

2017 SPRING STORM

The Department of Art is proud to present the exhibition catalog for 2017 Spring Storm, featuring the work of graduating seniors in Art, Art and Technology, and Digital Arts.

The artworks in the exhibition showcase an amazingly diverse range of media and approaches, which reflect the scope of our curriculum in photography, sculpture, ceramics, metalsmithing & jewelry, painting, drawing, fibers, and printmaking, as well as in new methods and practices offered by technological innovation and digital media.

Our students experiment with processes, explore ideas, research traditions and histories, collaborate, engage critique, and are dedicated to their studio practice. With the mentorship of faculty in senior capstone or advanced courses, students synthesize concept, material, and form to create expressive and distinctive works of art that reflect their contemporary perspectives.

Faculty, students, friends, family and community come together in celebration of this commendable milestone in the creative and academic studies of our graduating majors.

Charlene Liu
Associate Department Head
Associate Professor
June 2017

Work by nearly 100 graduating senior art, digital arts, and product design students was exhibited in Spring Storm 2017 on Friday, June 2, 2017, from 4:00–7:00 p.m. over two floors in Lawrence Hall, 1190 Franklin Boulevard, on the UO campus.

DEPARTMENT OF ART FACULTY MEMBERS

Jonathan Bagby
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Marissa Benedict
Carla Bengtson
Mike Bray
Rebecca Childers
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Jovencio de la Paz
Tannaz Farsi
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Christopher Michlig
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Michael Salter
James Schauer
Rick Silva
Jessica Swanson
Ying Tan
Laura Vandenburgh

Kate Wagle
Terri Warpinski
Ty Warren
Amanda Wojick

CREDITS

Special thanks to the Spring Storm 2017 jury:

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Cheryl Hartup
Laura Hughes
Masami Kawai
Stephen Milner
Jack Ryan
Roxi Thoren
Hale Selek
Jessica Swanson
Natalie Wood
Alexander Wurts

Spring Storm 2017 student designers: Tia Swenson (BFA, Art and Technology '18) and Katie Breeden (BA, Digital Arts '17)

Public Programming Director: Wendy Heldmann

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Kai Cowie
Aaron J. Danny
Ross Doyle Jr.

Chase England
Caleah Faerold
Michelle Ferguson*
Charlotte Garcia
Briana George
Aidan Grealish
Neva M. Gruver
James Hall
Alison Harriot
Rachel Harsey
Will Hart*
Spencer Hawes
Kaitlyn Hunter

Tricia Knope
Jarom Knudsen
Grace Kwon
Juliet Lasky
Nina Leis
Katie Lipp
Heather Lisonbee
Auston Ludwick
Warren Mead
Manny Medina
Sarah Menard
Laura Nybeck
Sally Pilgreen

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Sam Rhine
Helena Richardson
Jerimiah Robey**
Luna Sansone*
Chloe Settle
Samuel P. Snowden
Lilly Solano
Tia Swenson
Paul Turner
Diya Wang
Brittney Weinberg
Brody M. Witt

* Indicates Spring Storm 2017 jury award selection

** Indicates A&AA Dean's Award



KHISETH ABRAMVICKA ART

The Art of Utility

2017

Brass, silver,

walnut wood

3.5 x 2.5 inches



“The Art of Utility” explores emphasizing functional structures to bring out the inherent yet overlooked beauty in commonly used structural elements found throughout the built environment. By using shifts in scale and emphasis of material, architectural elements are repurposed to take the place of frivolous ornamentation found in classical jewelry.

MARTIN ALLUMS ART



Head, Heart, Soul

2017

Oil and colored pencil

40 x 30, 18 x 24, and 9 x 12 inches

I strive to become a medical illustrator, so much of my work is based in realism. This body of work was inspired by the portraiture of Peter Paul Rubens and my anatomy textbooks. I wanted to capture the entirety of my personality in my self-portrait, so "Head, Heart, Soul" is a collection of portraits. The "head" is the traditional self-portrait that sits at the base and contains my physical attributes. "Heart" emerges through the various lip poses that embody my emotions. Our communication is in our body language, so I chose to express my most commonly used facial expressions as part of my identity. "Soul" is a reconstructed self-portrait in which I took a photo from my past, deconstructed it down to basic line and color and reconstructed it into a 3d form. It speaks to my passion for realism and symbolizes my continual rebirth as an artist and scholar.

KERILYNN AYERS ART

The Thicket

2017

India ink and acrylic

17 x 13 inches

To finish is a simple thing
But not so simply found.
To find the end is often just
A new beginning crowned.



JESSE BENEFIELD ART

Guide for the
Continent
2017
Digital painting
on matte paper
60 x 60 inches



Generally, the characters in my paintings are without an obvious context and the universe they inhabit is mysterious. Now, the subject may have a story in my own head, but that's not what's important to me. I love these paintings because they are a catalyst for the viewer's imagination. It's up to the person looking at the piece to establish context and story. People do it quite instinctively when looking at them, always pitching ideas about a role the subject could play.

These works however, needed to be unified and I decided to insert some context for them in the form of a shared continent. I described their relationships briefly as to still leave something for the imagination of the viewer and not subtract too much from what I consider to be the most important purpose of the works, that being the motivation for the viewer to build around them.

TAYLOR BOWDEN ART

Coping Mechanisms

2017

Flower arrangement and found objects

Dimensions variable

Living in a globally connected world, we're presented with countless tragedies every day. Constant exposure to tragedy has disturbed our psyches to be hypersensitive and insensitive at the same time. Coping Mechanisms represents this contradictory state. By juxtaposing the serious with the absurd, I hope to explore when, how, and why we mourn.



BRANDON BOWER ART AND TECHNOLOGY



Spring!
2017
Digital video
1920 x 1080
pixels

The result of a passion for 2D animation, and a curiosity for 3D animation, *Spring!* brings both together with blooming spring flowers and a self-composed musical composition. On the surface, the piece is a celebration of the season and the beauty that comes with it, but below first impressions I like to think of the piece as a metaphor for artists, we create so we can fill a world that would otherwise be empty and dull.



OLIVIA BROWN ART AND TECHNOLOGY

Junk Food

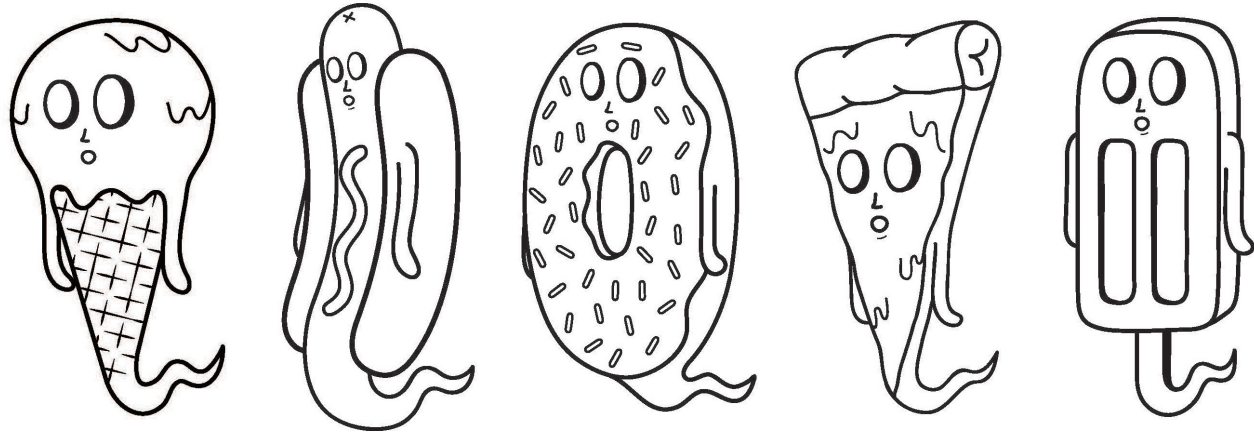
Ghosts

2017

Digital drawings

Dimensions

variable



I could say something weighty and philosophical about my work, but in all honesty, I just wanted to make a series of junk food ghosts. To say that all art needs to move people in some deep and poignant way, I believe, puts an unnecessary pressure on artists. I think that there exists a lovely space in the art world that allows for the pointless.

COLETTE CAMACHO DIGITAL ARTS



The Bookworm
2017
Digital drawings
Dimensions
variable

A librarian moves to a small town after inheriting her late grandfather's mysterious bookshop.

For my independent study, I have been working on concept art for the above plot. With my art, I explore world-building and visual storytelling, utilizing color and light to convey mood and narrative.

CONNOR CARLSON DIGITAL ARTS

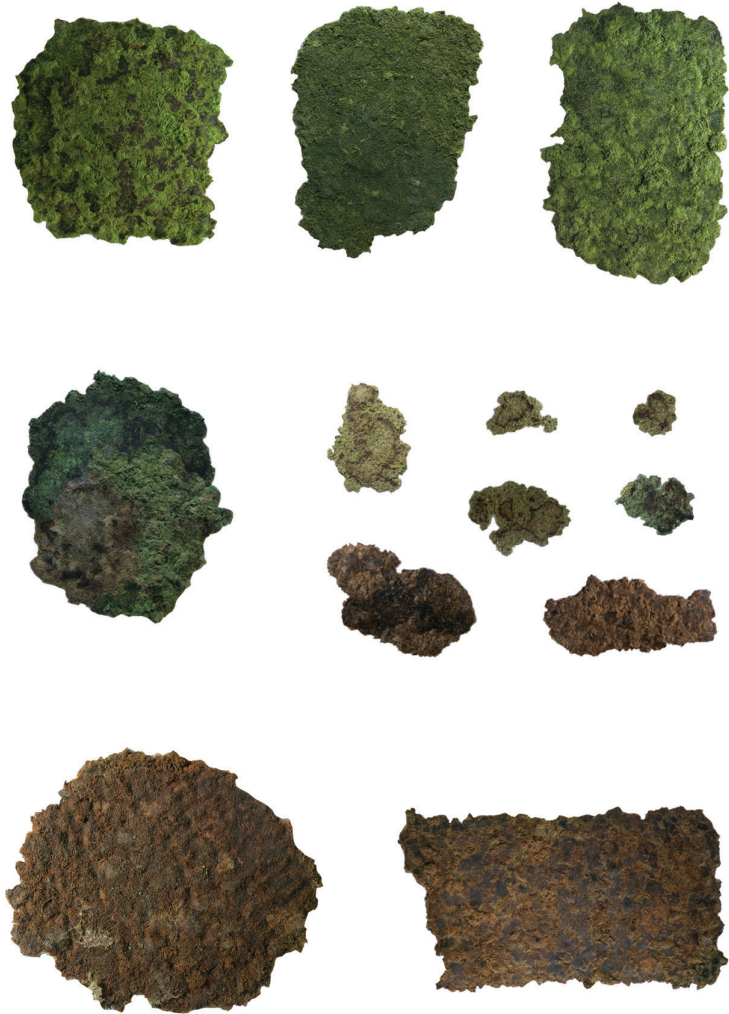
Lichen Experiments

2017

Lichen and latex

Dimensions variable

An experimental approach to materials design through the unconventional mediums of lichen and latex. Collaborative project with Beth Esponnette.



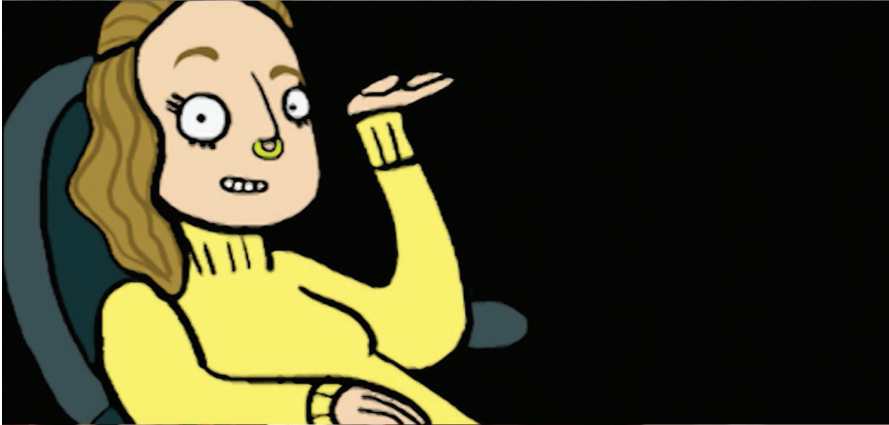
JOSIE CHRISTENSEN DIGITAL ARTS



Through the Motions
2015
Stop-motion

Umbilicus
2016
Animation

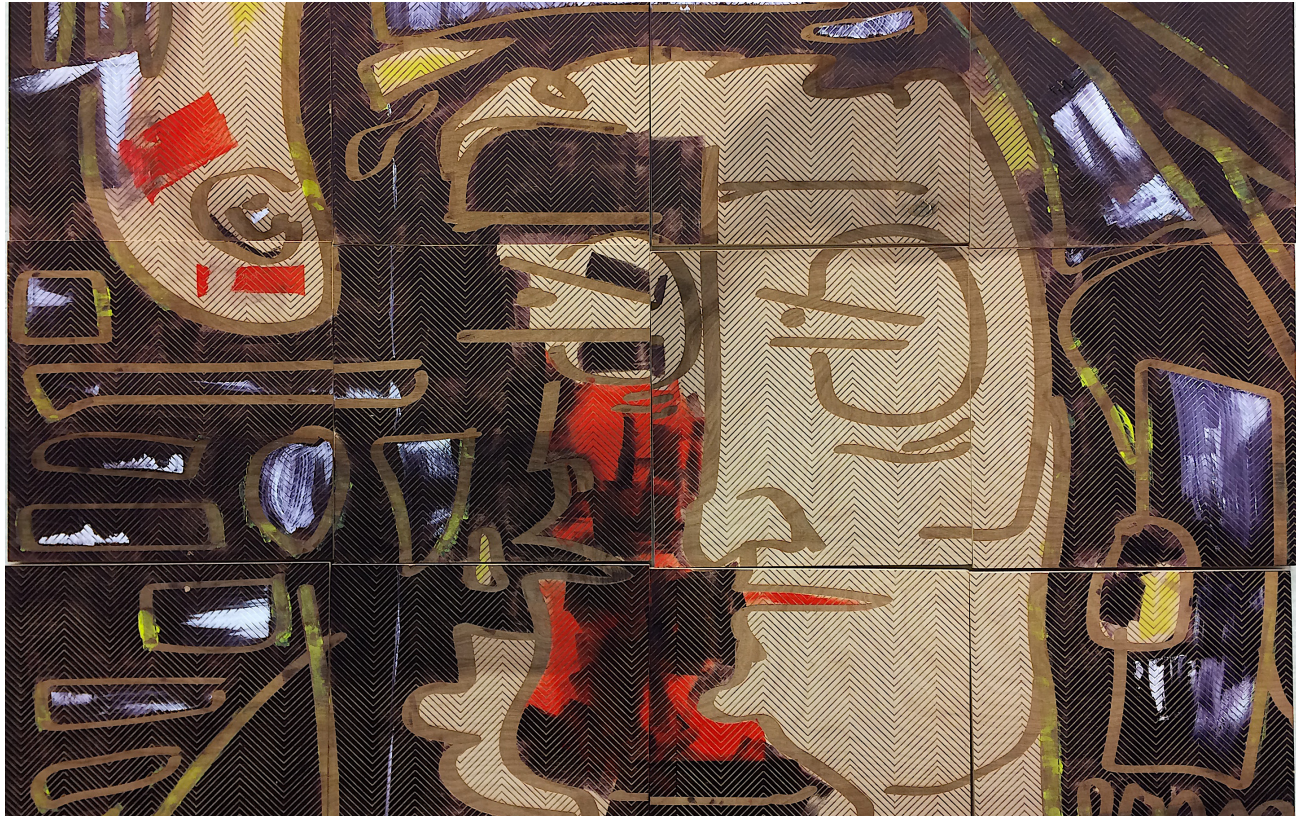
Dino's Dinner
2017
Stop-motion



In my work, I want to emphasize play as a serious matter. I see humor and entertainment as integral to retaining optimism and productivity in an imperfect world, and by using animation, I try to create a world where light-heartedness rules. I see my art as entertainment, and want my narratives and characters to be accessible to everyone. Inspired by popular cartoons and television programs of the late 90s and early 2000s as well as the horror genre, my work often presents cartoon characters in dark, sometimes morbid situations. I use the relationship between innocence and corruption in my work in order to create odd, eccentric, and humoristic narratives.

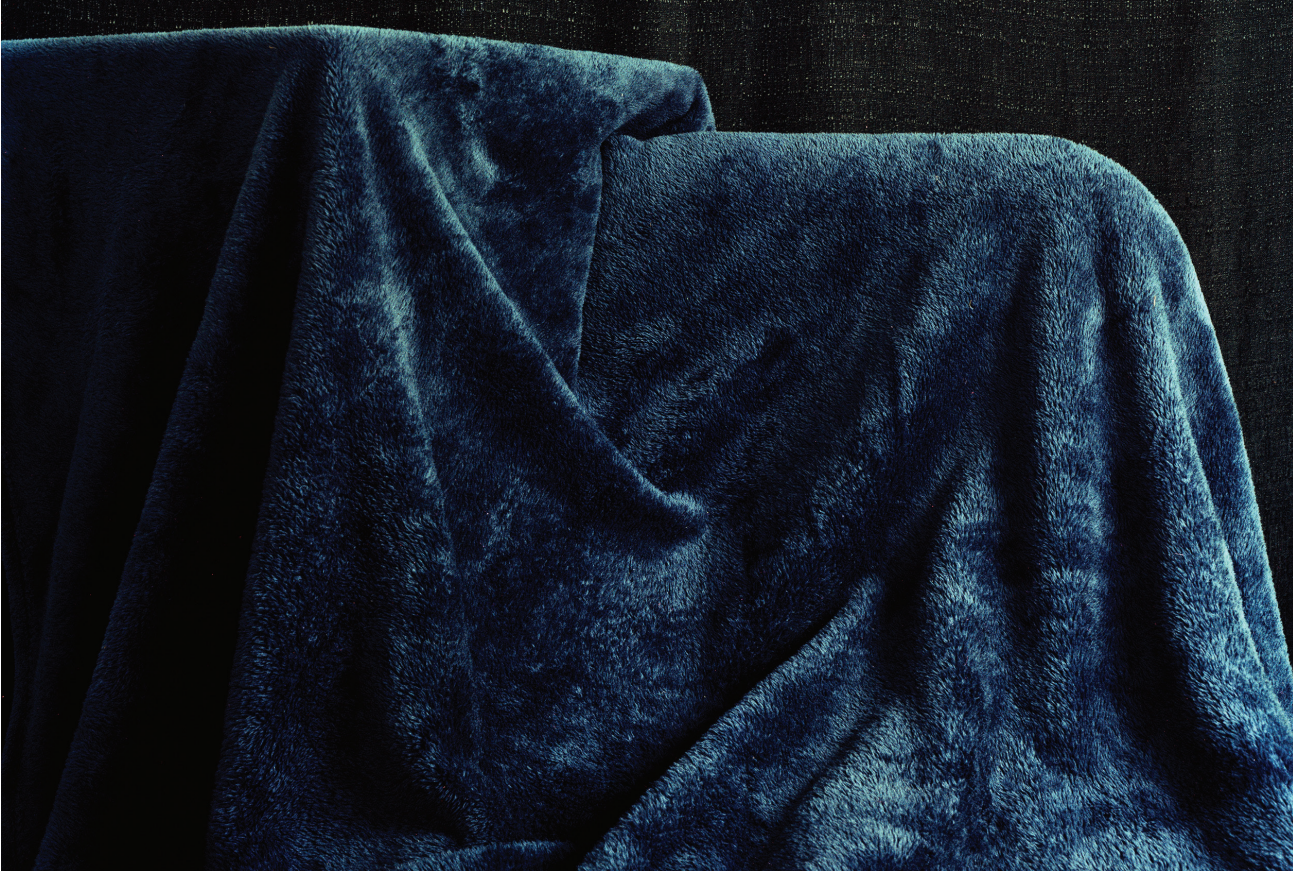
KAI COWIE ART

Adult
2017
Oil, maple
plywood, laser
etching
3 x 4 feet



We enter the world as blank slates. As we gain experiences throughout our time lived, those slates accumulate characteristics of their surroundings and change our exterior makeup. As we age in this society, the pressures can cloud that which was once natural and make it something of astringent turmoil or great beauty.

AARON J. DANNY ART

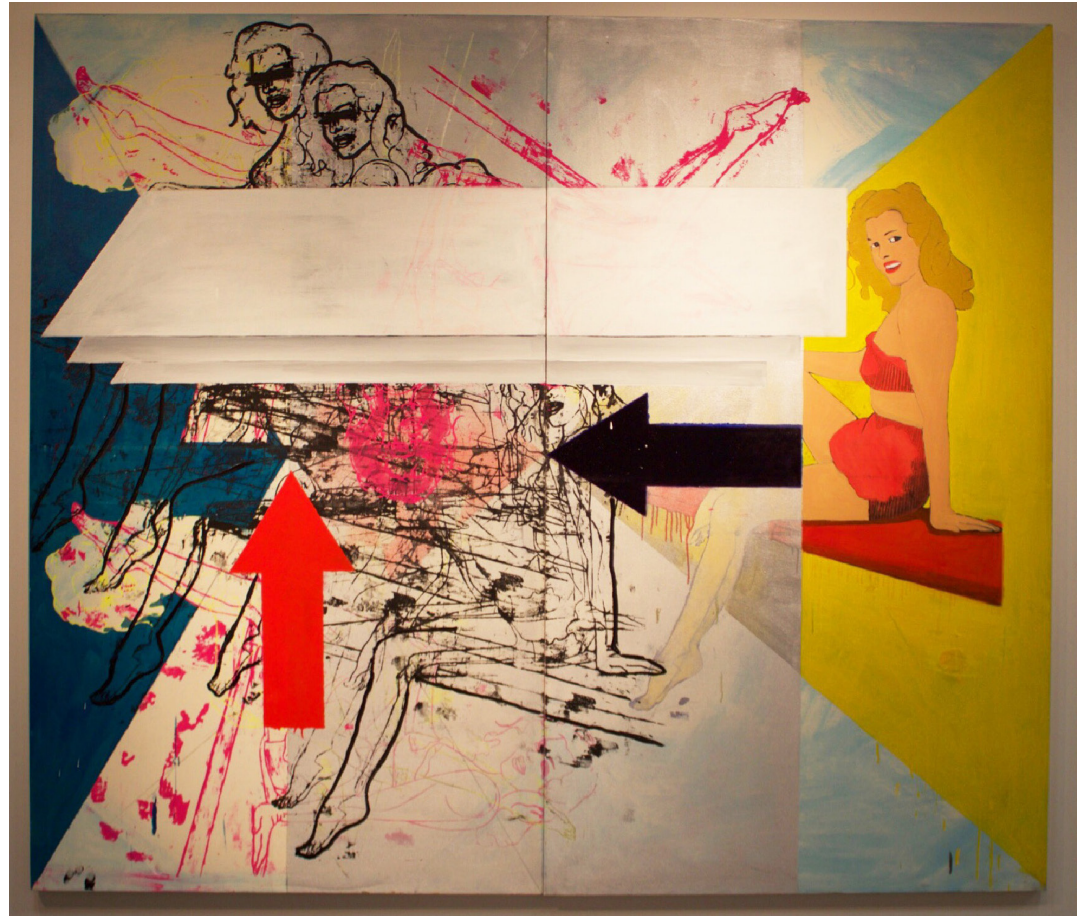


Landscape 4
2017
Ink jet print
scanned from a
4 x 5 inch color
negative
24 x 30 inches

What is a landscape? Is a sunset over a valley, a waterfall on a hillside, an empty field with possibly a lone cow grazing? Or maybe a desert, a mountain, a city on the waterfront? It's all of those things, of course, but it can also be blank forms onto which we project our ideas about landscape. The narratives we bring to any image require only the slightest suggestion of form to bring the viewer into the realm of associative thinking.

ROSS DOYLE JR. ☂ ART

Vector
2017
Acrylic,
silkscreen ink,
spray paint, and
oil on canvas



These works are the culmination of a year-long exploration into facade as reality and the synthesis of new media (digital) and old media (analog) through the medium of painting.

CHASE ENGLAND ART



Selected images from 'Throwing Away Dirt'
2017

Pigment prints on Phototex

Dimensions variable

Throwing away Dirt is a collaborative photo book which loosely follows a young woman leaving home. The specifics of the narrative are intentionally ambiguous, allowing both the text and the photographs to work with, rather than for, each other. The photographs themselves are very formally composed and my subjects, whether man-made or natural, are all treated with a consistently calm and unaffected tone. By aestheticizing this imagined environment to the point of abstraction, I am creating a singular vocabulary which allows the audience to contemplate the photograph's ability to describe an emotional experience. The combination of text and image are intended to explore the narrative limitation of both, and to push for a type of narrative that is less descriptive of "the other" and more applicable to our own experiences.

CALEAH FAEROLD ART

The Purple Heart of Pilgrims

2017

Stressed paint and clay

17 x 23 x 16 inches

My talent (& even my work-a collaboration!) is a gift from God, so it just seemed to follow that my artwork should be a gift to people, either to stand against atrocity, or to be a haven where we can get away from it, to be renewed, like a ray of sunshine bursting thru cloud, the whispering of breeze in the trees, the moon & stars in the Heavens. They renew us silently, quietly, giving us the feeling & recognition that reminds us there IS a loving God sustaining us. I want that to be sent out, to come around again in my artwork, to communicate something sustaining to whoever may need it that sees it, to share with kindred spirits what God & His children have given me in the making of it, giving us inspiration, a loving strength to hang onto. Something I've yearned for since an orphan & foster child. This art is about the many heroes in my life, my loves-good people/pets, art, nature, health, learning.



MICHELLE FERGUSON ART



Texas Picnic
2017
House and oil paint
5 x 8 feet

I like to capture movement and Visceral Fluidity in my work. There is always a sense of childlike whimsy as well. I work in a variety of mediums. For now, I am primarily painting. This piece is based on the general memory of childhood Texas summers: preserved meats, uniform sides and structured disorder.

CHARLOTTE GARCIA ART AND TECHNOLOGY

Evanesce
2016
Oil on canvas
42 x 42 inches



I have always been fascinated with portraits and the way they seek to capture the essence of our fellow human beings. Through the fragmentation of the human figures in this work, I wanted to explore the transient concept of identity and the individual. Whether or not they are emerging or receding, the viewer is forced to confront the gazes of the figures. This confrontation is essential in our time today regarding how we chose to accept the stories and experiences of the people around us.

BRIANA GEORGE ART



Memory pieces
2017
Sterling silver
and enameled
copper
3.5 x 3.5 inches

My work quotes some of the forms and feeling of Victorian reliquary jewelry, meant to remind the wearer of a lost loved one, and to hold a piece of them within it. Each brooch embodies a memory I want to cherish of my late Grandmother, speaking through a common vocabulary of a silver structure, enameled forms, and a detailed graphite drawing. The hearts of the brooches - enameled pieces - are fragile by themselves, but protected and surrounded by sturdy cast silver structures that both contain and interact with them.

AIDAN GREALISH ART AND TECHNOLOGY

Ritual

2017

Medicine cabinet, plastic bottles, acrylic paint,
Android tablets, found footage

16 x 22 x 5 inches

The medicine cabinet is a powerful place for self-reflection. The meditative state that occurs in front of a mirror becomes a sacred ground upon which beauty rituals are performed for no audience but the self. This work positions the act of cleansing as a quasi-religious rite.



NEVA M. GRUVER ART



Escape Paralysis

2017

Copper and enamel choker

14.25 x 5.75 inches

Disaffiliation

2017

Copper and enamel breastplate

11.75 x 15 inches

I am a metalsmith who is fascinated by function, tools, and mechanisms. I often use utilitarian components as design elements. My work, is influenced by nature, totemic wildlife references, pagan imagery and folklore. Many of the objects I make serve as talismans or protective spells:

- to provide physical and mental strengths,
- to remind us that we are animals,
- to remind us to listen to our instinct.

These pieces are part of a series that focuses on PTSD response. The position that they put the wearer into is representative of instinctual coping mechanisms meant to help you survive, but that often become unbalanced or even harmful.

JAMES HALL ART

Dogs in Cars
2017
Archival pigment
prints
20 x 14 inches



My work needs to speak to something that everyone will understand without the smoke and mirrors of complicated explanation. If my work doesn't achieve that, then I have failed. This piece is in that mindset. "Dogs in Cars" focuses on that small thing that most people overlook. I knew that I would find enough subjects, but only after starting the project did I recognize the multitude. These photos are selections from a larger collection, and they are three of my personal favorites. From the lighting distribution, color palettes, and expressions on the dog's faces. Each photo has a different effect on my soul. I think that's where dogs touch us the most. If the viewer laughs, scoffs, rolls their eyes, or falls in love with the work, I have done what I have set out to do; elicit emotion through straightforward, face-value work.

ALISON HARRIOT ART



Two Places at
Once
2017
Plaster, burlap,
foam, stuffing,
wood paint,
string red pins,
faux leather
bag, and
miscellaneous
objects
Dimensions
variable

My subject matter is the pull I face between somewhere I want to be, and somewhere I need to be. While I make no attempt to reference a specific location, I do want my work to look like a topographical map. The objects found in the faux leather bag are sentimental garments I wore or obtained while I was traveling. The large handmade pins on the burlap map are the two locations I wish I could be at the same time. On an actual map, these two places are further apart, but on my imaginary map they are closer together, like neighbors.

RACHEL HARSEY ART

Dys
2017
Clay and
flocking fibers
Dimensions
variable



My current work is an exploration of dysfunctionality versus non-functionality. Something that is considered dysfunctional is not non-functional, just different from what is expected.

WILL HART ART



Even the Dog
Grows Up
2017
Wood, steel,
paint, ink,
graphite, color
transparency,
garden hose, run,
gripper, and 40
lbs. of dog food
Dimensions
variable

I believe the family dog tells the most objective story. Though unequipped with common systems of language or metric, they have no incentive to amend. By reassembling the domestic environment, one built to raise both human and dog, I hope to find some entry to this heavily abstracted truth.

SPENCER HAWES ART

Untitled
2017

Paracord,
PVC, plywood,
concrete, metal
tubes, and
netting
Dimensions
variable



This sculpture is all about function. By function, I don't mean use; I'm referring to the role or action of its components. For example, this rope holds up that board, or this tube bends under that weight. The form is activated in demonstrating tension, balance, fragility, weight, etc. There's nothing symbolic about it. In fact, my intention is to enact forces, not depict them. This sculpture is meant to evoke in the observer an intuitive understanding of its function. In this way, I aim to magnify the sculpture's reality, or at least its immanence.

KAITLYN HUNTER ART



Facsimile
Conformation
2017
Copper,
photography,
digital imaging
Dimensions
variable

I work in a wide variety of mediums, but for this piece I focused on metalsmithing and digital imaging; arcane crafting in virtual space. The juxtaposition of domestic objects and natural spaces intrigues me. I formed the four vessels, then placed them in settings that would be incredibly unnatural, related to ways that people interact with their environment every day. I am thinking of the vessels in the landscapes parallel to individuals in the world, all just trying to fit in. Some do better than others. The four vessels stand in front of the projections as a reminder of the value of the individual and time spent making, beyond the virtually constructed space.

TRICIA KNOPE ART AND TECHNOLOGY

Untitled
(Bamboo)
2017
Oil, acrylic,
fabric paint, and
spray paint on
canvas
8 x 10 inches

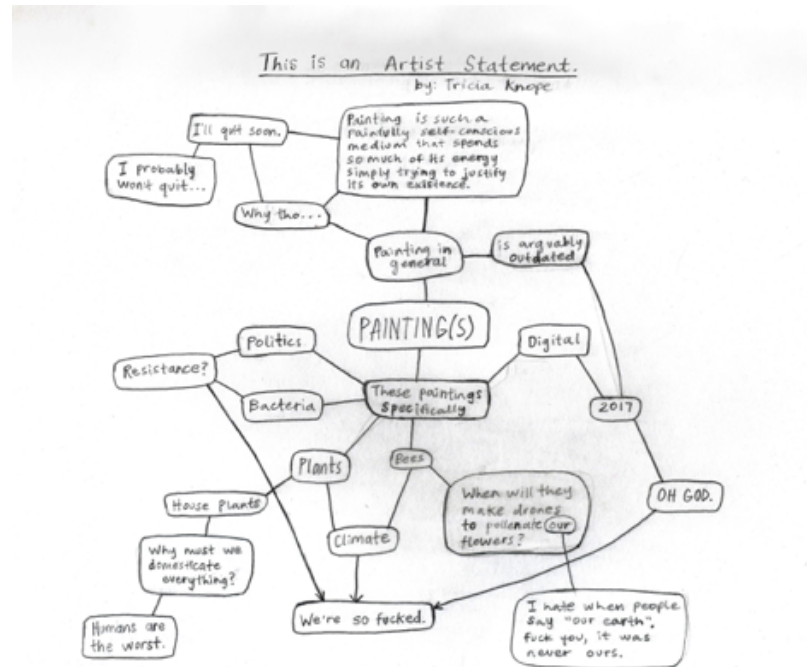
Plant Simulacra
2017
Oil, acrylic,
fabric paint, and
spray paint on
canvas
12 x 24 inches

Bacteria Have
More Resistance
Than We Do
2017
Oil, acrylic,
fabric paint, and
spray paint on
canvas
18 x 24 inches

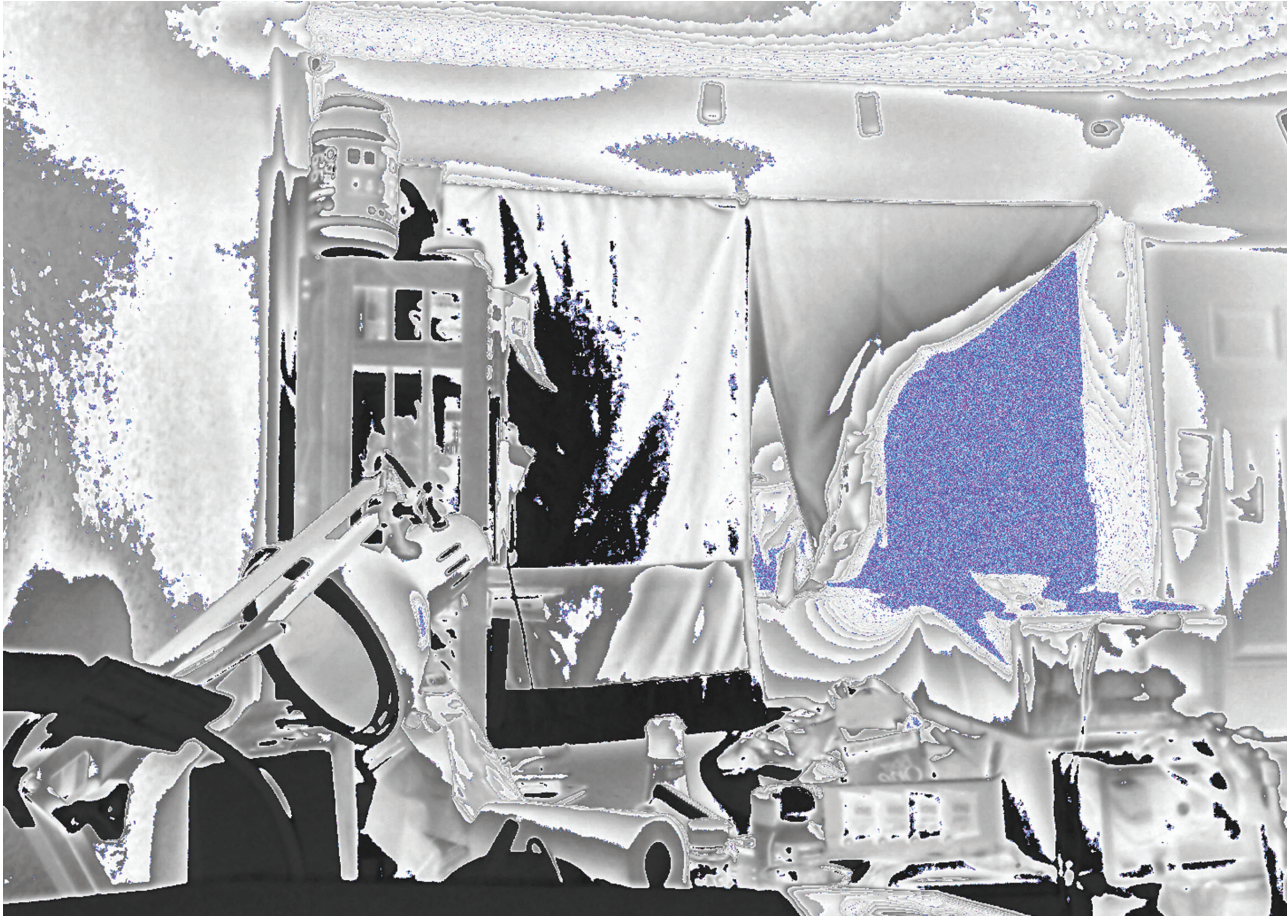
Creep
2017
Oil, acrylic,
fabric paint, and
spray paint on
canvas
24 x 30 inches

The Limited
Resilience of
Plants
2017
Oil, acrylic,
fabric paint, and
spray paint on
canvas
42 x 66 inches

Not Knowing
2017
Oil, acrylic,
fabric paint, and
spray paint on
canvas
18 x 24 inches



JAROM KNUDSEN DIGITAL ARTS



Pixels and
Memories
2016
Compuer
generated video
using Processing
1920 x 1080
pixels

I want to create something from nothing. I want people to feel new experiences, or feel deeper connections to common understandings of the world. My work is easily understood and intended to delight the audience. My current work combines 3D modeling and animation, Pop art and a smidgen of Baroque when I can fit it, and experimenting with every medium that I can get away with.

JULIET LASKY DIGITAL ARTS

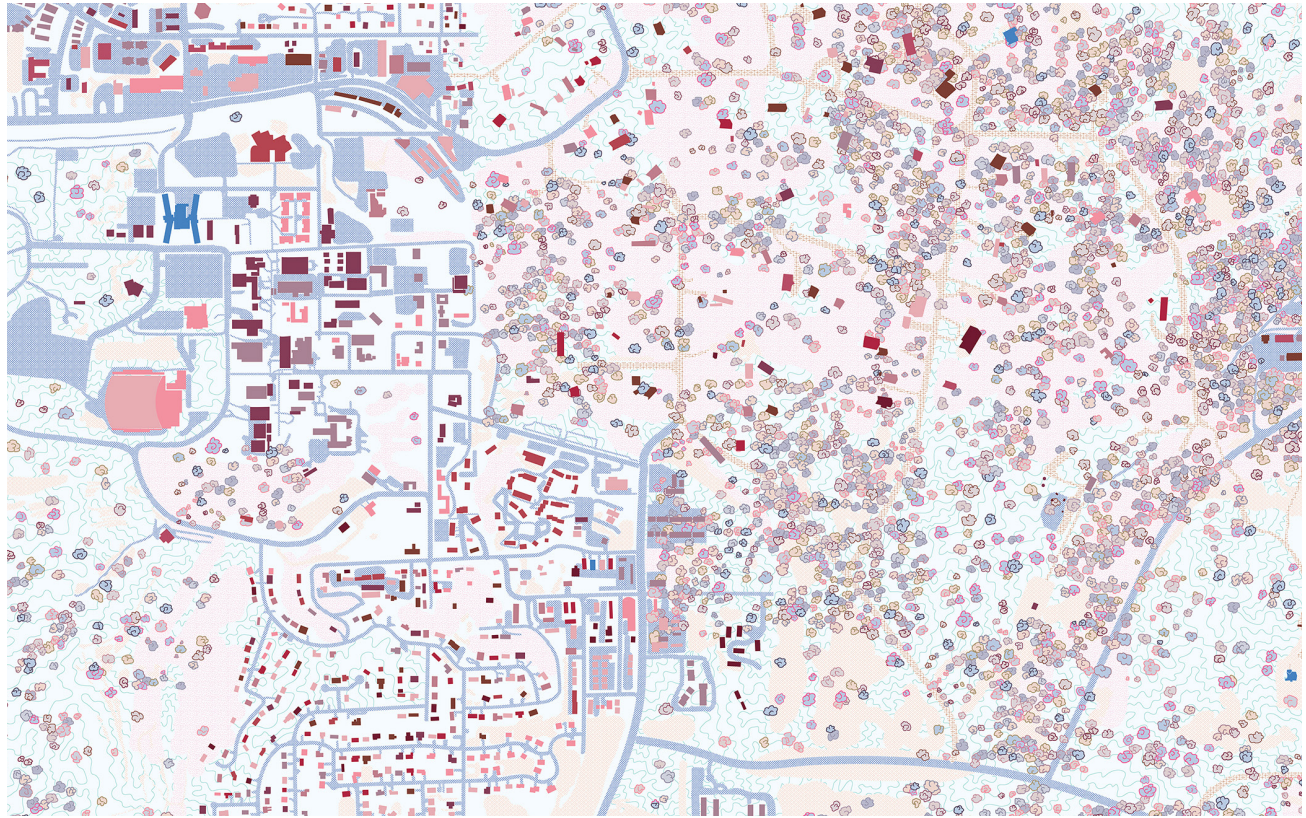


Flesh and Escape
2016-17
Digital illustration
in Photoshop
15 x 20 inches
each

This artwork was a challenge on myself to draw something I'm not comfortable doing. Hands and feet have always been a weak point in my art, so I wanted to challenge myself and create nothing but hands, feet, and a dynamic pose I would not normally draw. After I finished the first piece (the right picture with the person leaping up) I wanted to create a complimentary piece to go alongside it with inverse pose and colors. The subject matter of this artwork is a person leaping or falling away from fleshy piles of arms and legs that is both a manifestation of my anxiety over drawing such things and the fleshy mass that is humanity.

NINA LEIS ART AND TECHNOLOGY

Where I Am
2017
Digital print,
Adobe Illustrator
CC 2017
42 x 42 inches



Reality is an individual experience, and I am inspired by how I become located in my personal perception of reality. The landscapes I have lived in form a morphed, fragmented background that I use to locate my experiences and create an identity. My rendition of a conglomerate map represents closure between fragments of the places I have lived in as well as my own reality.

KATIE LIPP ART AND TECHNOLOGY



Quiet Moments
2017
Digital illustration
7 x 7 inches

This is for Eugene, and all the people who helped make it home.

HEATHER LISONBEE ART AND TECHNOLOGY

Self-Loathing Head

2017

Foam, clay, acrylic paint, nail polish, glass marble, powder pigment, and human hair
Dimensions variable

I am exploring an internal struggle with the past and present, my internal and external self. The light gives the feeling of being watched, that there is nowhere to hide, everything is revealed. The vulnerability of the flesh hints at the fear and anxiety that feels all consuming, giving what can't be seen, a visibility. Internal wounds are now seen and scars never fade, they form who I am and who I will be.



AUSTON LUDWICK DIGITAL ARTS



Haus of Wysteria S/S 2018 Collection
2017

Digital media, Adobe Illustrator
22 x 44 inches each

Florals. For Spring? Groundbreaking...
I Just Like Drawing Pretty People in Pretty
Clothes

WARREN MEAD ART

Erotics of Disgust

2017

Silver, bronze,

PLA, wood

10 x 8 inches



My sole goal is to make people think. To that end I hope to engage the viewer of my works with pieces that jump out and make people confront their own feelings on a subject.

MANNY MEDINA ART



The Number One Air Trainers
2017

Polyester, nubuck, suede, and leather sneakers

These shoes were painted as an homage to the titular character Afro Samurai, whose manga revolves around headbands that dictate who the strongest in the land are. The anime uses minimal colors, which helps in depicting the bleak world in which Afro Samurai walks his path. Trying to stay true to that, these shoes have been painted with only four colors, using special acrylics mixed with a fabric medium. Sneaker culture has continually evolved through the last four decades, and will continue to do so into the future. By customizing sneakers, you take something produced for the masses and have a chance to turn it into something unique.

SARAH MENARD ART AND TECHNOLOGY

Between Stories

2017

Projection mapping onto cardboard

12 x 3 inches

This piece is an attempt to express my frustration with the sexism still inherent in the culture of many of our workplaces. The stairs seem trustworthy, but the words sliding across them are disorienting, and if you step on them (please don't) they would not hold your weight. The positive adjectives never reach the top- the negatives always slam them back out of sight- but the stairs don't lead anywhere. It is my sincere hope that we do better.



LAURA NYBECK ART

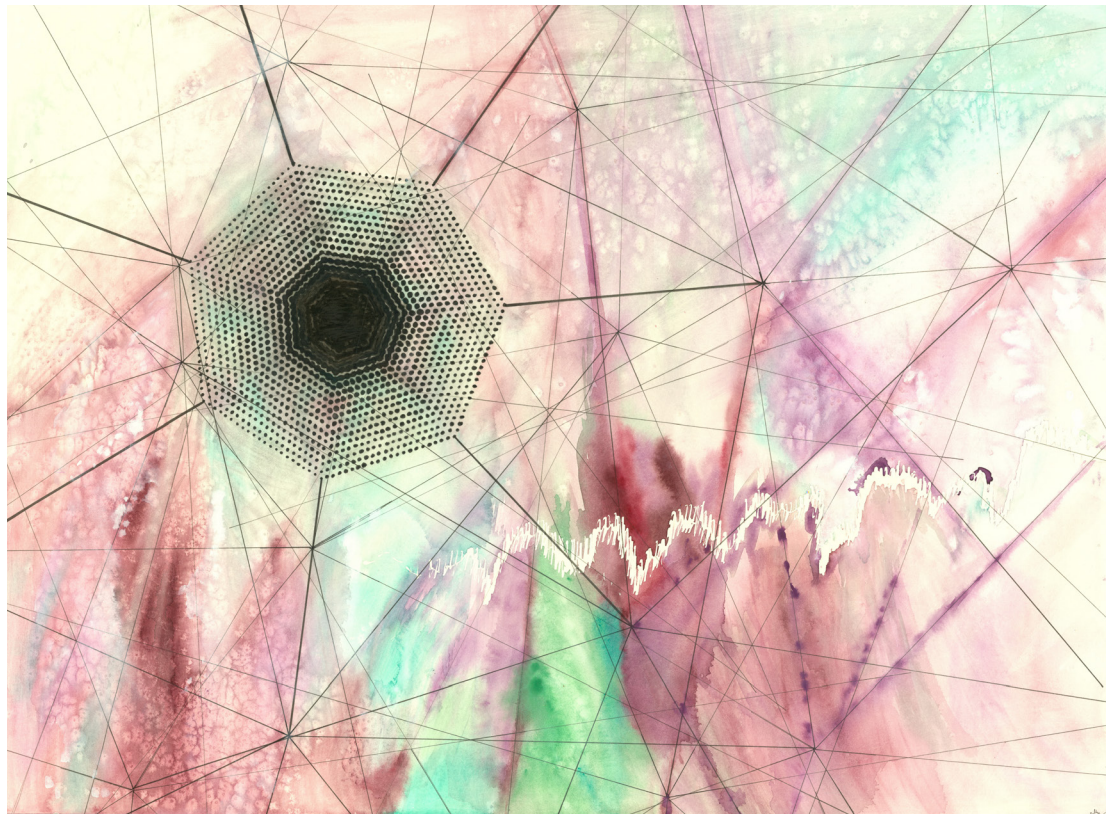


Medieval
Starlings
2017
Acrylic
16 x 20 inches

With a BA in Psychology and experience during the 1990's as a Freelance Journalist, I was first introduced to Photoshop when I had chosen to enter the Journalism Dept. here at the University of Oregon. I took an elective studying magazine layout design and was required to create works using the program. I had fallen in love with what Photoshop could do. During the next several years I slowly began to make visual art the center of my professional passions. I have sold stock art online since 2007. I chose to return to school at the end of 2012 with a plan to fully retrain. I have since begun to paint in acrylics. I have held one solo art show displaying my digital works in August of 2015 on the Springfield Art Walk through the Cascade Center for Spiritual Living. This work, "Medieval Starling" is dedicated to my mother who shares my passion for birds and Norman Castles.

SALLY PILGREEN ART

Seven
2017
Watercolor and
ink
22 x 30 inches



I am interested in exploring the different ways we can experience something. In this case, I explored the different ways to experience the number seven. Approaching a project like this allows me to go through a process of discovery while I research questions like "what does seven look like, what does seven sound like and how can I represent that on paper". Connecting concepts and using mediums in different ways and in different combinations is one of the joys that I find in creating and keeps me interested in making more.

EDEN POWELL ART



Death
2017
Acrylic on canvas
3 x 4 feet

Done as part of a senior thesis for the Clark Honors College about early abstract art and the Occult. This piece is about the transformation of a human upon death, when it's astral form separates from the physical and rejoins the universe.

SAM RHINE ART AND TECHNOLOGY

Untitled

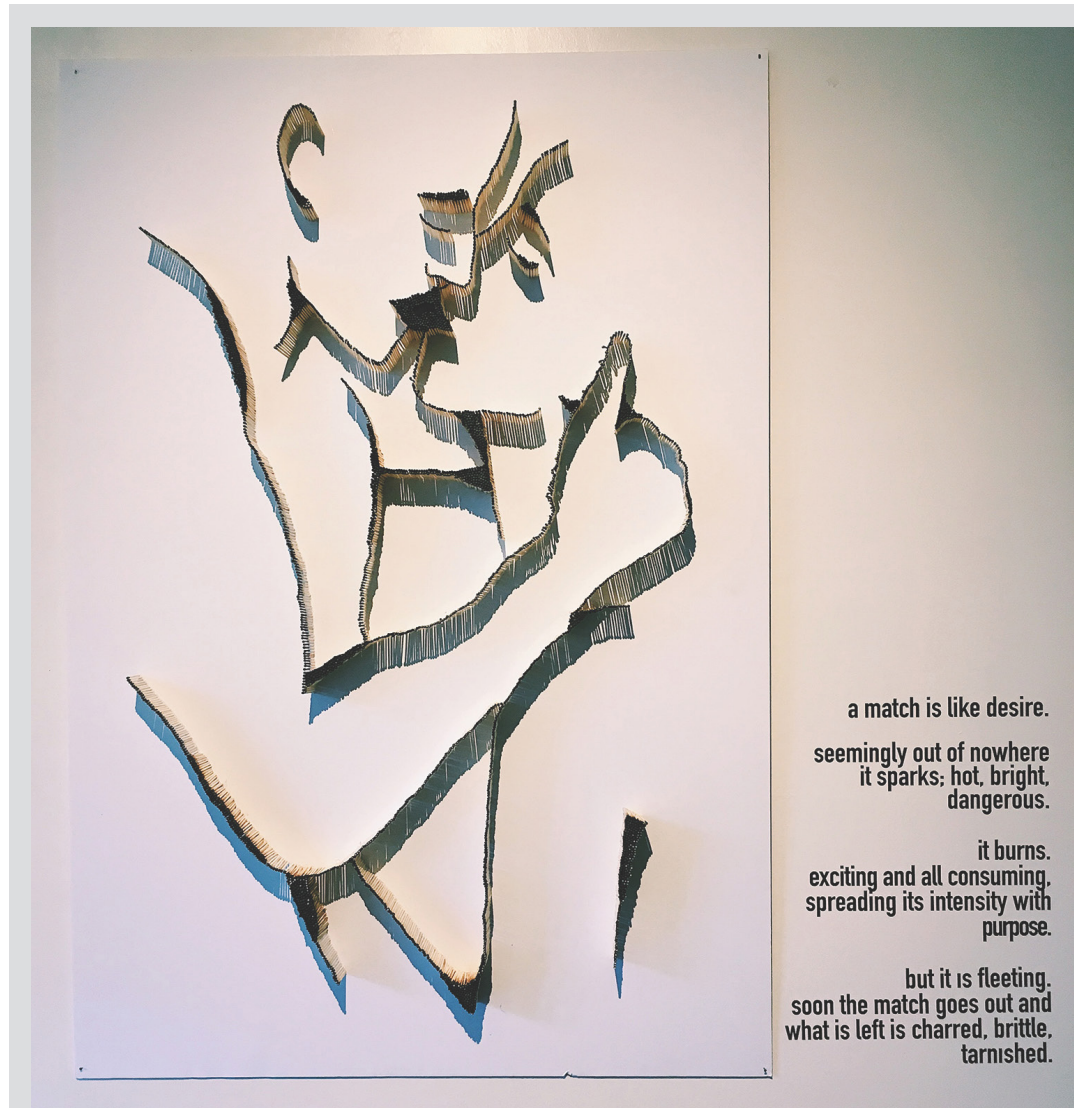
2017

Matches and hot glue

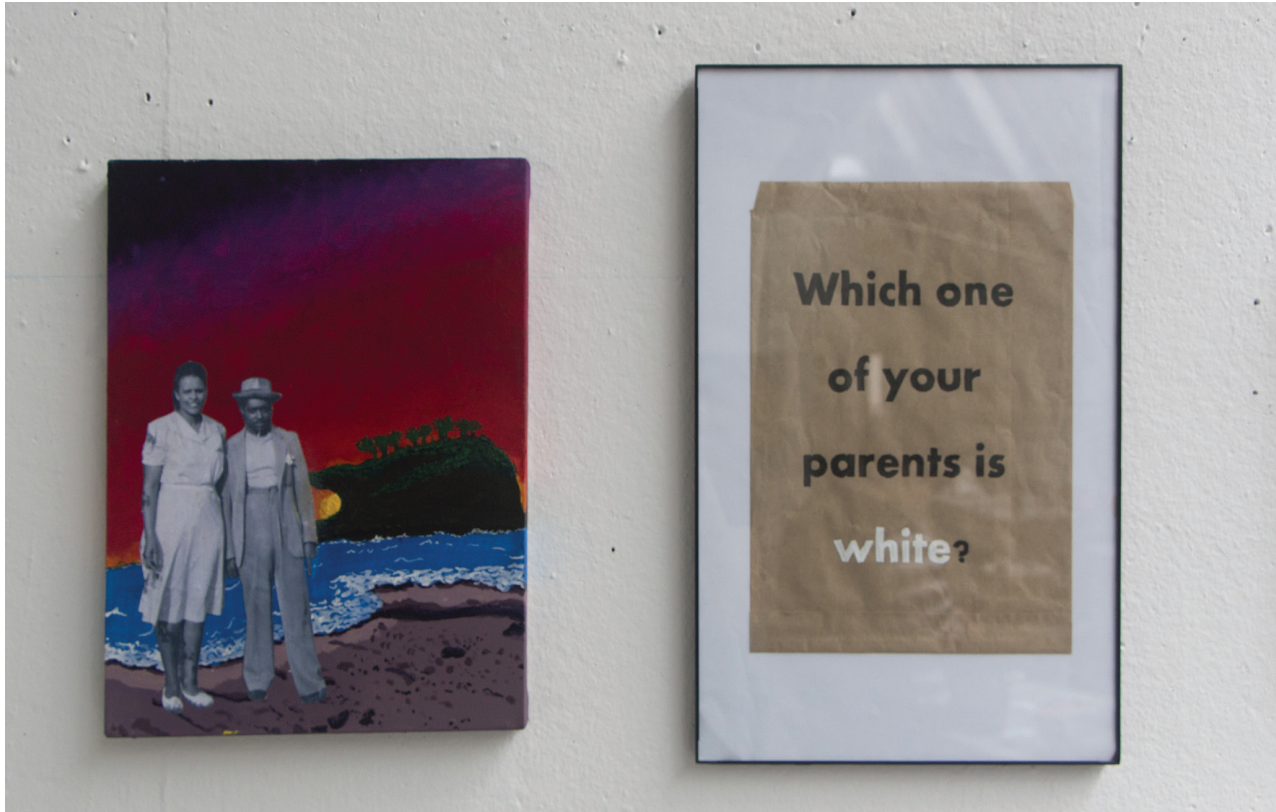
36 x 60 inches

My mom told me never to play
with matches.

Sorry, mom.



HELENA RICHARDSON ART



Diffused Identity
2017

Acrylic paint on
canvas, brown
paper bag,
paper, pencil,
and ink

11 x 17 inches

As an artist and a woman of color, I strive to navigate the struggles of my identities. Through creative expression I aim to understand my current surroundings and my past.

JERIMIAH ROBNEY ART

Yes, Harded
2017
Porcelain, latex,
paint, spray
paint
4 x 8 x 2 feet



This piece deals with concepts of the man as the bearer of culture, and thus separate from nature. The title of this piece, *The Natural Man*, references the Christian idea that the “natural man” is not connected to god and thus is immoral (1 Corinthians 2:14). This idea of nature being connected to the feminine and to a lack of spirituality and depravity has been pushed onto different groups of people by a Christian-colonial heteropatriarchy, causing a great deal of strife for people whose gender and sexuality do not directly correlate with these ideals.

LUNA SANSONE ART



Nectar, Decanted

2017

Ceramic, steel, honey, chain, and time

7 x 4 x 4 feet

A form will know it is alive and it will be alive,
It will pulse and breathe in the space it
inhabits.

Observe it, and it will observe you in return,
Through this you may see the passage of time
within life.

CHLOE SETTLE ☂ DIGITAL ARTS

First Contact
2017
Multimedia
performance and
3D animation
10 x 12 feet



First Contact is a musical narrative told in the form of live holographic visuals. In the near future, an alien from an advanced society abducts a human in attempt to save the human race from themselves. Introducing the concept of human-centered values as opposed to material-centered values as necessary to propel the population forward. The human sees the alien society as weak for they spend much of their time advancing creation and helping each other. The human attempts to steal their science for profitable gain but fails due to their underestimated power.

SAMUEL P. SNOWDEN ART



Untitled
2017

Silber, bronze, enamel, organic elements,
pigment
Dimensions variable

I am influenced by exploration. Fascinated by the tactile. Curiosity piqued, something catches our eye, we stop mid-walk, observe, pick up and examine closely. What happens next is important; do we place it back in the home where it was found? Or do we hold onto this newfound treasure and give it a new home?

How do we determine what is kept and what is forgotten? At what point does a thing become a treasure? An artifact? An heirloom of a lost time. When does it acquire our attribution of worth? What gives an object intrinsic value?

LILLY SOLANO ART

Dis*Associate
2017
Digital print
Dimensions
variable



I am mainly concerned with the functions and processes within the mind. The mental space is difficult to describe. To be able to express how mental detachment feels gives a sort of tangibility and validation to an otherwise invisible madness. The process of translating these moments into the image-text relationship of the comics form allows me to better understand myself. For this piece, the wall served as the white gutters in between the panels. It spanned across 7 ½ feet with a height of about 5 feet.

TIA SWENSON ART AND TECHNOLOGY



Nestled
2017
Intaglio print
20 x 16 inches

My work explores nonsensical landscapes and interior spaces. I am interested in the feelings of isolation and displacement; and the ways people appease those feelings—comforting themselves with possessions or companionship.

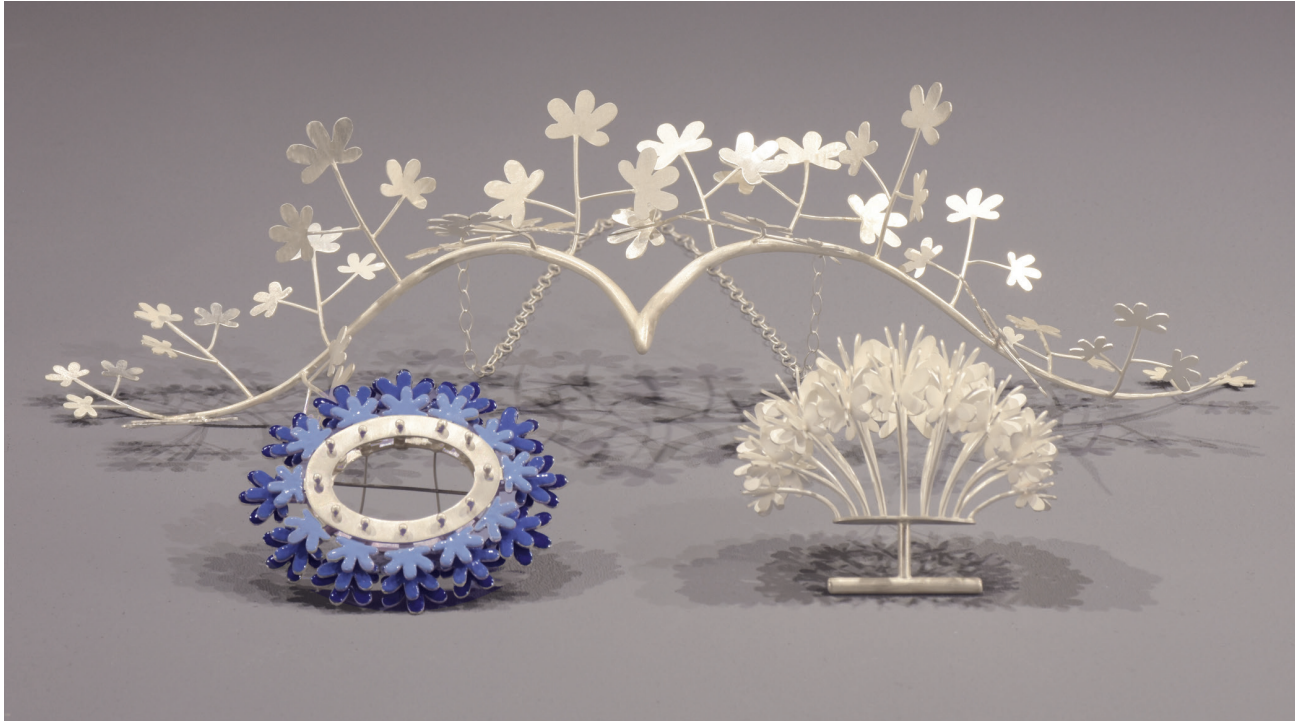
PAUL TURNER DIGITAL ARTS

Ain't Styrofoam
Neat?
2016-17
Mixed media
installation
Dimensions
variable



There is something relatable in styrofoam's position as immortal waste. An eternal environmental hazard that is at the same time soft and brittle. A substance that, while made from the crudest of sources, is bleached white, and breaks into static flecks of packing snow. Neat, right?

DIYA WANG ART



Necklace: The
Nature Beyond
Nature
2017
Sterling Silver
127 x 3.5 inches

Nature has infinite possibilities in making art. There is no leaf exactly the same in the world, and each person has a different personality. So, there is an inseparable relationship between the nature of plants and trees and that of human bodies. With this body of work, I was looking at clover and recreating its patterns as jewelry. I engage with botanical forms to create parts that relate to the body, where the wearer can see the “nature” grow from the body. Furthermore, while a single pattern has no power, it is powerful when you accumulate masses of it. A leaf pattern has endless forms to create jewelry, which means that nature’s power is limited only by imagination.

BRITTNEY WEINBERG ART AND TECHNOLOGY

The Marks We Leave

2017

Clay, wood, digital media, Kinect, and
webcam

30 x 60 inches



BRODY M. WITT ART



Small Fires Can Ruin a Marriage (If You Let Them)

2017

Wood, scrap metal, assorted joineries, wire, acrylic paint, sheet metal, embroidery floss, wood, and fire

6.4 x 10 x 3 feet

My work is largely intuitive, driven by emotive responses to the medium, my current experiences and my mental health. I gather my materials similarly. I work through labor intensive and repetitive processes that allow me to explore various aspects of my inner life. Composition and color aid in this by expressing my disposition, feelings, my very existence, my moods, et cetera, through chiaroscuro, shape, angle or lack thereof, horizon, line(s), layering and many other artistic techniques. I've traversed these techniques for years in my collage paintings (somewhat influenced by Robert Rauschenberg), the display of found objects, and use of a broad range of colors and materials, but I'm only beginning to scrutinize it in sculpture. This work takes on the life of my paintings in 3-D.

