

Congratulations to our graduating students in the School of Art + Design!

We are especially thrilled to be back in person this year, to witness and celebrate the remarkable accomplishments of this year's graduating class in our annual end of year Spring Storm exhibition.

Students completing their degrees in Art, Art & Technology, and Product Design have been working tirelessly to imagine, invent, create, and realize a tremendous range of independent creative projects. These artists and designers have forged ahead during these strange and unsettling times, developing unexpected ways of doing things, collaborating in new ways, and realizing amazing projects.

Well done!

Amanda Wojick

Ann Swindell's Chair

SPRING STORM PARTICIPANTS

Sahalie Albone

Claire Albright

Moriah Arnold

Emma Askren

Georgianna Brianne Aubin

Alexis Barrett

Audrey Jane Barrett

Logan Bedell

Anja Bedrick

Carter A. Bell

JP Bogan

Jessica Bolden

Kale'a Calica-Younker

Caro

Sammie Claire

Kylee Crossland

Dylan De'Arman

Melia Dowd

Elaina Dowdy

Emma Dyer

Kate Evans

Alana Fairman

Marilyn Fisher

Nico Floresca

Quentin Fougerolles

K.R. Fraser

Ben Gregg

Jordan Hogan

Charlie Holden

Araceli Mireya Holmes

Mary Hubbert

Lily James

Marielle LeFave

Kayla Lockwood

Gemti Loewenstein

Rylee McConnell

Emma McGrane

Eva Morris

Ayu Nguyen

Heidi Osaki

Kyzen Pemberton

Ellie Reis

Liberty Rossel

Jennifer Schoenfeld

Xinyu Shi

Sydney Smith

Reed Stephenson

JohnMark Walstrom

Nessa Warne-Miagh

Emma Williams

Christina Zepponi

Maria Zimmerman

ART + DESIGN FACULTY & STAFF

Hiba Ali John Arndt Wonhee Arndt Jonathan Bagby Felix Ballerstedt Mike Bartell Marissa Benedict Alida Bevirt Tom Bonamici Mika Aono Boyd Mike Bray Chad Allan Bush Rebecca Childers Isami Ching Colleen Choquette-Raphael Sonja Dahl Jovencio de la Paz

Tannaz Farsi Trygve Faste Jen Flores **Ruth Fore** Julieta Gil **Brian Gillis** Rosy Hanssen **Damon Harris** Wendy Heldmann Leah Howell Maia Howes Colin Ives Sage Joshlin Ron Jude **Brett Kirby** Anya Kivarkis Travis Lamp

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University of Oregon
College of Design
School of Art + Design
5249 University of Oregon
Eugene, OR 97403-5249
Office: Lawrence Hall, 254
541-346-3610
artdesign@uoregon.edu
https://artdesign.uoregon.edu
@uoartdesign
#uospringstorm #uoartdesign

Special thanks to 2022 Spring Storm Faculty Mentors.

Designer: Ellie Reis, BA, Art & Technology / Cinema Studies



School of Art + Design

The University of Oregon is an equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act.

The artwork and ideas expressed in these projects belong to the individual students in the School of Art + Design at the University of Oregon. © 2021



Sahalie Albone

Art & Technology - BA





I love making colorful works that make people happy. Digital is my preferred medium because it allows endless color, and playing with color is my favorite aspect of creating art.

@fairiberri

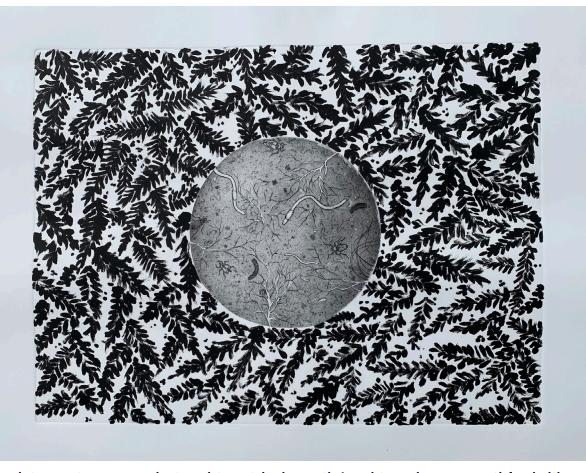
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Rebirth, 2022 digital 12 x 12 inches

Claire Albright

Art - BS

Untitled, 2022 monotype intaglio 22 x 30 inches



My artwork investigates a relationship with the soil. Looking closer at soil feels like a connection back to the beginning of all life and to my childhood when I frequently played in the dirt. These works recognize the overlap and interaction of different soil, plant and human systems. The soil is a world within our world that supports the very life within us and around us.

@clartbright





Moriah Arnold

Art / Psychology - BS



As a printmaker, my work explores all that is messy, uncanny, dark, and serene. Printmaking allows me to fully experience the process of creation, and gives me a sense of true fulfillment upon reaching the final outcome. Art allows me to explore that which makes me curious, and create the silly things that come from the depths of my imagination. Any and all things inspire my creative process. The art that I create does not follow a central theme. Rather, it captures my feelings, thoughts, and memories.

@moriaheve.art

Under The Sink, 2022 screenprint 11 x 17 inches



Georgianna Brianne Aubin

Art - BS

A Murder 2022 oils 48 x 72 inches



I primarily work with clay and acrylic paints. While these skills do serve as the foundation for my work, in this project I have chosen to utilize additional mixed media. To me, mixed media is a perfect analys for life: we are thrown into existence, and must make do with the tools at our disposal to address the matters at hand.

@georgieaubin



EDDINC

Alexis Barrett

Art - BA



Growing Pains, 2022 screenprint, linocut 15 x 15 inches

Art, in recent years, has become a form of therapy. When I'm feeling down, when I am overwhelmed and when I receive the best news of my life, my first instinct is always to create something as a result. I have never been great with words, but through art, I can bring my thoughts and emotions to life. I make art in order to feel understood; to share my thoughts and feelings in ways that I wouldn't be able to otherwise. I am a multimedia artist, I am kaleidoscopic: ever-changing and constantly growing.

@alexis.creates

Audrey Jane Barrett

Product Design - BFA

WE SHOULD PLAY MORE.

With this collection, I implement modes of play into everyday clothing that aim to inspire confidence. I focused on two things to create confidence in clothing: space and autonomy. Autonomy comes from the personalization and affordances within the intersections of body, garment and environment. I made garments that highlight ownership of the space the wearer embodies. My construction goals fit into two key categories: emotion and function. The emotions of play include color, form, material, sound, and feelings. The functional elements are what the garments afford the wearer in interactions with their body, mind and environment.

@audrey.jane.barrett

Playsuits, 2022 cotton drill canvas, snaps, dye, elastic cord, cord lock



Chain.

SPRING SPRING

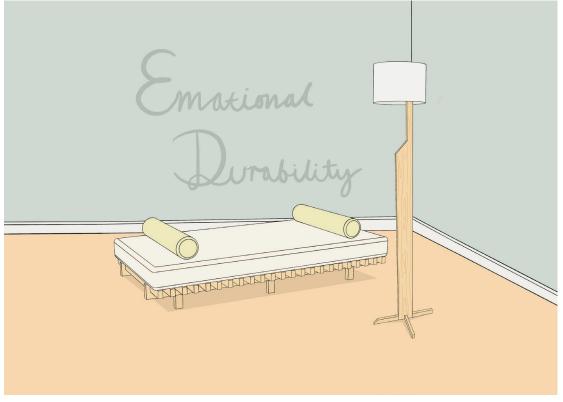
STORM

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Logan Bedell

Product Design - BFA



LBHemeraDivan, Hemera Divan, 2022 CAD/Keyshot rendering 75 x 39 x 14 inches

Emotional Durability is a consideration for the long and fulfilling lives our personal belongings may experience when they are cherished. The term comes from Jonathan Chapman and his book Emotionally Durable Design: Objects, Experiences and Empathy. The book is primarily a commentary on consumerist culture and lacks a clear and applicable framework for current designers. To expand the methodology, I've written a manifesto and created two emotionally durable objects. This collection may serve as a compass for designers with concern for the genesis of overconsumption, modern design practices, and the relationships humans have with objects and their waste.

Anja Bedrick

Art & Technology / Political Science - BA

Deep Sea, 2020 ink, photoshop 6 x 3 inches



Anker an open ended story represented here through a series of stills and a short animation to explore the tension between growth and grounding. It's about the importance of community in staying anchored during periods of instability, testing your limits without losing yourself. During the past two years of universal uncertainty, preparing to leave the structure of education, making the insane decision to leave the country post-graduation, all while watching my two siblings work through these themes as they enter teen-hood, Anker was a concept that I couldn't shake.

anjabedrick.com // @sketchy.anja



SPRING

Carter A. Bell



Art & Technology - BA



VERILLE STORM STORM





Demigod, 2022 digital 12 x 12 inches

Hello! My name's Carter Bell, I'm a designer and character artist working in s everal digital formats. I love to tell stories through characters and communicate information with as little as possible. No matter how big or small a concept, I try to bring pieces of humanity into my work in a fun and digestible way. Communication and art are one in the same, and exploring them in with a fantastic and humorous lens is what I hope to be doing for the rest of my life.

@VunderBear

JP Bogan

Art & Technology - BS

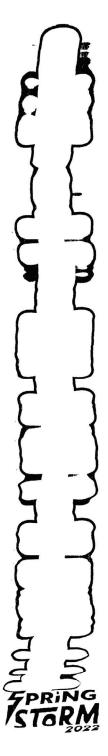
I am a multimedia artist focusing on videography, motion design, music, and digital interactivity. My work is often comical and colorful to draw in my audience to more meaningful moments. I think it is important to look at things through a playful lens when making art because it gives viewers a break from the seriousness of life. This piece is an interactive painting that allows viewers to manipulate the painting's orientation, which then reveals different matching elements in each orientation.

www.jpbogan.com // @jpbogan_

The Pendulum Match, 2022 acrylic paint & interactivity 32 x 32 inches







Jessica Bolden

Art - BS



This is a master study of the painting that Richard Mutt was commissioned to create to commemorate President Nkende's inauguration in 2003. I don't know what the meaing of the items on the desk are. There are many photos of President Nkende with his cigars, so the cigar and the humidor make sense. But I don't know what the item, perhaps a flipped-down frame, is meant to signify. I also don't know the significance of his various medals, as all the available information pertaining to the painting is in French, and I don't understand French.

@jacobs.sheep

Master Study of the Presidential Portrait of President Nkende, 2022 digital painting 24 x 18 inches

Kale'a Calica-Younker

Art - BFA

I am interested in disrupting what we understand and what we see through ambiguity and abstraction in my drawing practice. Disrupting familiar floral shapes and cage forms to merge my Indigenous worldview with the settler-colonial world. With the intersection of organic forms with rigid structures, I want to confuse and uncomfortably marry Indigenous futurisms and traditions with Contemporary Western art perspectives. My work explores how I understand both Indigenous and a settler-colonial spaces. My work also investigates how do I navigate existing in the periphery and how do I bring focus to what exists only in the periphery.

kaleacy.com

Cage I, 2022 silver, cord 3 x 1.75 x 1 inches



EDDINC PRING

CaroArt & Technology - BA



Materiality, 2022 time-based media

I am a multimedia artist with a focus on design and time-based work. I enjoy creating compositions and filming them; continuing their life on screen. My work captures and reflects relationships in life and society. I encourage reflection upon one's experience while observing the realities of others. I enjoy exploring color theory and the way colors translate tones or emotions. I want people to have an emotionally and mentally interactive experience with my art. Questions, memories, feelings, and theories; all reflections are welcome and wanted when engaging with my pieces.

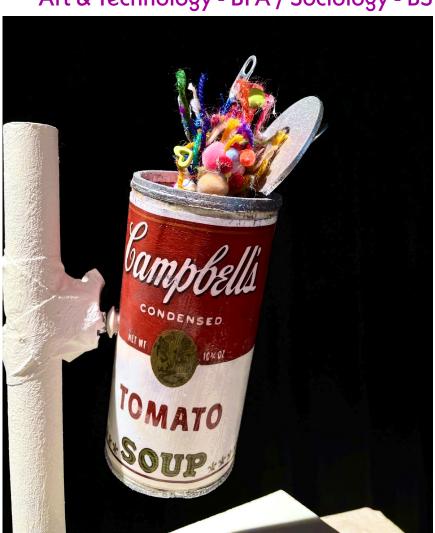
@__.intriguing

Sammie Claire

Art & Technology - BFA / Sociology - BS

The Perpetually Vomiting Can is an installation piece that utilizes motion to make its point. Making commentary on the socio-political, this piece is not necessarily an allusion to Warhol (although it certainly pays homage to his works in some way), but rather the events of the last few summers as they relate to a particular social movement. This piece makes commentary on the use of force, human rights as they exist (or don't exist) under Capitalism, how we selectively define "weapons" in this country, and the place of emotion in it all whether that's grief, pride, passion, or repulsion.

sammieclaireportfolio // @sam.andthemoon



The Perpetually Vomiting Can (A), 2022 mixed media 14 x 14 inches



Kylee Crossland

Art - BS



With this project I explore the form and texture of ceramics with colorful glazes, I am curious to represent a soft texture, such as fabric or the potato chip with a clay body. The texture of the clay along with glaze and underglaze techniques reinforce a malleability adding a moving quality to all the sculptures. This sense of fluidity juxtaposed with a medium that is extremely fragile and rigid fascinates me.

Snack Table, 2022 glaze on stoneware 13 x 24 x 15 inches

Dylan De'Arman

Art - BFA

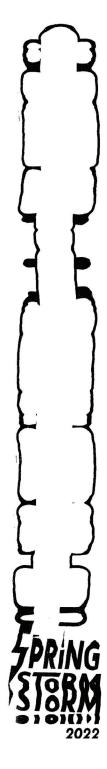
My work/art is about layers. Photography is one medium with numerous processes and apparatuses that distil an image. I use photography because I want/like to complicate things physically and am drawn to the slower analogue process. The slower analogue process complicates the editing process because of the multitude of physical steps involved. Additionally, I am drawn to the analogue process because it uses elements of the earth to create the photographic phenomenon. I am a photographer/artist who tries to connect with the natural world/ environment, and the subjects and/or images that I am drawn to reflect this impulse.

dylandearman.com //
@random.dman



Am I Also a Flower?, 2022 4X5 large-format archival pigment print 32 x 39 inches





Melia Dowd

Product Design - BFA



Bundle, 2022 soft materials

[Reusing] a garment for about two years cuts its combined carbon, waste, and water footprint by 82% - Patagonia

Children are often disappointed when receiving hand-me-down clothing, as it tends to lose the novelty of receiving a new garment. When a child cares more about the clothing they own, the garment gains emotional durability and is then valued by that child or family more.

Bundle aims to create a generational garment that allows ownership over the jacket. The child can customize it in many different ways: custom zipper pulls, velcro areas for patches, and clear pockets to display drawings, toys, or snacks.

meliajdowd.myportfolio.com // @dowd.designs

Elaina Dowdy

Art - BS

Snail, 2022 casted ancient bronze 10.5 x 5 x 2.5 cm



Children have not yet been told which parts of our natural world deserve our attention, allowing them to view "undesirable" things such as weeds and snails through an unbiased lens. In my work, I aim to deconstruct the learned biases of adulthood and rewrite the things that are seen as valuable by placing the unappreciated faces of nature on the body in the same way that one would typically wear jewels. This allows the same snail which would normally lead a fleeting existence of being met only with disgust to instead be immortalized as the crown jewel.





Emma Dyer

Art - BS



SBRING STRRM EDBING EBBING



Untitled, 2021 acrylic on canvas 72 x 48 inches



My work is a meditation on the subjects which bring me peace. I grew up in Portland and often explored the Columbia River Gorge and Oregon Coast. I find comfort in the anonymity of large spaces; the city, the forest, the beach, the sky. They remind me I am part of a larger world, simultaneously making me feel incredibly small and full. I use pen on paper to explore the real, fine details of these spaces and acrylic on canvas as a more playful and surreal representation.

@that.is.so.mint

Kate Evans

Art - BA

EDDINC

w a s p, 2022 letterpress on arches cotton paper 8 x 10 inches



I metamorphosed myself from W.A.S.P. into a literal wasp. Annoyed by these pesky flies, I was also annoyed with myself—and felt the need to deconstruct my own entitlement issues. Beyond the wordplay, I wanted to actually see, and viscerally feel through the printerly medium of letterpress, the juxtaposition and transformation from W.A.S.P. to wasp. Playing with parody and irony in this suite of images is emblematic of my thinking — my ongoing queries: how do I visually articulate how I perceive myself? And more specifically, in this suite of letterpress prints transubstantiating WASP culture.



Alana Fairman

Art & Technology - BA

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I created this piece as a way to imbue life into a fountain and depict the way emotions are processed. The two water spouts represent eyes, and the water wheel and gears act as a way to portray the inner workings of the mind when experiencing difficult feelings. The sound of moving water also makes this piece auditory, as a way for viewers to calm their own sentiments when watching it. Unlike this fountain confined to the dimensions of a box, it's more difficult to turn off real emotions with the flip of a switch.

@lausticaa

The Crying Fountain, 2022 multimedia 10 1/4 x 4 1/8 x 6 1/4 inches

Marilyn Fisher

Art - BS



Sludge is a shimmering yet melancholy ode to my last year of undergraduate studies in multidisciplinary arts. My aim was to question what a vessel could be while exploring traditional ceramic embellishments through a selfcritical and analytical lens. By selecting coil-building as the construction process, a special and intimate pattern of texture is embedded into the surface. Extraterrestrial forms and dramatic tones exude a feeling of vacancy or ubiquity of space, or, rather, the vastness of self. Within my practice, I like to explore internal and external worlds through vivid color and exploratory textures—all while maintaining ties to

STORM

Sludge, 2022 ceramic 10 x 11 ½ x 10 ¾ inches

sociological topics to spark

personal insight and external conversation.



EDDINC PRING

Nico Floresca

Product Design - BFA



I created RASu as an exploration of ideas around uniform and function, through the lens of a military botanist decades in the future. Set in a climate-distressed landscape, the Botanist needs the ability to rapidly adapt to a variety of different tasks in the field while staying prepared for constantly changing weather conditions. The uniform consists of a standard-issue jacket and pants that accommodate a variety of attachments, creating a modular system that can transition fluidly according to the needs of the wearer.

RASu, 2022 clothing

nicofloresca.myportfolio.com // @nico_flo

Quintin Fougerolles

Product Design - BFA

Igneous
Collection
2022
high re
porcelain
dimensions
variable



In all my designs I like having a balance of visual appeal and functionality. I like clean, sleek, but experimental forms that have a sculptural aspect to them, without diminishing the users hands on experience with the product. Color and how it can completely shift how a form expresses itself is something I keep in mind constantly. The three mediums I work most with are wood, ceramics, and 3D printing. Of course, this doesn't stop me from dabbling into other materials for my projects. Further on, as I grow within my career, I would very much like to on planet conscious design.







K. R. Fraser

Art - BS



Exploration of self through art.
Exploration of art through self.

@k_r_fraser



Self Portrait 2004, 2022 steel, glass, Iron, concrete, plaster, wax, acrylic paint 42 x 31 x 16 inches

Ben Gregg

Art - BFA

My work is about various topics and ideas that I am interested in. Lately I have been using my work as a tool for introspection, like a form of therapy. The issue with using art as therapy is that your therapy sessions are inevitably aired out for everyone to see. Those who choose to work like this must be okay with a certain level of vulnerability; a state that is conveniently avoidable by erecting walls of nonsense. Life can sometimes feel absurd and bewildering, and what better way to hide than to wear this bewilderment as a form of camouflage.

> ben-gregg.com // @starfish_leg

> Where kittens become cats 2, 2022 collagraph, screenprint 28 x 40 inches







Evan Hazlett

Art - BA





My work focuses on the concept of change — most notably, I've recently had to say goodbye to my hometown as my parents moved from LA to Nashville, Tennessee. My pieces memorialize my city while also serving as vehicles for experimentation of process through various media. I explore the facets of letterpress printing, from the tools of its production, to the potential of the impression, to the value of iteration and repetition.



LA LIGHT, 2022 letterpress printing, copper, handmade paper 8 x 12 inches

Jordan Hogan

Art - BFA

In pink box, I explore the archetypes of womanhood from my perspective as a gender non-conforming person. I do so formally through my use of material and color. The piece is a variety of shades of pink in order to highlight the various cultural conceptions of pink relating to womanhood. The work is composed almost entirely of found objects reminiscent of the domestic space, a space culturally delegated to the archetype of woman as housewife. However, the piece appears dirty and messy which directly contrasts a core tenant of the housewife archetype. At its core, this piece explores the tension and absurdity of the archetypes of womanhood I observed growing up.

@art4jupiter



pink box, 2022 mixed media 24 x 48 inches







Charlie Holden

Product Design - BFA



charlieholden. myportfolio.com

My capstone is Re:Claim, a network of community-based textile resource centers designed to facilitate a cultural movement towards socially and environmentally conscious creation, consumption and disposal of wearable goods. I propose that this goal can be met through locality-focused efforts in upcyling education, employment, and craft.

Re:Claim diverts local waste using local labor, creating mission-driven careers that keep wealth within communities. Accessible education initiatives empower consumers with the skills and knowledge to adopt slow, intentional fashioning practices. Lastly, Re:Claim facilitates the vertical integration of upcycling practices in order to create an ethical, sustainable, and scalable framework for lasting, generational change.

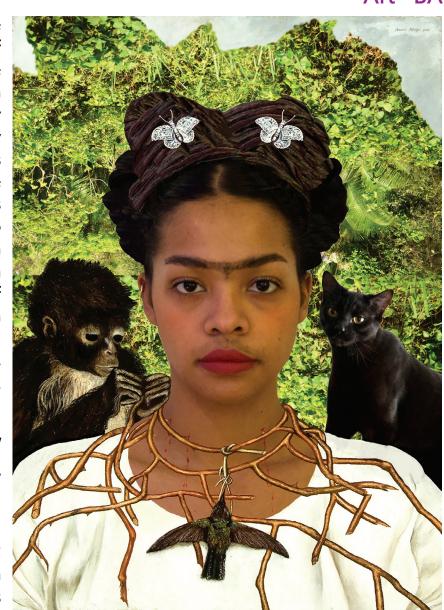
Araceli Mireya Holmes

Art - BA

I feel like no matter what there will always be this layer of Blackness that has to be "explained" or is for some reason still up for examination. As if my appearance defines me. My overall theme: through all this oppression, we remain. The resilience that comes before me is what keeps me going. I aspire to feel every emotion through each art piece, and I am joyful to even be able to imagine the future of my art. Coming to the realization that I too am Black history and Mexican history rolled into one, fills me with immense pride.

celiography.square.site // @celiography

> SP.wT.N.aH., 2022 digitally edited photograph 8.5 x 11 inches





Mary Hubbert

SPRING SPRING

STORM

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Art & Technology - BFA



Death Garden, 2021 digital 12 x 12 inches @deathvly

My work is inspired by the macabre, gothic, and the fantastical. I'm compelled by stories exploring the question of what makes a monster monstrous. What are the things that can happen to a person that causes their humanity to twist and warp into something unrecognizable? I 'm fascinated by stories of hauntings, of how the echoes of long past events affect the present day. I love exploring how these events and emotions can shape one's relationship to the people and environment around them. I find the overlap between gothic romance and horror creates a perfect blend to investigate monstrosity and identity.

Lily James 🐉

Art & Technology - BFA

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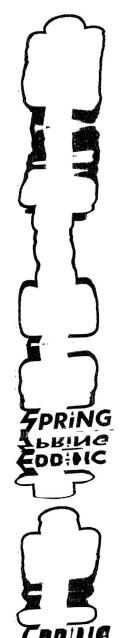
I grew up in a family obsessed with pop culture and games, and as a result have always been inspired by the playful, weird, and nonsensical. I am fascinated by forming patterns and collections.

My ideas tend to come from experimenting with media, tools and processes. I love exploring as many different tools as are available to me, and find that each one changes the way I work and what I make. Because of this, I'm often thinking about control versus the lack thereof. I want to explore the space where some control is given away to the unpredictable.

linktr.ee/jilylames //
@jilylames.art

What Do I Know, 2022 adobe illustrator 11 x 17 inches





Marielle LeFave

Art - BA



She Thinks About Her Hands, 2022 oils 48 x 40 inches

@marielle.lefave

My work is concentrated in weaving, sewing, and oil painting, particularly in ideas of stitching: at once creating holes and closing them. I look to the tug of the grid and the rhythm of the shuttle. The smoothness of oil paints, the play of color, and the movement of brush as a marker always of self, even as it performs the image it paints. I am learning these languages, searching the sides of the sidewalks for hints of their etymologies. I am composing as I add new vocabulary, reveling in new sounds and moments of direct communication.

Kayla Lockwood

Art & Technology - BFA

"Clothing Line" is a selection of hand-medown clothing and purses from loved ones. This installation explores the concept of familial values through intergenerational interactions as each item is tagged with advice from the original owner. The purpose of this installation is to allow me to express my gratitude and appreciation towards my family and to allow viewers to actively question how family impacts their identity.

www.social-sin.com
// @social.sin

Clothing Line, 2022 hand-me-downs



SPRING



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Gemti Loewenstein

Product Design - BFA



The Jumpsuit Project is a garment and pattern that allows people with hypersensitivities to adjust based on their individual needs and preferences. It's made with a 100% natural cotton that won't irritate or overstimulate the wearer. All the seams and tags have been turned out and the fasteners are simple zippers and snaps. By incorporating the pattern aspect of this project I hope to make the methods of construction widely available so they may be applied to other previously noninclusive articles of clothing. I want to create things that leave positive imprints on people and the world.

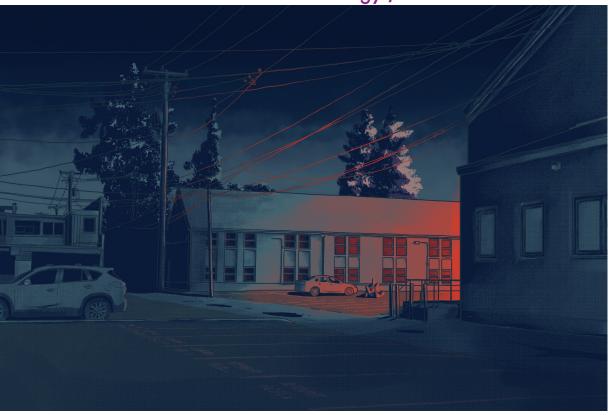
gemti.square.site // @gemti.pd

The Jumpsuit Project, 2022

Rylee McConnell

Art & Technology / Cinema Studies - BA

Parking Lot Killer no. 1, 2022 digital 12 x 18 inches



Throughout my work, I have been compelled to create imagery that aligns with my cinematic process of observation. Though I typically work with alcohol markers and ink, I have dabbled with graphite, charcoal, letterpress printing, digital illustration, animation, and videography. I am particularly drawn to digital mediums as an expression of illustration and cinema that are not only applicable to my career aspirations, but also an extension into uniquely digital formats that continually engage and challenge me.



Emma McGrane

Art & Technology / Business Administration - BS



Excerpt from Sweet Tooth 2022 inkjet print 10 x 15 inches

These images are taken from my first photobook Sweet Tooth, that I completed in Winter 2022. Sweet Tooth pushes the line of reality through theatrical, exaggerated portraits paired with sickly-sweet imagery that suggests everything isn't as we believe it to be. I have always had a deep love of fashion and portrait photography that I use and subvert in a unique way in my book. I hope that when looking through Sweet Tooth, the viewer transported into a new reality. Remember, dentists recommend brushing twice daily to prevent cavities.

@trustyfang

Eva Morris

Art / Geography - BA

Fiber art as both method and material communicates strong connections to the natural world and immemorial ways of creating and existing with the environment. My bodily experience influences my work intrinsically; I play with connotative and denotative associations of materials that activate the viewer's senses so they "feel" the work as I do. I present art as sensory stimulation as a way of emotionally connecting with our urban and natural environments to produce legitimate and serious knowledges. It is important that after viewing my art, one leaves with a new physical feeling they can return to when encountering different environments.



i-evamorris.tumblr.com

Bed (first), 2022 cotton, synthetic fibers 24 x 27 inches



Ayu Nguyen

Product Design - BFA



Phone Factors 2022 3D printed **ABS** plastic dimensions variable

Phone Factors is a collection of mobile phones that explores alternate typologies and form factors, drawing from a history of personal electronics and other handheld goods. While each of the three phones address specific gaps in today's market, they all endeavor to create and maintain more resilient relationships between the user and the object. How would we treasure and consider our phones differently if they carried their sentimental value in the inherent form, rather than just what's inside?

Ayu Nguyen is an interdisciplinary designer and artist based in Portland, Oregon. Her main focus is household goods and emotionally durable objects.

ayu.design



Heidi Osaki

Art - BA

A series of self-portraiture, weaving myself in both my dreams and my vulnerabilities into cloth. The digital weaving process lets me gain and relinquish control over my own image. On the computer, I manipulate my face, emphasizing the distortions of tears and sorrow, trapped in mirrors. And also I adorn myself in tears turned to metal, a snapshot of how I might see myself floating in an ethereal, liberated world. I weave these designs, and let myself and my complexities fall into the cloth, my final representation out of my

control, memorialized, looking towards something more beautiful.

sweetcyborg, 2022 woven textile 27 x 39 inches



Kyzen Pemberton

Art - BFA



Brooch 1, 2022 sterling silver 3.5 x 3.5 x 1 inches I draw with metal as my material, fabricating through very repetitive processes to meticulously accumulate pieces into a cohesive whole. I like to think about the joining of parts in my work, about new ways to connect metal, and I look to make fluid and curious transitions between components of the piece. I'm exploring how playfulness and spontaneity is conveyed in a material that isn't inherently supple. Without compromising the level of craft and attention to detail that is integral in my work, I aspire to create looseness within the framework of control.

www.kyzenpemberton.com
// @kyzenpemberton

Ellie Reis

Art & Technology / Cinema Studies - BA

I am a mixed media artist looking through the lens of culture - remix, sub and pop.



elliereis.com //@reis.psd

> Good Bones Tripdytch no.1, 2022 mixed media 24 x 24 inches



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SPRING STRRM EDBING EBBING



Liberty Rossel

Art - BFA



Bubble World, 2022 ceramic, glaze, pedestals, glass, acrylic, gels, wire, dimensions variable

In exploring the formal concept of modularity, primarily by way of multiples, these ambiguous yet familiar forms begin to take on greater meanings and associations. Aesthetically driven, the varied vessels play and dance in a world of their own, demonstrating the power of many.

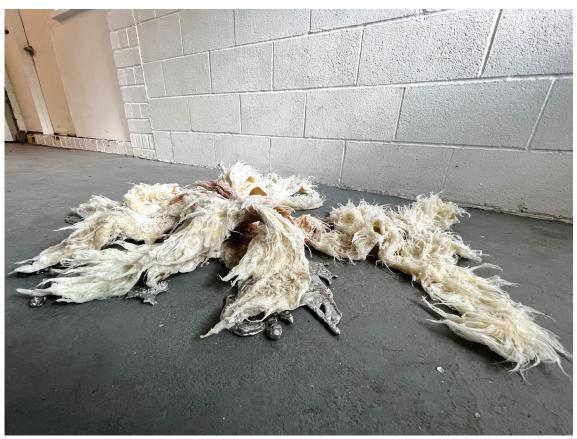
@libertyrosselart

Jennifer Schoenfeld

BRING

Art - BA

The Guardian, 2022 faux fur, wax, aluminum



The Guardian began as an exploration of faux fur and wax as materials, and evolved into a study of how life and presence can exist within the inanimate. The frozen faux fur creates potential for texture and ambiguous movement. The aluminum pieces visualize a parallel process of material flow and stillness. The Guardian is a process-based work where my manipulation of the fur with the wax and aluminum created the conceptual direction for the work. I am happy to present this sculpture as my final work at The University of Oregon.

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@JennySchoenfeld

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Xinyu Shi

Art & Product Design - BA

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The large and minute features from abandoned buildings inform my jewelry work. I use geometric structures to represent coldness and rigidity, and organic materials to represent warmth, brightness, and hope. I am fascinated by how plant forms grow in abandoned Brutalist style buildings and want for my work to embody the metaphor of hope blooming within coldness.

@by.xinyu.shi

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STORM

Stoic Hope: The Forsaken 2022 glass, moss, sterling silver 5 x 18 x 6 inches

QBB/119

Sydney Smith

Art - BA

Mother
2022
digital
photo
graph
16 x 20
inches



This body of work recognizes how we, as a society, have abused the earth and to expose how our actions have damaged this extraordinary planet toward a tipping point where we will no longer recognize our home. It is a plea for humans to do better because we only have our mother to care for us.





@thedigitalcreature



Reed Stephenson

Art - BS



Mourning Mask' is a fusion of medieval helmets and facemasks as well as mourning masks or veils. With this piece I wanted to express a transformation, of both the wearer and of the material. I believe masks to be a way for people to transcend their humanity, and in the case of 'Mourning Mask', this is achieved through a physical distortion of the facial features as well as concealing the wearer's emotions, to present them as more stoic. The material is transformed from a traditional lace fabric to heavy metal, all the while staying true to the elegance and semi transparent characteristics of lace.



Mourning Mask, 2022 brass, silver solder 10.5 x 9 x 8.25 inches

JohnMark Walstrom

Art - BA

Growing up as Japanese
American and traveling
between two countries
has almost split me as a
person growing up. In my
work, I explore the cherry
blossom which is native
to Japan and gifted from
Japan to the Portland
waterfront. I translate the
cherry blossom blooms
and branches/forms into
jewelry to create harmony
on the body.

@mark_walstrom

Sakura, 2022 copper 8 x 12 x 1 inches





Nessa Warne-Miagh Art - BA



3 p x 1140 SDRING

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I work with a wide variety of mediums, primarily photography, video, digital art, drawing and painting. While this body of work consists completely of film photos, the different mediums inform the way I interact with photography. I oscillate between abstraction and representational imagery and explore the boundary between the two. I have found myself drawn to film because of the experiential process and this carries over to the way I take photographs. Analog is delicate and transient while it's also very tangible similar to the natural world and the feelings that come with existing in it.

nessameade. myportfolio.com

Spike, 2022 pigmented inkjet print 11 x 8 inches

Emma Williams

Art & Technology - BS

I enjoy designing narrative-based illustrations often reflective of my personal surroundings, inspired by natural environments, music, and everyday people. I love saturated palettes, playfully modern atmospheres, and bold shapes. Communicating visually through color has always created connections that I find extremely rewarding.

@emmawilliams. studio



Utopia, 2022 digital 12 x 12 inches

FPRING STORM

2022



Christina Zepponi

Art & Technology / Cinema Studies - BA



I am a double major in Art & Technology and Cinema Studies. My artwork consists of a 6 ft x 4 ft piece that is a collage constructed with used images for a painting project using acrylic, there is no clear narrative as this piece was made with images that struck my attention while browsing social media so I can translate onto the canvas. The 24in x 36 in. is an abstract piece used with acrylic. This process underwent 10 practice pieces before this final product to help determine the markings and colors I wished to use to create.

@christinazepponi

Untitled, 2022 acrylic paint 72 x 48 inches



Maria Zimmerman

Art - BA

Untitled, 2021 black and white photograph, matted, wood frame 30 x 20 inches



I am a storyteller using writing and photography to convey complex ideas and feelings. I am writing a story examining family and cultural traditions. I am interested in images that allow for introspection and question human behavior, specifically patterns and repetition. I look for the similarities that connect our ancient societies' ways of thinking with contemporary ways of life. I look to the past to understand the present. The expression of my creative ideas often overlaps between mediums. Examining the subject from various angles through writing, painting, drawing, filming, and still-frame photography, allows me to understand the topic more thoroughly.



