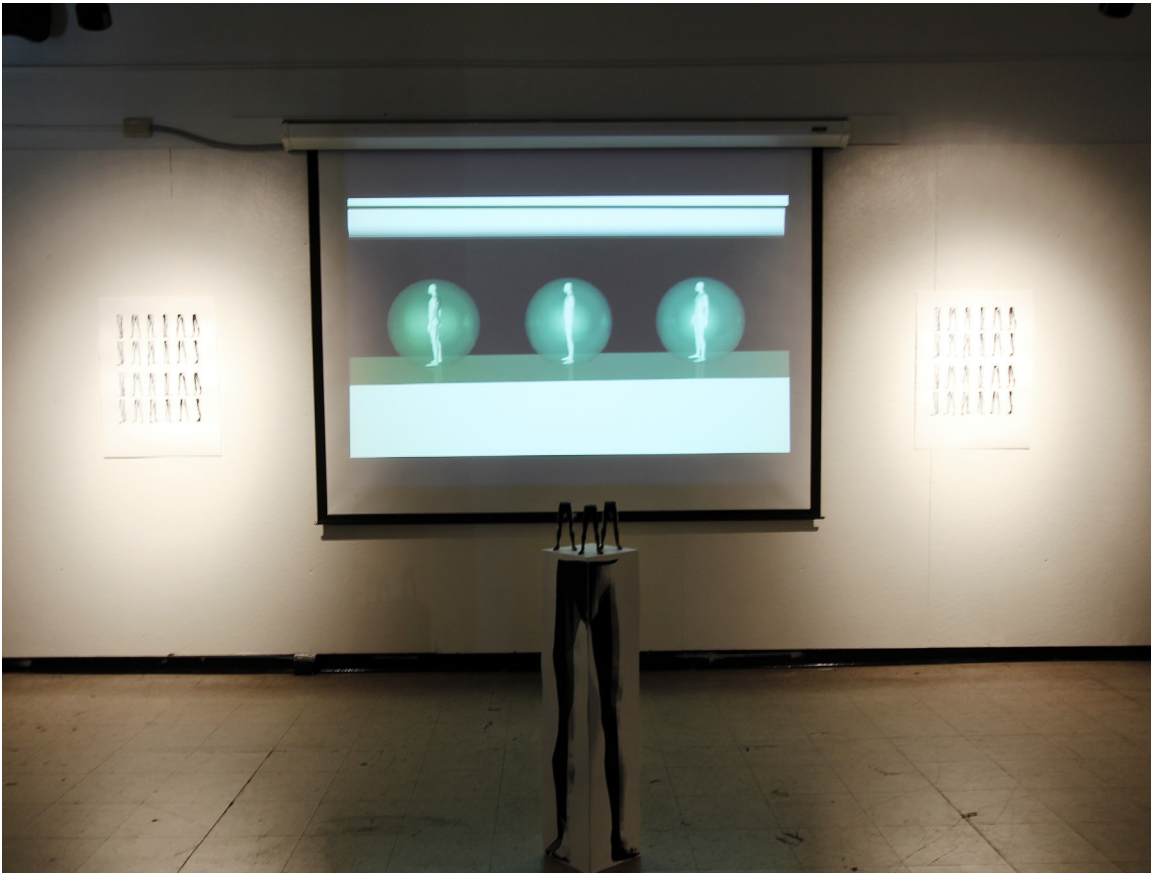


Sculpture, 2014, two 7 ft long telephone poles, one milk crate, three basketballs, one net, and a 55-gallon oil drum

Through the exploration of self hood and personal experience, my art focuses on flaws within the human condition and society. These ideas include issues of self-worth, self-medication, vanity, hierarchy, cognitive dissonance, gender, institutional control and self repression. I maintain a balanced duality by using visually appealing imagery to contrast a harsh or unpleasant message. Through the use of animation, projection, fibers, sculpture and screenprinting I create a window into a world of metaphor and raw perception. Animal forms or references help emphasize the primal instincts or characteristics hidden within the human shell.

ADRIAN
CUNIAL

Digital Arts



Physical Distortion, 2014, 3D animation, screenprint, 3D print

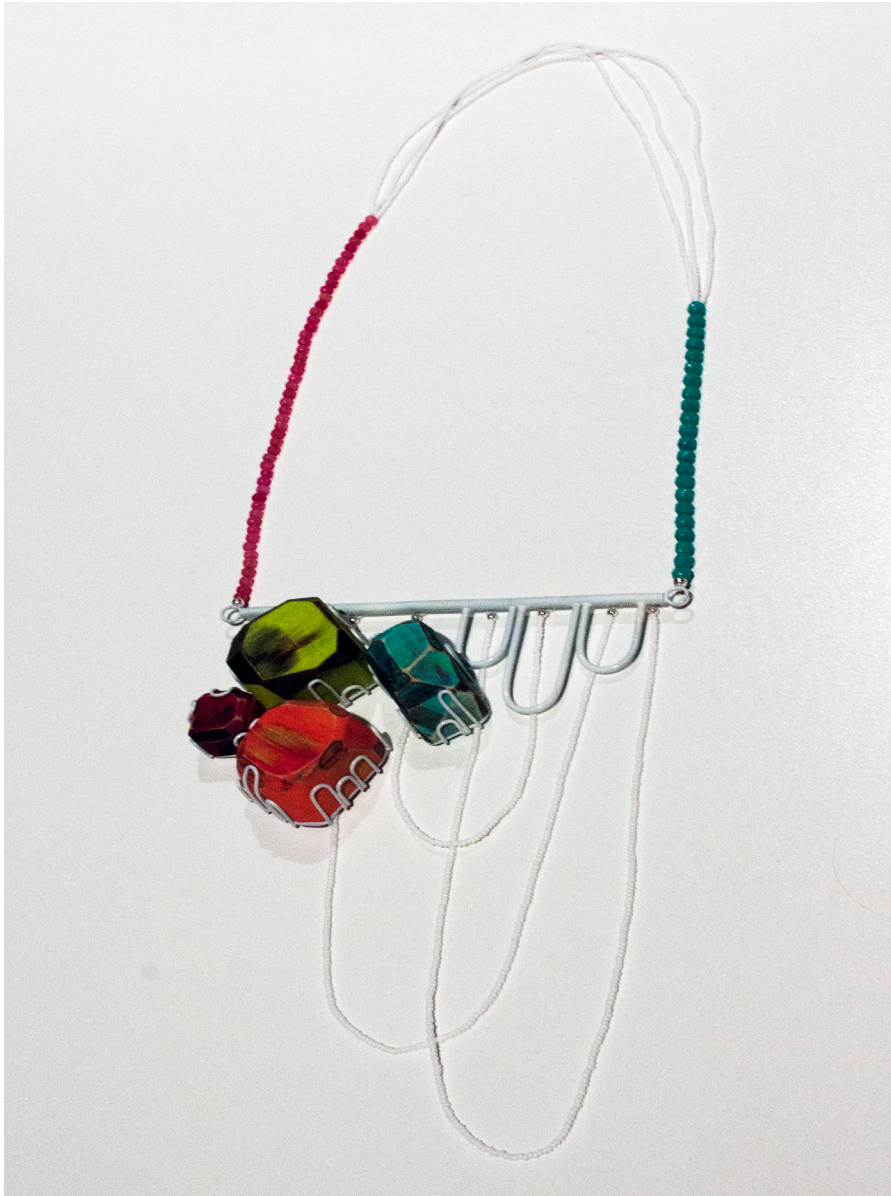
XIAOTING DING

Art

My artwork presents a view of campus. In this work, I deconstruct some buildings on campus into geometric patterns, and use lines to represent the footpaths. Also, I illustrate trees and use green as the dominant color element because green trees are my first impression of University of Oregon. I choose to use the form of an artist book because I think books have a close relationship to school. I started doing artist books one year ago and it is very appealing to me. I like that artist books have various structures and can be made from all kinds of beautiful paper.



Green, 2014, screen printing, illustration, block printing, 25 x 80 inches



Untitled, 2014, copper, silver, powder coat, wood, acrylic, glass beads, silk, tourmaline, variable dimensions

SARA DINSMORE

Art

Through process, material, and design, my work is an exploration of juxtapositions. I am interested in walking the line between art jewelry and commercial jewelry, using traditional metalsmithing techniques combined with alternative materials and methods. In my current work, I am exploring the juxtaposition between facets and curvature, and between metal and wood. I am drawn to a serial way of working because I am intrigued by the idea that disparate parts are intended to inform the whole.

MATT ELLIS

Art

My work often takes me to abandoned buildings and spaces to explore the imprint left behind by people and how their essence can be felt or interpreted long after their physical presence. These two pieces are a stark departure from that mode of working. They instead focus on a vibrant piece of Jamaican culture—the beauty salon. The two photos show Joanna, a stylist, working with two young women at her salon in Treasure Beach, Jamaica. The large prints engulf and welcome the viewer into the environment of the salon.



Untitled (Treasure Beach Salon), 2014, archival pigment prints, 60 x 44 inches

Studies in Frame considers intuitive connectivity and abstraction. Implied frames present interdependent woven and woodworked forms, creating an awareness of perspective and process. Here, framing is used to contextualize and elevate rather than to enclose. Arrangements are left open so the salvaged material edge may become part of the work, while still calling attention to the woven form within. The juxtaposition of atypical woodwork and weaving attempts to negotiate encoded cultural rules. This exploration parallels my own vows to exist as an active body within my community, while resisting the postured expectations of antiquated engenderment.

HEATHER EMERY- WALEN

Art

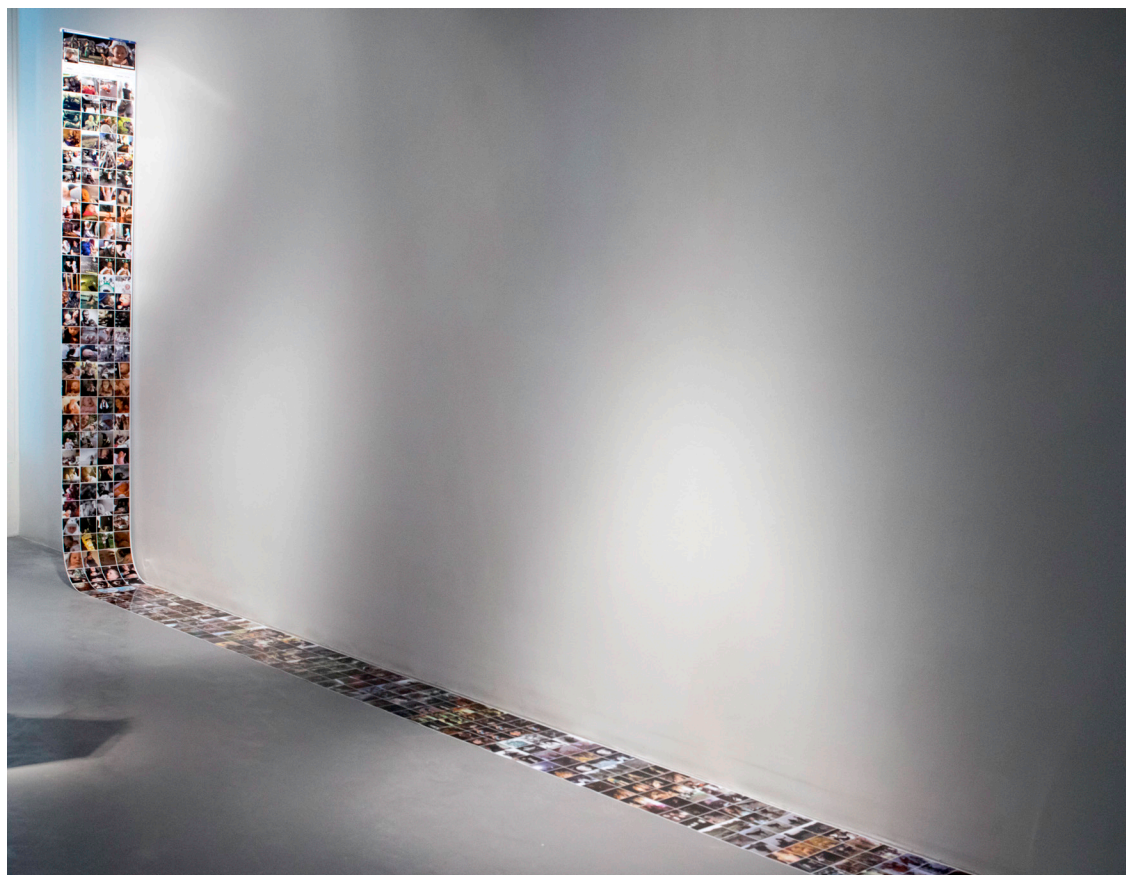


Studies in Frame, 2014, floor-loom weaving and woodwork using tencel, cotton and wool mounted on salvaged barn wood, variable dimensions

CRYSTAL EMIRY

Art

Upon walking into the gallery, the viewer approaches the end of the scroll. The first sixteen feet has thumbnail views of personal snapshots—mostly of social and community events. Many show colorful fashion, verdant nature or lively personal connections. At the fold in the paper lay photos of my pregnancy. The top of the scroll reveals this as my Facebook “Pictures of Me” tab, which shows photos posted by others onto my Facebook wall. Rising up from the floor to the top, the last 8 feet, representing the last two years, contains only pictures of my child.

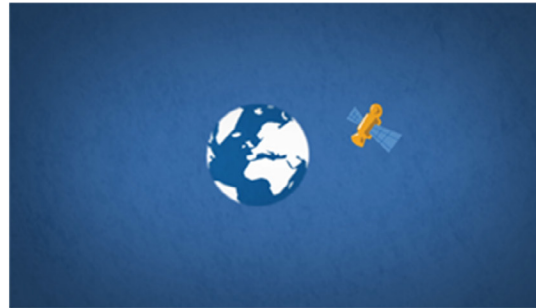
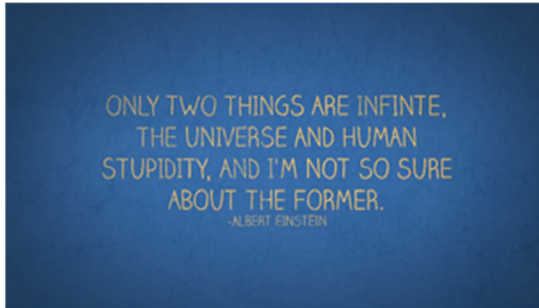


Something Lost, 2014, digital print, 13 x 288 inches

This work was inspired by the quote from Albert Einstein—“Only two things are infinite, the universe and human stupidity, and I’m not so sure about the former.” I fell in love with this quote after searching for information about our universe and the concept of infinity, and decided to create a short motion graphic/animation based off of it.

HILLARY FOWLER

Digital Arts



Only two things are infinite, the universe and human stupidity, and I’m not so sure about the former, 2014, digital animation, 56 seconds

BASCA GLASNAPP

Art

I chose to work with the shapes of thorns and flowers because I am interested in the organic shapes that can be found in nature. The first object is a brooch that is meant to be worn over the shoulder and chest, and the second object is intended to be worn around the wrist.

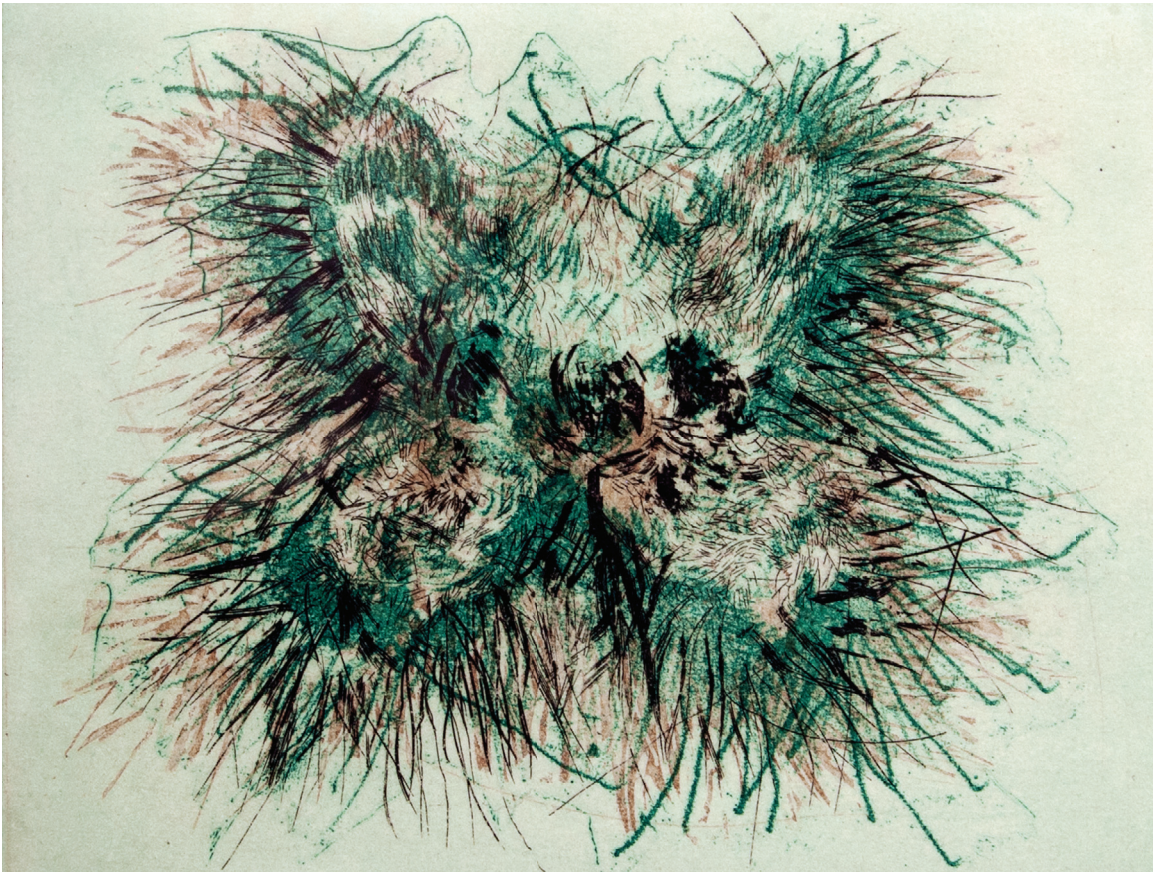


Brooch, 2014, copper and nickel, 8 x 4.5 x 2 inches

Issues and themes that recur in my artwork include conflict, time, symbolism, equality and social issues. My favorite imagery is found in nature—animals, plants, geography, and the human body.

DAVID GONZALES

Art

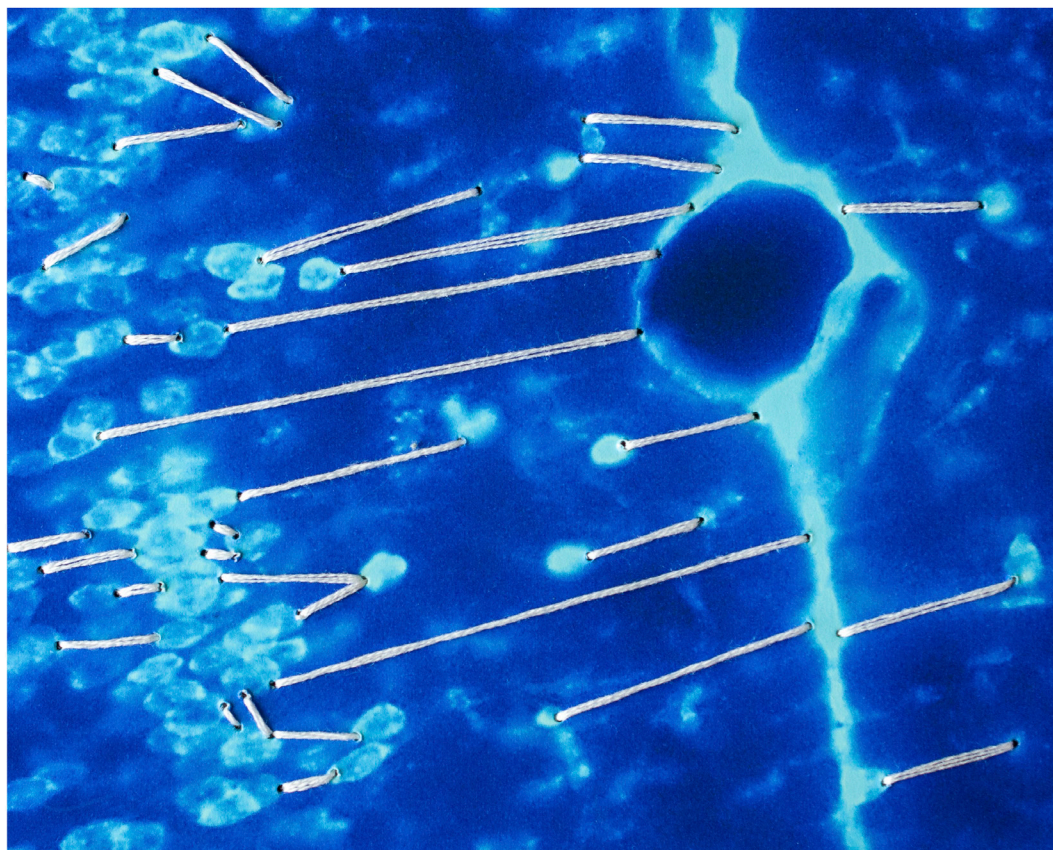


Seed Pod, 2014, etching, aquatint, burnishing, 6 x 7.5 inches

MEGAN GRIFFIN

Art

The unique process of destroying and mending my photographs creates new moments, movements and dimensions, revealing the history of the image but also inventing a new future. Investigating dissection of the photographs and introducing new creation with fibers, and sculpture, combines the scientific with the artistic. No individual looks at a photograph in the same way—one may notice only the subject, where another pays attention to the setting. My art explores this notion by deconstructing images into multiple parts in multiple ways, providing the viewer with an experience of artistic depth and complex scientific thinking.



*Molecular Stitch, 2014, archival pigment print on backlight film, canvas, and embroidery,
100 x 88 inches*



Wigloo, 2014, tulle, polyester, satin, cotton, polyfill, bath loofas, synthetic hair curlers, 36 x 36 x 60 inches Femmolotov #22, 2014, tulle, polyester, satin, pulverized charcoal briquettes, glitter, fabric flowers, 22 pop-top glass bottles, synthetic hair curlers and pins, 110 x 10 x 8 inches

RACHEL ELISE GRUDZIEN

Art

I am inspired by everyday objects as artifacts of human experience. Through my work I strive to amplify a specific narrative that I imagine for an ordinary object. I ritualistically compose shrine-like sculptures for the once-worthless objects in order to both commemorate and activate its potential personality. My current work sparked upon finding a catchall bin of hair and beauty supplies at a local Goodwill that included several variety bags of multi-colored, synthetic hair curlers. The sculpture grew into a critique of beauty conventions that were also informed by my research about Victorian textile and cosmetic industries.

LINNEA HAAS

Art

Jewelry is interesting to me because it is a form of art that is wearable. I consider how it is oriented, placed, and seen on the body. Some of my pieces are closer to the neck, hung on the shoulders, and aligned in asymmetrical ways on the body. My geometric forms and shapes represent gems or gem shaped patterns. They are a continuation and growth of a new series of geometric forms that I have been studying and their color is informed by the ocean and the interaction of the sun on its surface.



Untitled, 2014, copper, enamel, nickel, variable dimensions

My concept for my senior project was to display a beautiful and vibrant scene while also involving trash and objects that are considered to harm our natural environments including the depths of our oceans. Newspaper clippings surround the exterior of the shadow box presenting news articles of oil spills and “who’s to blame” for intoxicating our world’s natural beauty. I decided to display my senior project in a shadow box with vinyl placed on two separate layers of Plexiglas to give the overall appearance a more three dimensional and interactive piece of art. The most successful part of my project is capturing an overall balanced color palette between the vinyl color scheme and the more versatile “trash” pieces that lay loose at the bottom of the box.

HEATHER HAMILTON

Digital Arts



Our Decaying Depths, 2014, vinyl, 18 x 24 inches

SEAN HAMLING

Digital Arts

The Compromise is a stop motion and 3D animation featuring a hand built set that uses a variety of materials including clay, plastic, wood, and paint. By constructing my scene in such a way I hope to make an immersive and magical world where the viewers will be immersed in the characters struggle. The character in the animation has lost touch with his inner spirit and the color in his life, which he gradually reconnects with in the film. My artwork generally focuses on material exploration and imaginative perception. This piece and more can be viewed at www.SeanHamling.com.

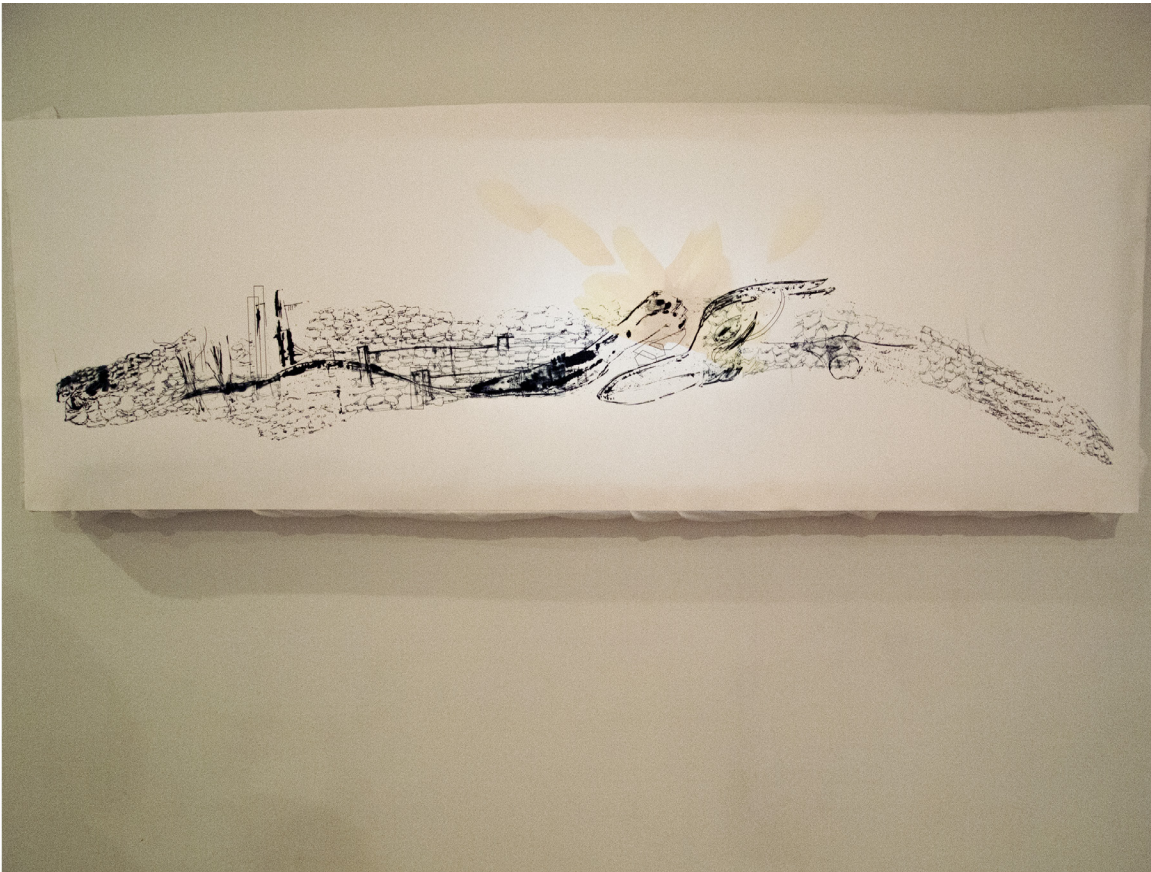


The Compromise, 2014, animation, 5 minutes

The structure of this piece is a shadow play lightbox. The cover drawing is ink wash painting that is edited with Illustrator and Photoshop. It is the shape of Taiwan with stone texture that presents the issues in Taiwan and it uses led lights in the back to transfer the background flower to presents hope. The purpose of this piece is to encourage people to take action to solve the problems that exist in society.

YI-LI
HSIAO

Digital Arts



Re-Born, 2014, led lights, cardboard, ink, mylar, 54 x 18 inches

MADDIE HUFFMAN

Art

I use found objects and everyday materials to create playful abstractions of the female body. For example, I use bike tire tubes, baby bottle latex nipples, old clothing, found fabrics and stuff found in dumpsters. I am interested in the process of putting found materials together, and also in the very different process of mold making and casting. My art is an expression of my own past experiences. These experiences guide the work and, in turn, the work allows me to confront private, personal struggles.



Breast Work, Breast of Show, and Chest Work, 2014, fabric batting, latex nipple, paint and tin foil (Breast Work), pewter and plaster (Breast of Show), and fabric, sand, latex nipple, paint, and reducing washer (Chest Work)

My intent is to bring outdoor, natural elements of light and earth to the indoor domestic setting. I am interested in how our everyday lives can be and are altered by lighting and decor, and specifically the feelings that arise because the way light is presented. Technically, this is a study in porcelain, and a manipulation of the elements.

MELISSA JOHNSON

Art



Germination, 2014, translucent porcelain, 6 x 7 inches

TAYLOR JOHNSTON

Art

Our bodies are strange vessels. They flood us with sensation, send signals to our companions, attract and repel, flourish and wither. My work explores the complexity of feeling, the mystery of thought, and the tenuousness of human relationships through the representation, abstraction, and disruption of the body.



Fragment, 2014, ink, marker and graphite on paper, 6 x 10 inches



*Being and Nothingness: Freedom Realized Through Negation, 2014,
screenprint, 38 x 25 inches*

BRANDEN M. KELLER

Art

Referencing Sartre's classic, *Being and Nothingness*, human freedom is defined by the necessity to make conscious choices in the world. Choices express freedom and yet, when made, constantly limit one's freedom. Thus freedom is experienced through anguish in the realization that one's choices have no justification and yet entail responsibility to others, forlornness in the recognition that one must create their own values without excuses or external validation, and despair in the acceptance that one is limited and yet must realize their own potential in the world. Thus every individual bears responsibility for creating the world.

NIKKOËL YVONNE KIEFFER

Digital Arts

Elaborating moments in everyday life by using theatre and fantasy is the premise of my artistic practice. I begin a piece by surrounding myself in the environment that I choose to artistically recreate. I try to embody my understanding of human experience by creating narratives that explore the concepts of identity, reality and loss. I work to create storylines through the photographic medium that are intimate yet ambiguous, leaving the concept for the viewer to contemplate.



Room Number, 2014, photography, 13 x 19 inches each



My mother tells me to forgive and forget, 2014, plastic jars, synthetic hair, dissolvable interfacing, kimchi, variable dimensions

LARA KIM

Art

The impetus behind this project is to investigate the particular material identity of kimchi and relate it to a personal narrative, alluding to the traumatic experience of alienation in the process of reconciling one's gendered and racialized identity. The result of this trauma is a disturbing composite of bodily forms, embodying shame of its essential qualities as well as indignant resistance to the sociocultural constructs that dictate the appropriateness of its existence.

SARAH LAMPERT

Digital Arts

This piece is an exploration of complex processes that reflect the personal complexes I have with myself.



Complexes, 2014, vinyl, 32 x 40 inches

Throughout my life I have often felt trapped and held back by my own choices and myself. I created this piece to represent that feeling, and the realization of what needs to be done to achieve goals and finally “overcome” these obstacles. Panel one shows a person trapped behind their own obstacles. The second panel represents the realization of these obstacles and shows that same person trying to punch through and break free. Finally, the third panel is broken with an empty hole in the center, symbolizing that same person pushing past whatever may have been holding them back.

TYLER
LANG

Art



Overcome, 2014, plaster and fabric on oak panels, 18 x 72 inches

MACKENZIE LEGG

Art

My work represents a social commentary of my immediate surroundings. My observations represent an interest in my immediate culture; specifically, advancements in social technology. I often wonder about the social ramifications of our increased dependency on social media for daily interactions. I observe my personal social media habits as well as others and am critical of both. I am interested in relationships and how new technology changes these and the discourse surrounding this topic. I intend for my work to function as commentary about a disconnect I have observed between people in social situations.



Missed Connections, 2014, oil on canvas, 72 x 50 inches



COLE LENDRUM

Art

Thanatos is my contribution to a conversation, but without the audience there is no response.

Thanatos, 2014, bed, electric chainsaw, 7 x 5 x 11 feet 3 inches

KE LUO

Digital Arts

The fashion world is what influences my work the most. I am especially drawn to haute couture fashion that is constructed by hand, high-quality, expensive, with extreme details and very time consuming. Meanwhile I am very interested in paper-based sculpture. I want to challenge myself to use inexpensive materials such as recycled paper to make an haute couture dress. Feathers, flowers, and butterfly are all nature forms, so are paper material derived from nature. Utilizing those elements in this project also reflects my appreciation of nature that is so inspiring.



Fragile, 2014, digital print and sculpture, 60 x 42 inches



Still, I Rise, 2014, yarn and wood, 48 x 54 x 24 inches

BETSY MCCLUER

Art

I create open, three dimensional weavings. Lines of string touch each other but no flat or solid structure is formed. I integrate concepts from science, natural systems, mythology and the divine to prompt thought about the intersection, and unnecessary separation, of these ways of interpreting the world around us. Light, shadow and mathematical repetition are important elements of my pieces that, even when stationary, appear to move. I want to evoke a sense of wonder in the viewer. For this piece, I built a wooden structure and drew geometric designs with colored string inside the created space.

ELIZABETH MCCLERON

Art

Inspiration doesn't materialize the instant I pick up a paintbrush—it takes weeks and a great deal of paint before the canvas speaks to me. I was drifting in a flurry of color when I grasped at a formal structure and began to integrate geometric elements. To contrast the rigid shapes, I superimposed an organic form. The branch, inspired from my time spent in Oregon forests, is meant to unify the space as it meanders across the canvas and weaves through the circular form. *Crossing Parallels* hints at worlds colliding—the geometric and the organic.



Crossing Parallels, 2014, oil on canvas, 48 x 72 inches

A collage of windows, gathers as a themed group of work, create a larger picture together than when apart. We try to piece together, to group and organize, what belongs. All separate and yet belonging, an endless mixture of possibilities waiting to be viewed as a whole. My work embodies an existence that challenges others to make sense of it, to piece together what belongs, and organize theories for its existence based on the content given.

ELIZABETH THI NGUYEN

Art



Ice Cream Social, 2014, oil paint on windows, sprinkles contained in broken glass, variable dimensions

ELLEN ROBINETTE

Art

For this piece, I wanted to explore the intersection of my interests in painting, fibers, and design. My work in these areas inevitably influences each other, but I wanted to consciously cross these boundaries. I continued ideas from past work—such as material properties/tactility, white monochrome, transparency, lighting, layering, pattern, and geometric form—to see how they could apply each area. I seek to challenge classifications of “design” vs. “art” and within that what makes work be defined as “fibers” or “painting”.



Intersection, 2014, found fabrics, wood, acrylic, thread, dental floss, string, 2 - 3 feet each



*Art either one way or the other, 2014, wool, wood, house paint,
13 x 18 inches*

JUNE SANREGRET

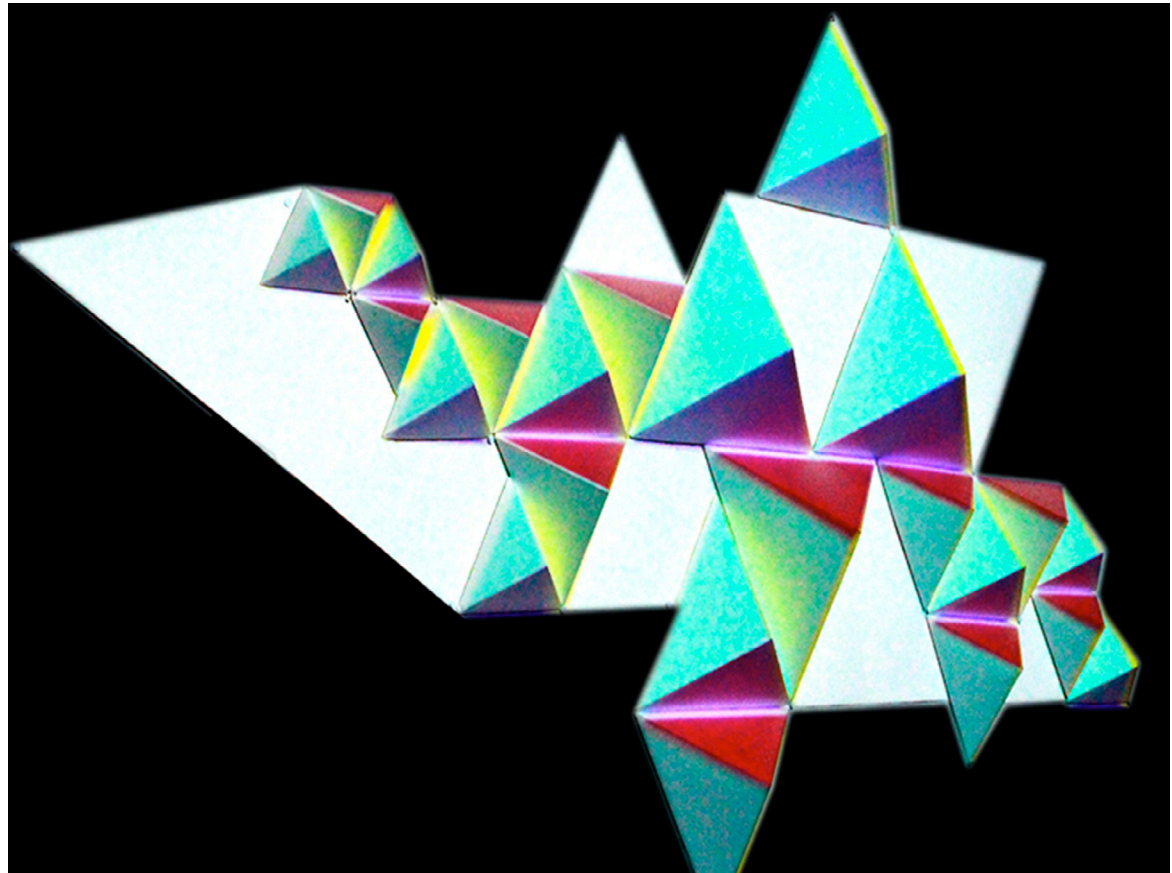
Art

With taking two tactile material objects and merging them together, I'm exploring the third space that is just as equally existing as the first two, though not perceptible or recognizable by touch.

CAROLYN SHEAD

Digital Arts

The idea behind this project was to bridge the gap between digital and the physical world. Using Projection Mapping, I created an optical illusion of forms, by introducing motion to a 3D sculpture. This idea, and the techniques I have used are exemplary of technology's constant progression. In a way I see the combination of still, physical sculpture and a moving, 2D animation, as a progression of traditional sculpture. So too is the technique of projection mapping for technology.

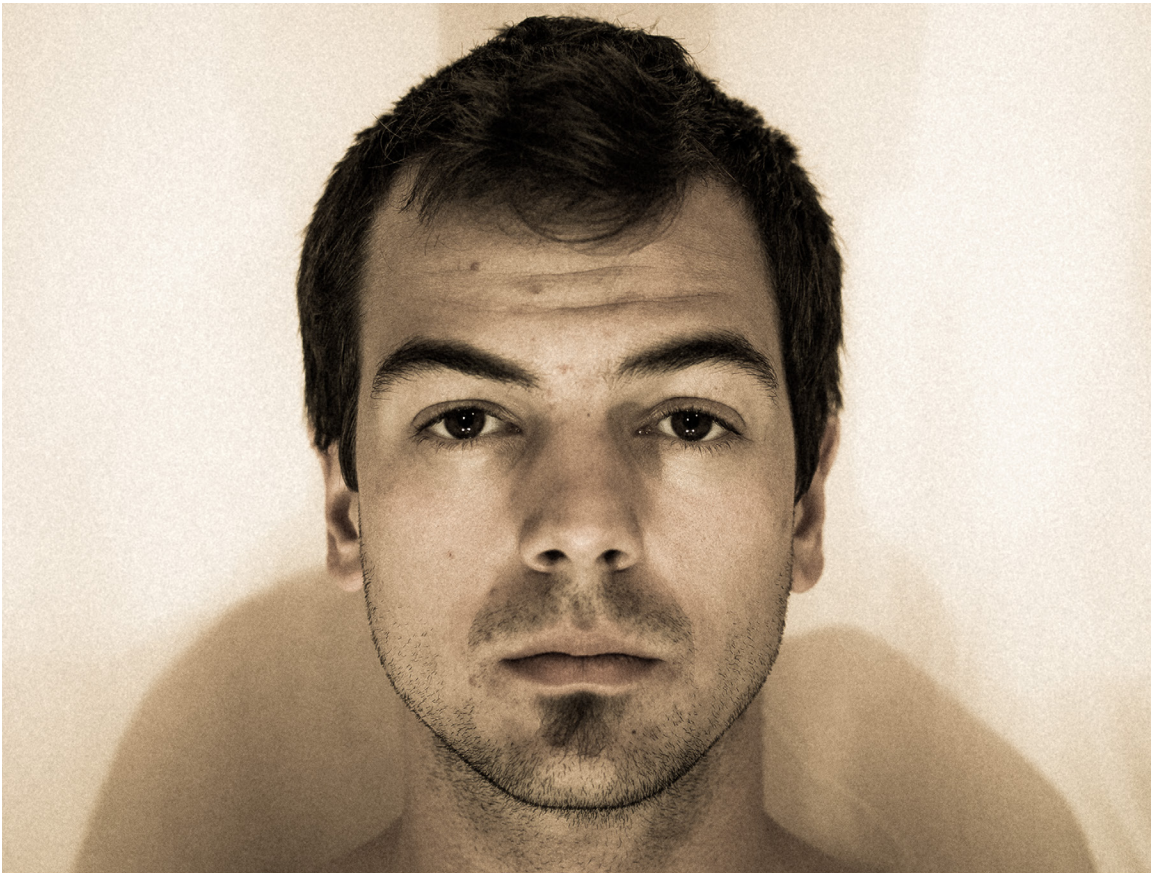


Untitled, 2014, card stock sculpture and projected animation, 60 x 36 x 9 inches

The human mind instinctually creates associations in order to understand and better navigate the surrounding world. With more limited information, it would seem that we categorize and generalize exterior things much more quickly and haphazardly than the seemingly more familiar things regarding the self. However is this really true? This work addresses the relationship between the how we judge others and how we examine ourselves. Utilizing an audio track that wavers between relatable and overtly offensive this series of self-portraits speaks to how our scrutiny of others influences our own experience of defining ourselves.

TALON SHERER

Digital Arts



Sorry I'm such a Judgmental Asshole, 2014, mixed media installation comprised of archival pigment print, audio, and found objects, 5 x 6 x 2 feet

KRISTIAN SOERENSEN

Digital Arts

Greyscaled is a study of shapes and composition. This black and white photographic collection attempts to capture everyday scenes from a different perspective by focusing on the juxtaposition of light and dark values. *Greyscaled* is presented in a grid format in order to highlight the strong geometric shapes in each individual photograph.



Greyscaled, 2014, 59 photographs in the full series

I see this project—following a significant person in my life around while taking a photo every hour for a whole day—as a show of gratitude to those who are close in my life. It’s a love letter and it is still very much a work in progress. As I move on from my undergraduate college education, I’m readying my self to set sail in an exciting yet blurry direction. The people in these photos serve as an anchor for me to look back on as my ship gets father out to sea.

ELIJAH SPRINTS

Digital Arts



24 Hours, 2014, color film negatives and photo booklets, variable dimensions

PACE TAYLOR

Digital Arts

The Things We Hold On To catalogs and captures a variety of queer ephemera from different pockets of the Eugene community, and aims to honor and give space to everyone's authentic self. This project is very much about visibility of queer culture for the wider population that doesn't experience it daily, but is more so about recording my own history as a queer transman and the queer communities around me. That is why I was inspired to create a project that shows the little things that people collect and keep around; the small artifacts that remind us that there are others like us out there.



The Things We Hold On To: A Compendium of Queer Ephemera, 2014, digital photography and design, variable dimensions

As an artist, I am interested in three dimensional forms, digital and physical, but also both experimental and interactive. With my interest in anthropology, I have become more fascinated in depicting the human form in my most recent work. While I use a variety of materials and processes in each project, my methodology is consistent. Although there may not always be material similarities between the different projects, they are linked by frequent formal concerns and through the subject matter. Therefore the subject matter of each body of work determines the materials and the forms of the work. Through exploring various media, nothing has interested me like combining different art mediums to create something completely new.

MEGAN
TEWALT

Digital Arts



Synthetic, 2014, silicone rubber, alginate, wire

TOMMY TREADWAY

Digital Arts

Sonder is UX/UI concept developed for iOS, which would allow users to share their concert experiences by posting photos, writing reviews, and even rating artists' performances. The project included creating a branding and identity package, as well as producing interface mockups and screenshots.

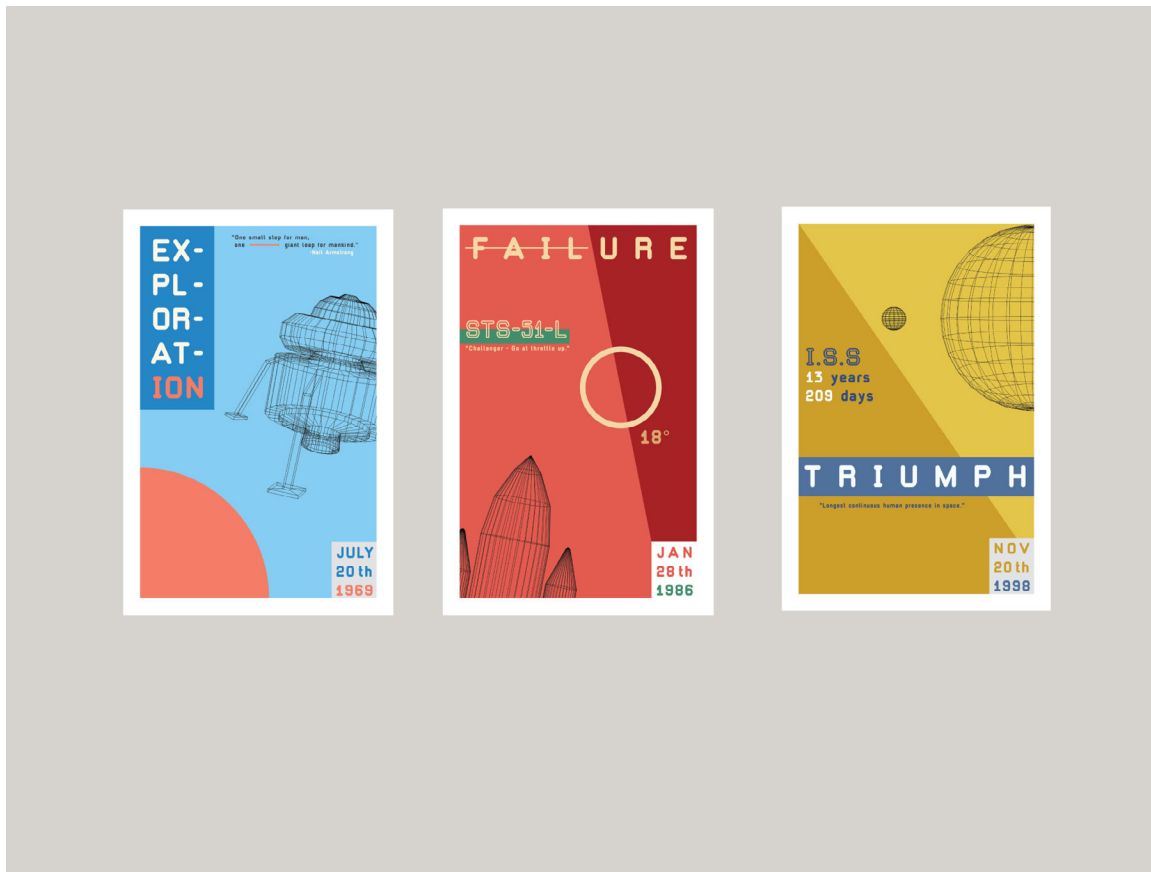


Sonder, 2014, print and digital

As human beings, it is in our nature to explore. We crave knowledge and strive to accomplish things thought to be impossible. Yet with this eagerness comes risk and ultimately, the possibility of failure. While often seen as a bad thing, failure is something that we all must overcome in order to triumph in the end. With this piece, I set out with the intention of creating a series of images that shows this natural progression; and what better to relate it to than space? Exploration— First man on moon. Failure— Challenger Disaster. Triumph— International Space Station.

SPENCER VERDON

Digital Arts



Human Exploration, 2014, print/projection mapping, 24 x 36 inches

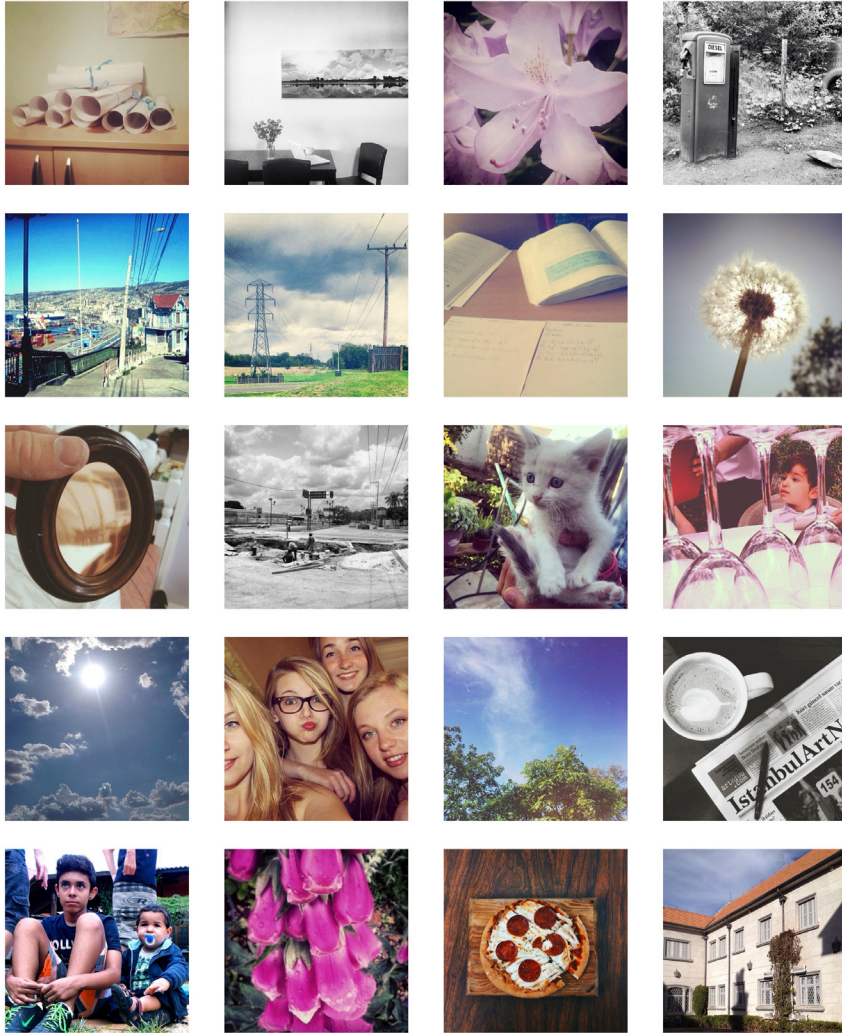
KIEFER VERSTEEGH

Art

The landscape depicted in *Masochist West*, is seated in both environmental and formal inquiry. Clearcuts are as Oregonian as rain, and I am drawn to the logging roads surrounding Eugene in an almost fetishistic need to observe. This frozen vista points to a past and future beyond reach of the 4x5 camera, mirroring our own position in a way, while ensnaring the eye in seemingly endless detail.



Masochistic West, 2014, silver gelatin print, 16 x 20 inches



*#photography, 2014, screenshots of Instagram photos with the hashtag
#photography, 46 x 46 inches*

TESS WHEATCROFT

Art

Mobile photography is a growing part of our everyday lives. People have increased access to higher quality cameras leading to more photographs. According to the website *1000memories.com*, "Every 2 minutes today we snap as many photos as the whole of humanity took in the 1800s." Instagram is a photo sharing archive with over 200 million users. This project comments on the changing medium of photography and a new meaning of the found photo. It also brings into question the definition of fine art photography.

LEEAH WHITTIER

Art

I am inspired by the natural world and the organisms that inhabit it. A large portion of my work has to do with nature and anatomical studies of animals because I aim to have a career in scientific illustration. *Kaida* is inspired by a resident Saker Falcon at the Cascades Raptor Center in Eugene that goes by the same name. This piece is a tribute to the public education that the Raptor Center provides through the use of live birds of prey like Kaida. I ultimately hope to provide the same educational opportunities through my art.



Kaida, 2014, pastel on toned paper, 42 x 60 inches

Pinched Nerve is part of a series exploring the relationships people hold with their bodies, and the effects of chronic conditions and ailments on these relationships. Our relationship with our bodies is arguably the most familiar we will ever have. However, ailments both mental and physical can cause a strong sense of disassociation and disconnection from our bodies. For *Pinched Nerve*, I interviewed my mother about her chronic back pain. I used her account to fill the image of her back with both the causes and feelings caused by the chronic pain. The paint was applied using adhesive vinyl stencils.

TAYLOR LORRAINE WILSON

Art



Pinched Nerve, 2014, acrylic paint on wood panel, 24 x 26 inches

BRYAN YOST

Art

In search of graffiti, I became fascinated with the environment in which these works of art exist in abundance. In the Northwest, graffiti is found in places abandoned by the failure of the timber industry. So most of my work involves a strange connection between graffiti and the timber industry.



Untitled, 2014, aerosol, graphite, collage, and silkscreen, 24 x 40 inches

The marks we leave behind have been a large emphasis within my images. Through the photographic process of cliché verre I explore the concept of the human presence and document it. Finding myself adrift in grief and loss I am compelled to create work rooted in these all consuming and private emotions. The tears that fall upon the smoked glass both grip to the past, and let go, to look towards the future. As these tears inevitably wash away the soot, they leave their marks upon the smoked glass, just as my loss has left a mark upon me.

AMBER YOUNG

Art



Untitled, 2014, silver gelatin prints, 16 x 20 inches

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