

# 2016 SPRING STORM

The Department of Art proudly presents *Spring Storm 2016*, an exhibition showcasing the work of graduating seniors in the Department of Art, the Digital Arts Program, and the Product Design Program. The exhibition, now in its fourth year, celebrates the culmination of their studies and is a wonderful opportunity for fellow students, friends, family, and the community to recognize their creative achievements. Through senior capstone or advanced courses, students learn to synthesize concept, material, image, and form to create unique works of art and design.

As undergraduates studying art and design, our students learn to think responsively and responsibly, ask questions, explore creative ideas, and experiment with materials and processes. Their work represents a broad range of practices reflecting the scope of our curriculum, which includes photography, sculpture, ceramics, metalsmithing and jewelry, painting, drawing, fibers, and printmaking, as well as print media, animation, video, and interactivity in digital arts, and the use, design, and production of consumer products. The studio-based practice and cross-disciplinary philosophy of our program are rooted in a strong liberal arts education within the research university.

The energy is remarkable. Creative projects occupy studios, classrooms, gallery spaces, hallways, and outdoor spaces during *Spring Storm 2016*. As faculty members, we are honored to usher our graduating seniors into the world as emerging artists and designers with a strong sense of their own work and voice within the context of their field and the greater contemporary world.

Charlene Liu

Associate Department Head, Undergraduate Director, and Associate Professor, Department of Art

June 2016

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*Work by nearly 100 graduating senior art, digital arts, and product design students was exhibited in Spring Storm 2016 on Friday, May 27, 2016, from 5:00–8:00 p.m. over two floors in Lawrence Hall, 1190 Franklin Boulevard, on the UO campus.*

# DEPARTMENT OF ART FACULTY MEMBERS

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Mike Bray  
Rebecca Childers  
Isami Ching  
Colleen Choquette-Raphael  
Jovencio de la Paz  
Tannaz Farsi  
Brian Gillis  
Ron Graff  
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Craig Hickman  
Colin Ives  
Ron Jude  
Courtney Kemp  
Anya Kivarkis  
Alex Krajkowski  
Jenny Lin  
Sylvan Lionni  
Charlene Liu  
Euan Macdonald  
Ian McDonald

Christopher Michlig  
Sarah Mikenis  
(GTF mentoring)  
Donald Morgan  
John Park  
Barbara Pickett  
Dan Powell  
Jan Reaves  
Jack Ryan  
Michael Salter  
James Schauer

Rick Silva  
Jessica Swanson  
Ying Tan  
Jessie Vala  
Laura Vandenburg  
Kate Wagle  
Terri Warpinski  
Ty Warren  
Amanda Wojick

## CREDITS

Special thanks to the *Spring Storm 2016* jury:

Carla Bengtson  
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Summer Gray  
Krista Heinitz  
Daniel P. Lopez  
Christopher Michlig  
Sarah Mikenis  
Stephen Nachtigall  
Daniel Rosenberg  
Chris White  
Rachel Widomski

Student designer: *Spring Storm 2016* logo design, Anthony Hou,  
BFA '16 (digital arts)

Public Programming Director: Wendy Heldmann

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Jalan Ember  
Amy Ernst  
Susannah Feiler  
Henry Feldman  
Ali Garrett

Michael Goettsch  
Carly Hagen  
Audrea Haller  
Mitchell Halvorsen  
Emma Haskins  
Synclaire Horlings\*  
Natalie Justema  
Elora Kelsh\*  
Megan Kennedy  
Brittany King  
Nicole Kramer  
Ruby Lambie  
Andrea Landis

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Marcella Schaufler\*  
Arnold Sharp  
Delta Starchild  
Heather Ulibarri-Devaul  
Justine Vanderpool  
Halla Walton  
Jingjie Wang  
Alycia White  
Tyler Wienckowski  
Samantha Winfrey  
Jeyraan Treati Yazdani

\* Indicates *Spring Storm 2016* jury award selection

\*\* Indicates A&AA Dean's Award



# ANNIE ARCURI ⚡ PRODUCT DESIGN

*The Invisibility of  
Containment*  
2016  
copper, sterling  
silver  
12 x 12 x 3.5 inches



My vessels, through the use of deconstruction, examine ideas about containment. By confining the vessels to a certain area on top of the stark pedestal, the space around them becomes defined through its absence. The vessels are defined by both their context and their content.

# NATHAN BERGFELT ⚡ DIGITAL ARTS



*Slap(Tag) the Old*  
2016  
digital drawing,  
printable vinyl on  
found paintings  
6 x 11 inches,  
12 x 16 inches,  
10 x 13 inches

The slap-tag or sticker, an interestingly modern approach to urban art, inspired me to pursue creating my own. Used in a previous student collaborative show under the title *NTRP*, these slap-tags were created to evoke the aesthetics of mass-produced objects and directly reference the USPS Label 228 most commonly used in the streets. The design plays off '90s themes from pop culture, as well as the almost juvenile “Mac heads,” to further push the youthful, ne'er-do-well vibe that surrounds this form of street-art culture as I applied them to these stereotypically classic recycled paintings.

# GWYNETH BLACK ⚡ DIGITAL ARTS

*Old Gods*

2016

Photoshop painting

24 x 36 inches

*Old Gods* is a recreation of a pair of paintings I did about three years ago for a digital imaging class. When I expressed concerns to my professor that it would be too much, he encouraged me to push it further. The advice to push things further has been a constant throughout my time at the UO. The title comes from the first comment he made when he saw the paintings, that it made him think of a time when gods were more primal. More brutal.



# JUSTIN BOGGS ⚡ ART



*Untitled*  
2016  
intaglio prints on  
stained wood  
1 x 2 feet

For the past six months I have been investigating the possibilities of creating abstracted interior spaces via painting and printmaking. Referencing architectural blueprints for developing a formulaic approach that produces transparent-based compositions, the goal is for the work to expand one's previous visual interpretation of the interior spaces that we frequent on a daily basis.



# PHEONIX BOOTH ⚡ ART

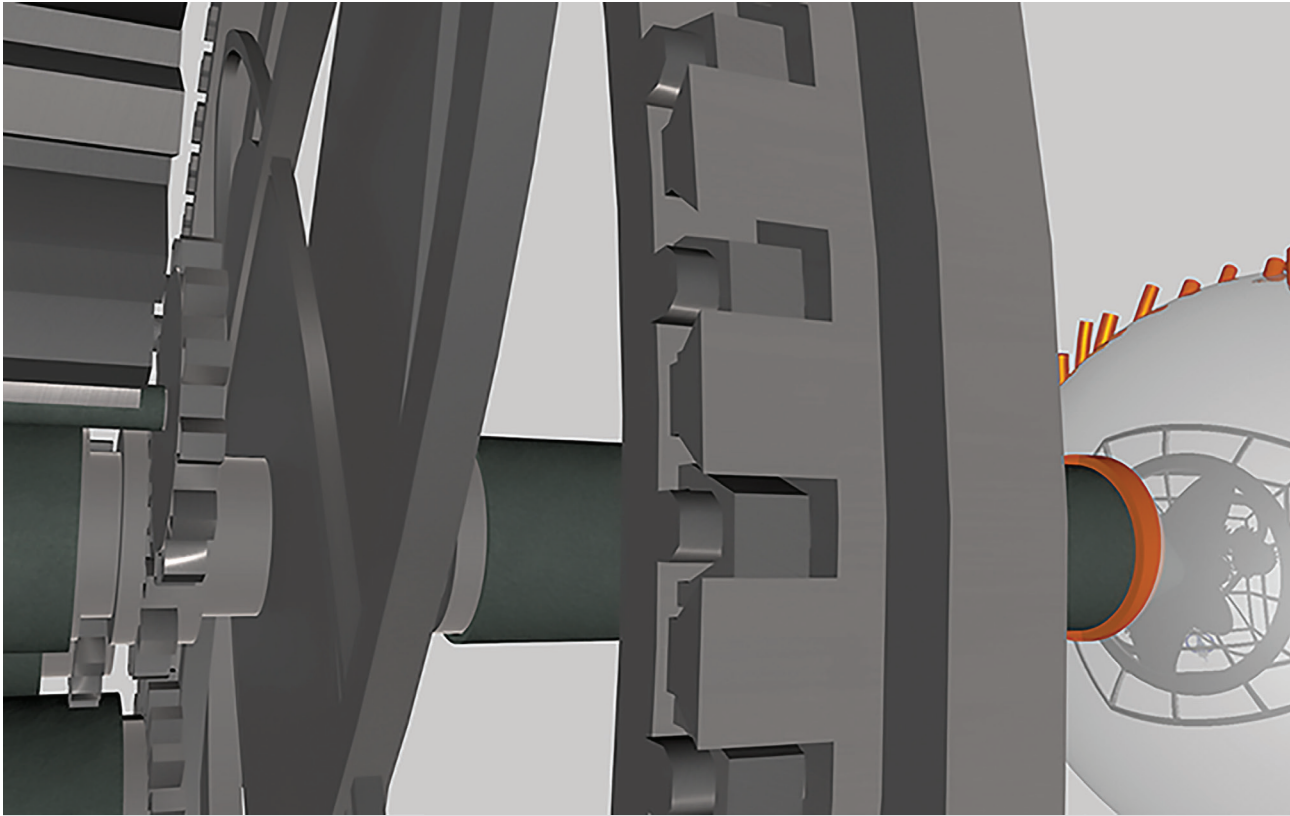
*Fred*  
2016  
cast bronze,  
copper sheet,  
powder coating  
3 x 5 x 4 inches



My metalwork blurs the line between jewelry and object; it exists in the liminal space, neither here nor there, refusing to be categorized. During my process, the nonlinear nature of time is evident and my mind and body operate in a place of hyperfocus, where the cares of the everyday dissolve into sensation, and that sensation is channeled into process.



# NIGEL BRITTON ⚡ DIGITAL ARTS



*Antikythera  
Mechanism*  
2016  
digital animation  
1920 x 1200 pixels

In this animation I demonstrate through an abstract mechanism, the creation of a star, where life begins and ends in the larger picture of things.

# DANIELA CARDENAS-RIUMALLO ⚡ ART

*Dive Part 3*  
2016  
acrylic,  
masking tape,  
gesso on  
watercolor paper



This painting comes from the series *Dive*—juxtaposing two realms of reality, the past and the present. The past is represented in the objects in the background, and the present is a reaction to the human aspect.

# REBECCA ELROY ⚡ ART



*Abuse of Perception  
Comes as No  
Surprise*  
2016  
intaglio, watercolor,  
goldleaf foil,  
newsprint  
variable dimensions

Being a woman in the 21st century is a complicated affair. In a postfeminist world how can we remain liberated sexually without becoming a product? Without becoming a victim? With the media a significant instrument in how we view others, and ourselves the veil of perception is often used as a control tool. Is the media so powerful that it blinds our perception of ourselves? Can we still be liberated if we're objectified? This work is a study of the blurred lines between liberation, objectification, and victimization.

# JALAN EMBER ⚡ DIGITAL ARTS

*Paper Head*  
2016  
paper sculpture  
2 x 2 x 3 feet



Three-D models of the human body can be distorted dramatically and easily. Often, these distortions are expressive of specific, powerful emotions that can't be easily put into words, but are understood nonetheless. This giant paper head aims to take the expressive qualities of digital distortion and make them tangible and wearable.

# AMY ERNST ⚡ ART



*Remnants*  
(silver lace  
headpiece)  
2016  
fabricated,  
hammered sterling  
silver sheet and  
wire, soldered  
links, combined  
and woven sterling  
silver chain  
6 x 6 inches

With a passion for design and silverwork, I create pieces of wearable art, paying close attention to the relation to the natural flow of the body and how the two relate. Through fabrication, casting, and weaving chain, I feed my passion for creating modern pieces reminiscent of delicate fabric.

# SUSANNAH FEILER ⚡ ART

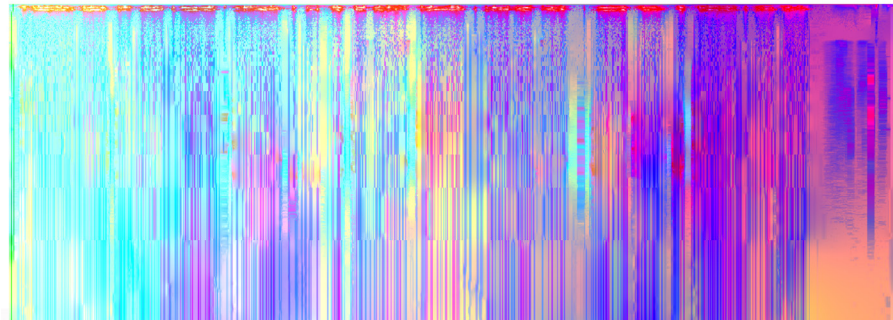
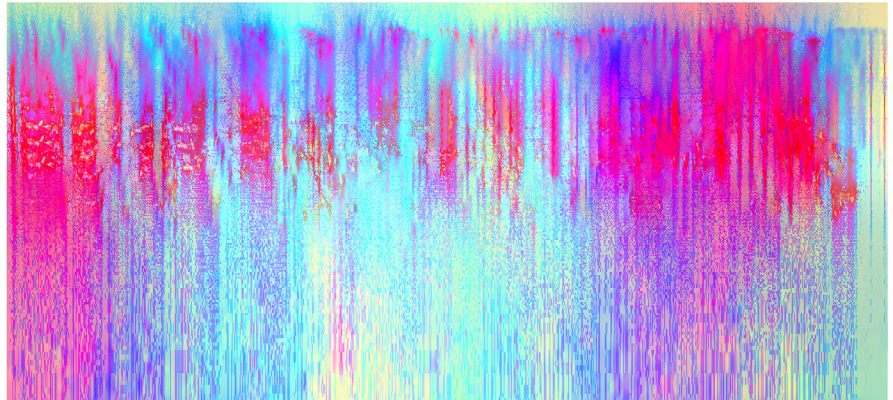
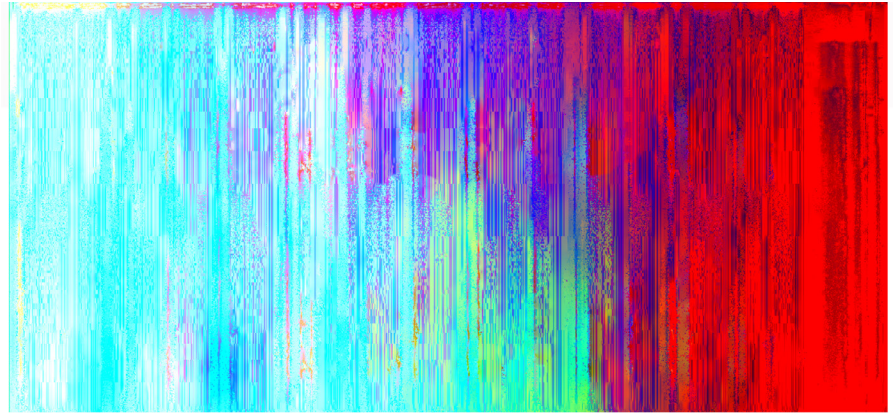
*voicemail09/07/14*

2016

digital art

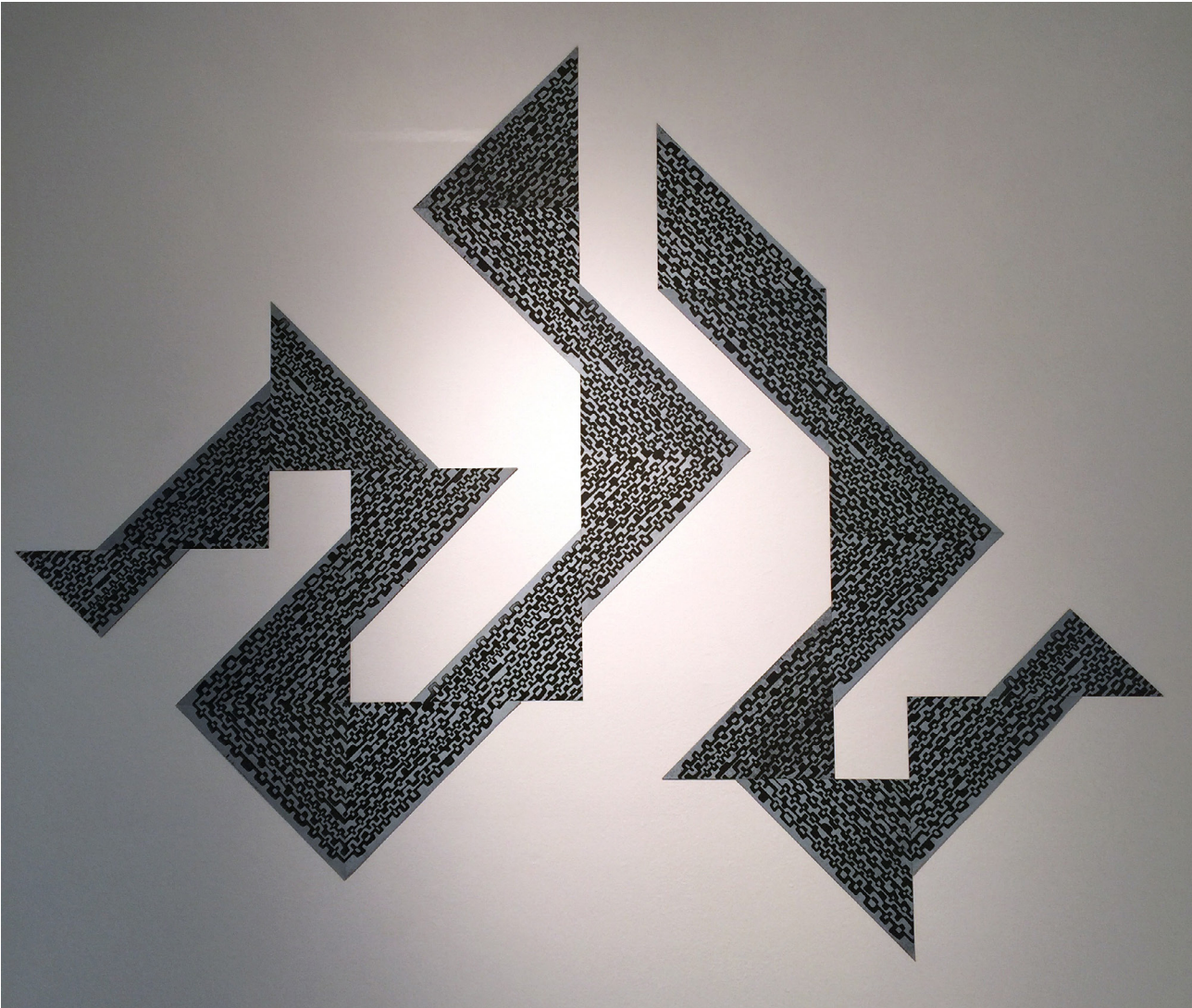
18 x 40 inches

I've always been fascinated with the visualization of sound. Synesthesia runs in my family. For this piece, I was curious to see what the computer interprets sound to be. I took something deeply personal and meaningful—a sentimental voicemail from my grandfather—and put it into Audacity. I deconstructed it into its most basic forms: frequency, pitch, silence and noise, and saved the correlating spectrograms. I layered them in various orders in Adobe Photoshop and pressed "Auto-Blend." The outcome and colors formed here is exactly what the software produced, I didn't edit anything. Using the computer as the mechanical process, I surrendered my hand in the final outcome. By turning something with auditory value into a concrete visual image, its original meaning has now transcended from sound to digital, and now resides on paper as an objective piece of art.



# HENRY FELDMAN ⚡ ART

*Uncomfort*  
2016  
woodblock



# ALI GARRETT ⚡ DIGITAL ARTS

*Occhiolism*  
2016  
digital print  
20 x 20 inches  
screen prints  
11 x 14 inches each



*Occhiolism*: *n.* the awareness of the smallness of your perspective.  
Inspired by social anxiety, this self-portrait represents the overwhelming feelings of existential confusion.



# MICHAEL GOETTSCH ⚡ ART



*Cosmic Key*

2016

sterling silver, meteorite

3.25 x 1.25 x .25 inches

In this work, I aim to make “artifacts of time” . . . objects and relics of an advanced, forgotten past, and an as-yet-unrealized future that are a means to open doors to the unseen world around us. By implementing objects like meteorites from outer space and ideas from inner space, I endeavor to imbue one with the other.

# CARLY HAGEN ⚡ DIGITAL ARTS

*Fugue*  
2016  
multimedia  
1 x 4 x 3 feet



Fugue is an exploration of how objects can be given the illusion of life. The goal was to take a highly inorganic form, a white cube, and use simple mechanisms and programming to make it feel organic. Each cube is shifting through a pattern of colors at different speeds, creating occasional moments of synchronization. The cubes are constructed out of medium-density fiberboard and fabric, with a motor and LEDs controlled via Arduino.

# AUDREA HALLER ⚡ ART



*Offered and Taken*  
2016  
bronze and chain  
2.75 x 3.625 x 1.25  
inches (Offered)  
and 3.5 inches x  
2.875 inches x  
1.25 inches (Taken)

My work is mainly concerned with the hand and its relationship to the gesture. I try to articulate the invisible space present in the gestures we make with our hands by casting the negative space of a gesture in wax and then translating it into bronze. The resulting object has the texture and imprint of the palm embedded in the metal. The imprint of the hand reveals how the gesture was formed and suggests how the objects could be held or interacted with.

# MITCHELL HALVORSEN ⚡ ART

*Samurai*  
2016  
intaglio  
(sugar lift etching  
printed on silk  
gampi tissue)  
variable dimensions



The narrative of the samurai in Japanese culture inspires my work. The samurai, members of the ruling military class, once played a dominant role in Japanese culture. I begin by drawing my image, then transferring my image to copperplate etching, and finally, printing multiples on gampi paper. The translucency of the paper and repetition of the imagery emphasizes the mythic and historical lore of the warrior.

# EMMA HASKINS ⚡ ART



*Why Can't We Just  
Touch Stuff*  
2016  
plaster, foam,  
cellophane, curry  
powder, underwear,  
bed sheet  
variable dimensions

The world is one complicated place. My work explores the complexities of intimacy and how it plays into social constructs. Most recently, I have been attempting to encapsulate the way certain individuals have impacted my life, and also their subsequent absence. My work is process-based and I use materials and forms for their contrasting qualities such as very hard and very soft, organic and geometric. Through color, form, and material I am conversing with postminimalist works in their value of labor, process, and forms that can exhibit an emotional or surreal abstract.

# SYNCLAIRE HORLINGS ⚡ ART

*Late Bloomer*  
2016  
oil on canvas  
48 x 48 inches

Exploring ideas of whimsy and the object hood of shape. Attempting to capture the qualities of everyday objects. An expansion of my process that investigates paint and its physical properties in space and time. Incorporating different techniques such as pouring paint and using a squeegee for under paint and being uninhibited in decision-making to create a chaotic and activated surface.



# NATALIE JUSTEMA ⚡ ART



*Disseminate*

2016

porcelain, plywood, metal, thread

4 feet x 40 inches x 8 feet

I ask You

To question the Now.

—that suspended moment

you can

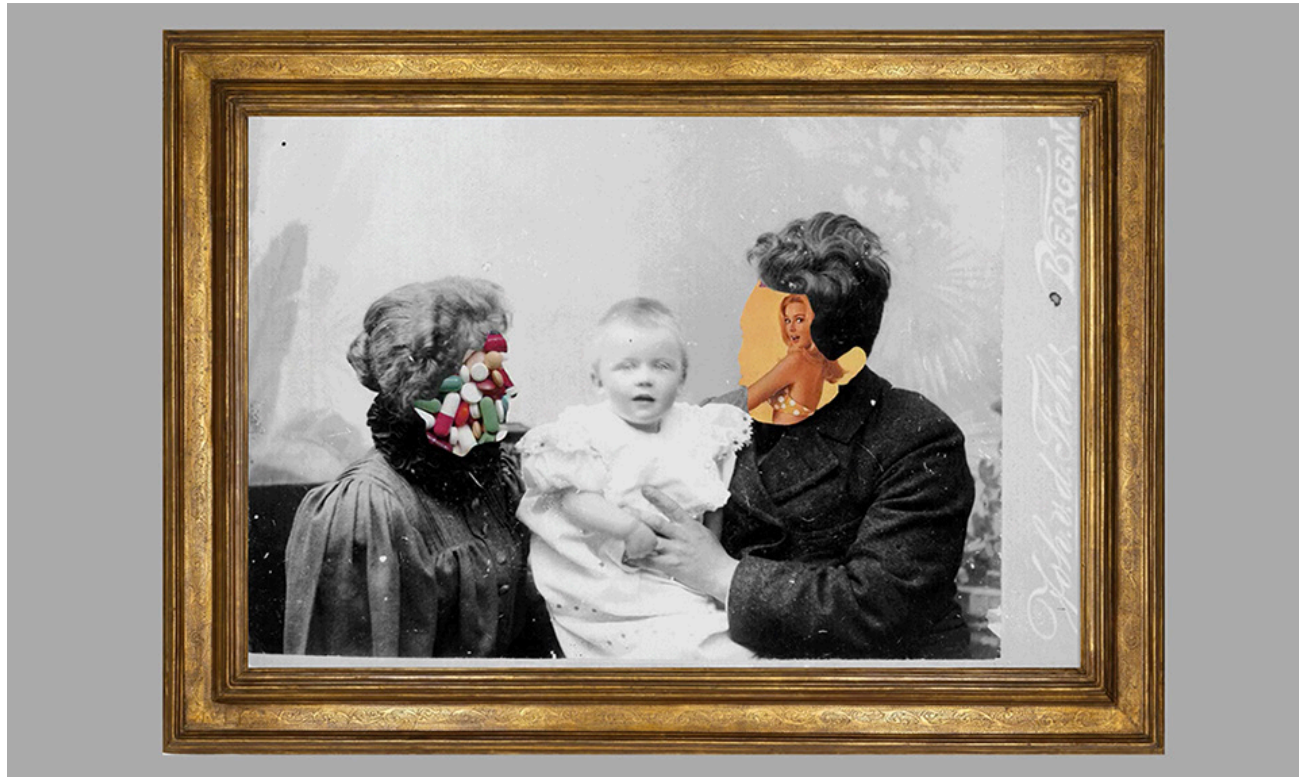
never

quite

hold—

# ELORA KELSH ⚡ DIGITAL ARTS

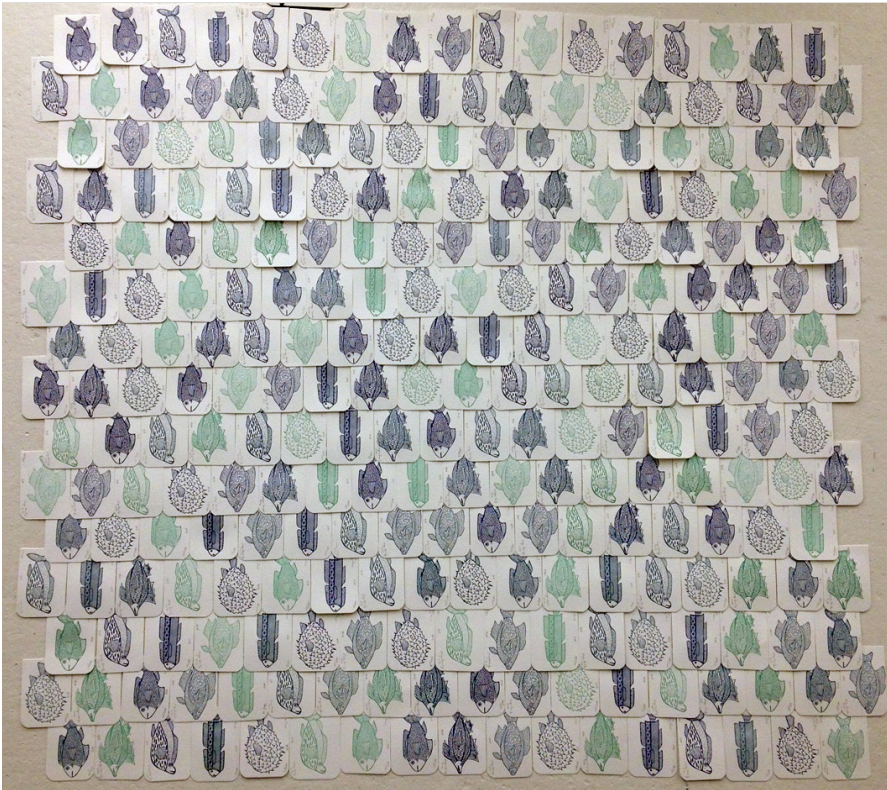
*Portraits*  
2016  
animated gifs  
variable dimensions



I wanted to challenge the way in which we see portraits. The identity of each subject is stripped away and replaced with content that could be associated with them based on their surroundings (i.e., people as organic matter, stereotypical addictions based on gender, and so on). I am fascinated with collage and with the aesthetic of a moving photo, because it is neither a still image nor a video. It results in putting the viewer into a sort of trance, waiting for something to change even if they're perfectly aware that it's just going to keep repeating itself.



# MEGAN KENNEDY ⚡ ART



*Fish*

2016

letterpress

variable dimensions

Please take a print; these prints were made to be taken to force the viewer to act as a part of a fisher, taking from a smaller and smaller pool of fish.

# BRITTANY KING ⚡ ART

*Broken Memories*

2016

ethyl alcohol digital  
transfers

10 x 8 inches



We slowly break our memories into fragments of what was once whole. These images express the memory of someone slowly being forgotten and who will never be whole again. These are taken from personal experiences and memories of loved ones.

# NICOLE KRAMER ⚡ ART



*Monstrous Red*  
2016  
embroidery on  
hand-woven  
wool and cotton  
dimensions variable

With this piece, I meld my interest in morbid creatures with feminism. In an effort to control them, women have been portrayed as monsters in mythology, religion, and superstition throughout history. Sirens, succubi, vampires, witches, Eve, and Pandora are examples of women whose bodies, sexuality, power, and/or independence have been perceived as posing threats to humanity. This continues today, with women often being regarded as monsters for the choices they make about their own bodies and lives. My use of weaving, dyeing, and embroidery relates these ideas to the history of fibers practices as “women’s work.”

# RUBY LAMBIE ⚡ DIGITAL ARTS

*Borrowed Time (9:37)*

2016

projection

performance



*Borrowed Time (9:37)* is a looping performance piece that uses tension and the idea of attaining time to evoke feelings of anxiety, doubt, and subsequent relief. Blurring the lines between past and present, physical and digital, screen and scene, this piece draws inspiration from video and performance artist Bas Jan Ader, composer John Cage, and sculptor Félix González-Torres. *Borrowed Time (9:37)* is an exercise in futility for those foolish enough to ask Sisyphus if he has the time. "It's 9:37."

# ANDREA LANDIS ⚡ DIGITAL ARTS



*Europe Travel series*  
and *Flower series*  
2016  
oil on canvas,  
two 11 x 14 inches,  
two 9 x 12 inches,  
and one 6 x 12  
inches

The *Europe Travel* series was inspired by a trip I took in December 2015. The three paintings represent Amsterdam, the Schönbrunn Palace in Vienna, Austria, and Heidelberg, Germany. *The Flower* series was inspired by my love of painting nature and landscapes. For these two paintings, I chose to focus on color and shading.

# JORDAN LEVIS ⚡ ART

*Spill*

2016

recycled plastic bottles, rope, metal piping,  
metal bucket, roofing tar

21 x 4 feet

For this piece, I was thinking about oil consumption and the reliance that is placed on petroleum-based products to please the mass consumerism of cheap replaceable items for corporate profit. This is seen with the plastic bottle as its way to appeal to the fast pace of life, always looking for the easy and convenient through these oil-based products. The reintroduction of these products back into the environment is another problem that comes from the mass amounts of trash dumped and left to float down the sewer and into the waterways.



# LUCY LYON ⚡ ART



*Tableware with Indian Herbs and Spices*

2016

ceramic porcelain

dimensions variable

Traditional Indian cuisine is known for its large assortment of dishes and fabulous use of herbs and spices. Tableware can enhance your eating experience and provide you with its own version of “mental seasoning.” I based the forms off of copper and stainless steel Indian dinnerware and used the essential spices and herbs that give Indian food its unique flavors and aromas.

# LIN MA ⚡ DIGITAL ARTS

*Native*

2016

laser cutting on natural wood plate

20 x 90 inches

Viewing natural history museums and the Umpqua National Forest in the state of Oregon inspired this installation. As an individual from outside of America, the state of Oregon owns stunning views and has reached a perfect balance between nature and artificial constructions. The lineal shapes in this installation are designed to bring the audience closer to the bond of themselves and natural animals, and it represents the modern cultural influence to the wild animal.





# HOLLY MADRID ⚡ ART



*Phil*  
2016  
sculpture  
17 x 31 feet

My uncle passed away last year after a brief but painful battle with pulmonary fibrosis. Twice a year my family and I visit my grandma in the middle of nowhere, Colorado. Uncle Phil lived next door and we always spent plenty of time with him. He only let us go inside his house once through these yearly visits, but his waterbed remained a vivid memory that I always associated with him. The 58 ice pillows represent his 58 years of life. The ephemeral quality of these pillows—their slow, steady, eventual thawing and evaporation—symbolize his withering, decline, and eventual death. This work is in memory of his life.

# KAMERON D. MCBRIDE ⚡ ART

*Coping*

2016

porcelain, wax,  
rose petals, Advil,  
whiskey, cigarette  
butts, and condoms  
13 wall-mounted  
5 x 8 inches each



[Feeling Incomplete]

Unless there is someone to share yourself with.

[Feeling Empty]

Until utilizing garbage to fill that void.

# OLIVIA MINSHALL ⚡ ART



*Welcome Home*

2016

mixed media

variable dimensions

This series of works is a rendition of a common den space commonly known as a “living room.” The found photographic imagery and seemingly odd implementation of text is intended to comment on the complete indifference and apathy one might encounter while having to listen to the spell behind another’s carefully displayed living room content.

# MARISSA MONTALVO ⚡ ART

*Couple*

2016

charcoal, graphite ink,  
watercolor on paper

I am interested in narrative and how color application and line quality can be used to convey emotion in drawings and paintings. I drew three different variations on the same scene to explore the different ways in which I could show the female character's anxiety and isolation in the setting.



# KIM NOVAK-JOHNSON ⚡ DIGITAL ARTS



*Grazing Horse*  
2016  
wood and found  
materials sculpture  
7 x 3 x 5.5 feet

I trained horses for 30 years. Here, I have produced a herd of three life-size horses, each in different states of being. I used wood and found materials to explore the form of the horse, to describe their connection to nature, and to depict their historical use as labor animals. As large animals, they are strong, but vulnerable to abuse. However, they are also well-loved as pets. *Grazing Horse* is a well-loved, shining, healthy horse. It is strong and yet shows the frailty of being a 1,000-pound animal that can gallop on legs the size of human ankles.

# JANELL OHM ⚡ DIGITAL ARTS

*Float*  
2016  
digital drawing,  
series of 4  
20 x 28 inches each



I began this drawing with the intention of representing my fear of water and my inability to swim. The reclined position of the body, the wavy line character, the blue undertones, and the lack of compositional stability all represent the vulnerability of floating in water. However, as these drawings progressed, the piece started to convey death. The figure is exposed and raw, in the way that identity is suddenly drained from a body and it becomes anonymous. This piece has inspired me to further explore how nude forms can stir strong and differing connotations.

# TIFFANY OTTEM ⚡ ART



*Waves*  
2016  
photograph  
14 x 21 inches

*Light beam*  
2015  
photograph  
14 x 21 inches

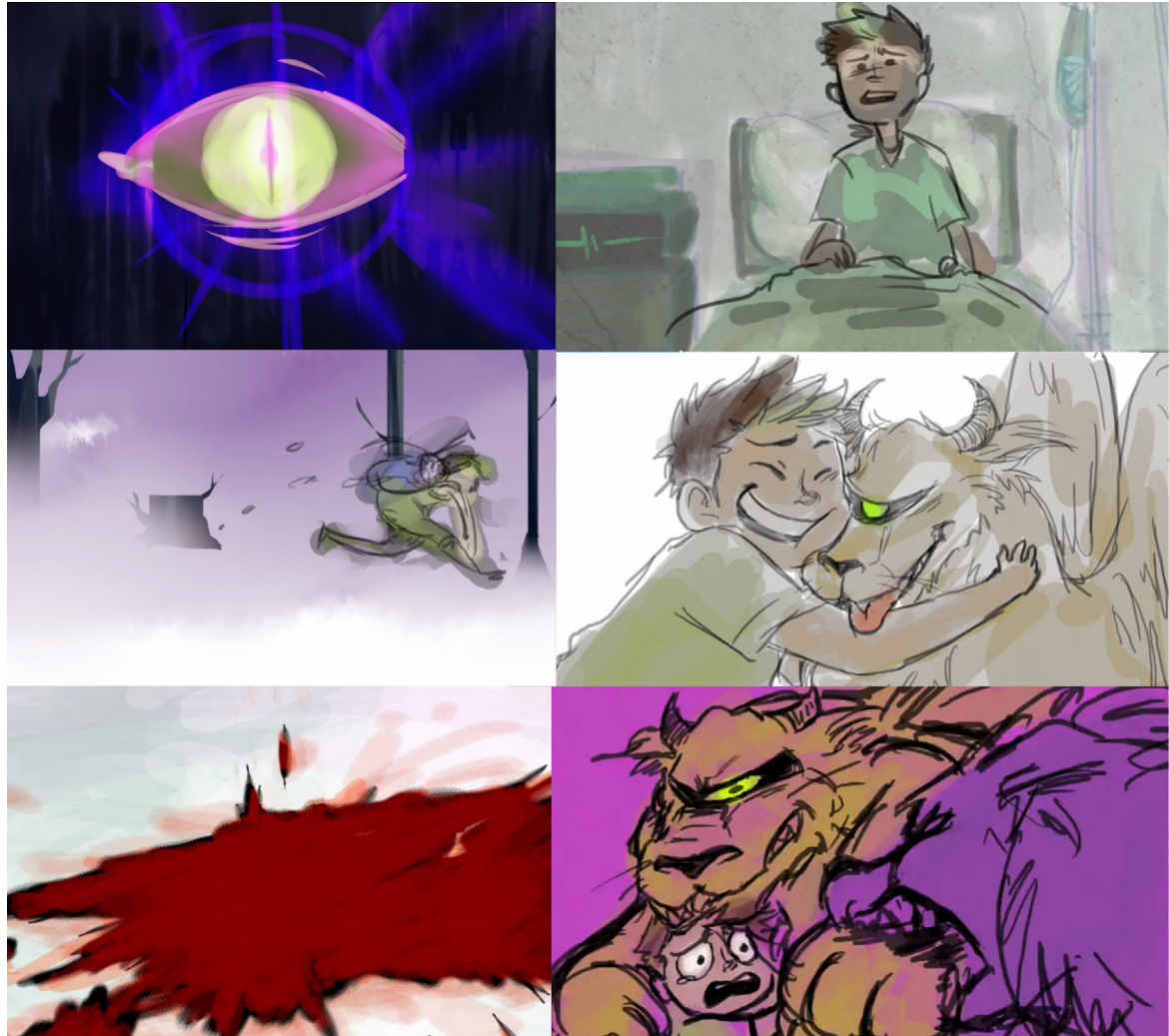
Photography has always been about changing the view of things we see. When shooting both these subjects, I wanted to take everyday things and change the way we look at them, to create something that makes us question what it is, to make everyday things somehow more interesting than what they really are. Whenever I make photographs, I try to obscure and make people question what they're actually looking at.

# MINNA PANG ⚡ DIGITAL ARTS

*To Be Free . . .*

2016

TVPaint, After Effects,  
Premiere, Paint Tool Sai, and  
Audacity



Animation is the perfect tool to build a time and space to tell a story without the limitations of physical reality. This nonlinear narrative leaves the implications of moments, memories, and physical and mental passing of time in the control of the viewer.



# CODY PARKS ⚡ ART



Cow  
2016  
acrylic on canvas  
12 x 8 feet

I prefer to work large-scale to, I hope, envelop the viewers in the piece. With my painting, I try to break out of the two-dimensional way of painting and bring the art piece out into the space of the room it resided in and give the viewer something they can physically explore. I also enjoy the idea of it being modular—that is, that each time it is shown, it won't be the same painting it was the previous time.

# AHMAD RASHADA ⚡ DIGITAL ARTS

*Untitled*  
2016  
digital prints



Fashion and patterns have been a great inspiration in my creative processes in art. Through these things, it has allowed me to freely express a prolific amount of designs that reflect style and character. In fashion, an endless amount of possibilities exist for artists and that's what's most exhilarating to me. I used Adobe Illustrator in this piece so that I could display the vibrant colors and patterns that are shown. Kanye West and Yohji Yamamoto have been a huge influence on my recent fashion ventures and I plan to pursue these creative ideas in the high fashion industry.

# ALEXIS SANCHEZ ⚡ DIGITAL ARTS



*Star Maps*  
2016  
Photoshop  
illustration backlit  
with LEDs  
36 x 21 inches

Since I was little, I have been infatuated with the stars and their stories. Growing up, I would look up at the night sky and see all manner of heroes and creatures dancing about the heavens. I've always found it incredibly interesting how we, over time, illustrate the things we describe in the constellations, and so I wanted to create worlds that existed along within these illustrations. These maps were created to capture a modern approach to old stories as well as open the imagination to possible destinations of the future.

# RANDY SCARBOROUGH ⚡ DIGITAL ARTS

*Road to Victory*

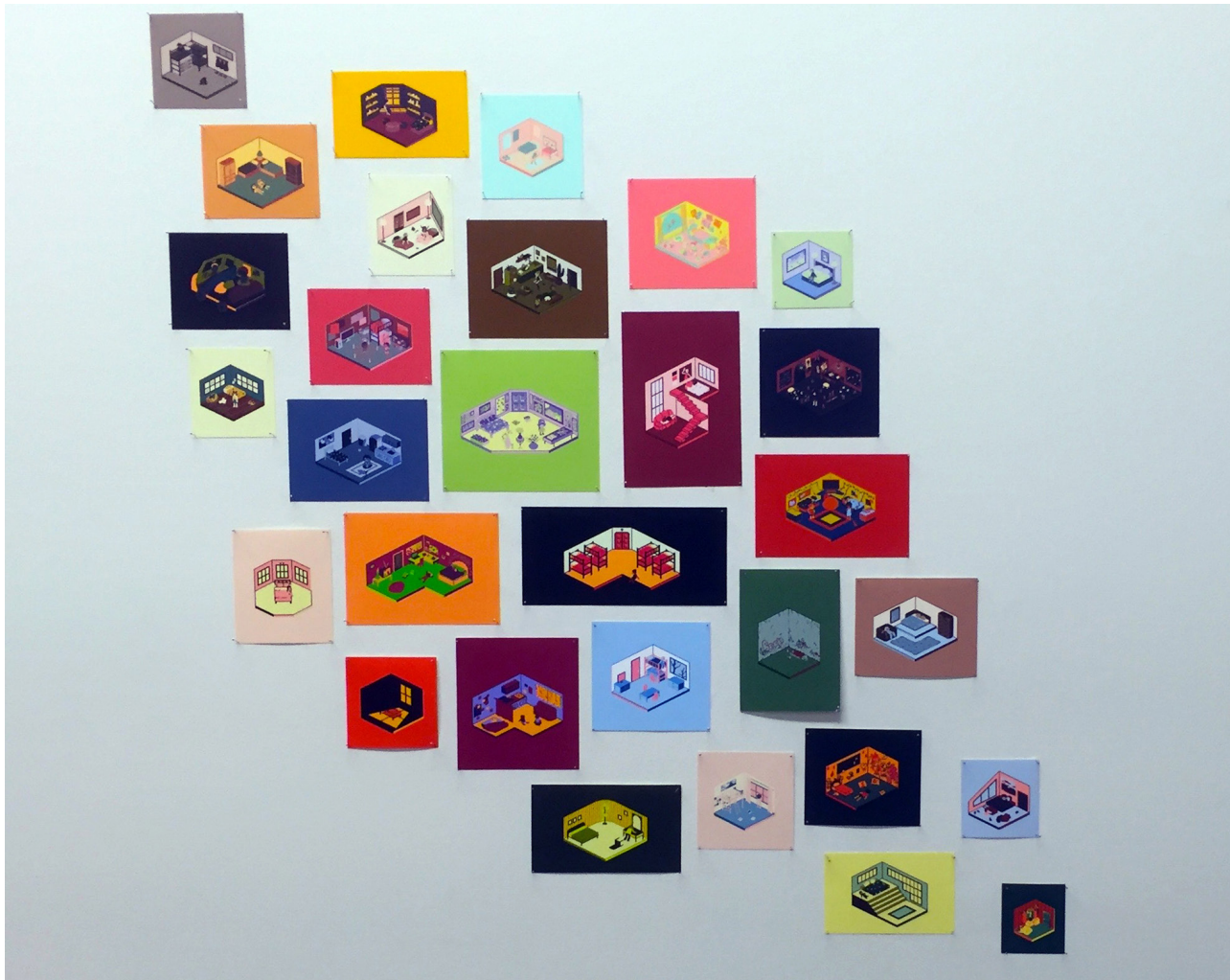
2016

digital print

For some, seven years can bring a child, a master's degree, a first home, or many fond memories. Seven years can also bring freedom to soar above the ground, leaving known roads and structures as mere images ingrained deep within the mind, left only to reflect upon as the wind of the future calls while pulling us into a new reality.



# MARCELLA SCHAUFLER ⚡ DIGITAL ARTS



*Bedroom*  
2016  
digital prints  
2 x 2 inches each

Through this project, I wanted to depict the different spaces people live in, and what that might tell the viewer about the person or people living there. Each picture depicts a fictional “bedroom,” in which a character or two are interacting with the space. My second objective was the use of color, and how that changes the mood of a space. Every room was created using a unique color palette, which were all limited to three to six colors.

# ARNOLD SHARP ⚡ ART

*Untitled*  
2016  
color intaglio on  
paper  
3 x 6 inches each



Incredible things happen when given the right tools.

# DELTA STARCHILD ⚡ ART



*The Natural Man*  
2016  
dark room  
photography  
44.5 x 42.5 inches

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.

# HEATHER ULIBARRI-DEVAUL ⚡ ART

*Untitled*

mixed media

dimensions variable

Mirrors have long played a part in myths and stories. While they reflect our own world, they still have a way of making us wonder if there is another beyond the mirror. In this particular looking glass, there are two worlds reflected, both equally beautiful and strange. The mirror shows images captured in our own world that one may consider unusual. A creature surrounded by a magical forest looks back at you through your own reflection, as if you are as fascinating as it is. From the perspective of such a creature, you are.





# JUSTINE VANDERPOOL ⚡ ART



*Stuck*  
2016  
spray paint on  
mounting board

Controversy is a key element to Vanderpool's work. She's always looking to push the boundaries and make her viewers uncomfortable in a way that encourages them to think. Most of Vanderpool's art deals with and accentuates ideas that may be considered criminal or inadvisable. In some cases, the content is provocative; in others, the medium in which the content is portrayed is what is provocative. In Vanderpool's most recent work *Stuck*, the three paintings are created with spray paint, which carries negative connotations, and the subject matter deals with insecurities and the negativity of body image.

# HALLA WALTON ⚡ ART

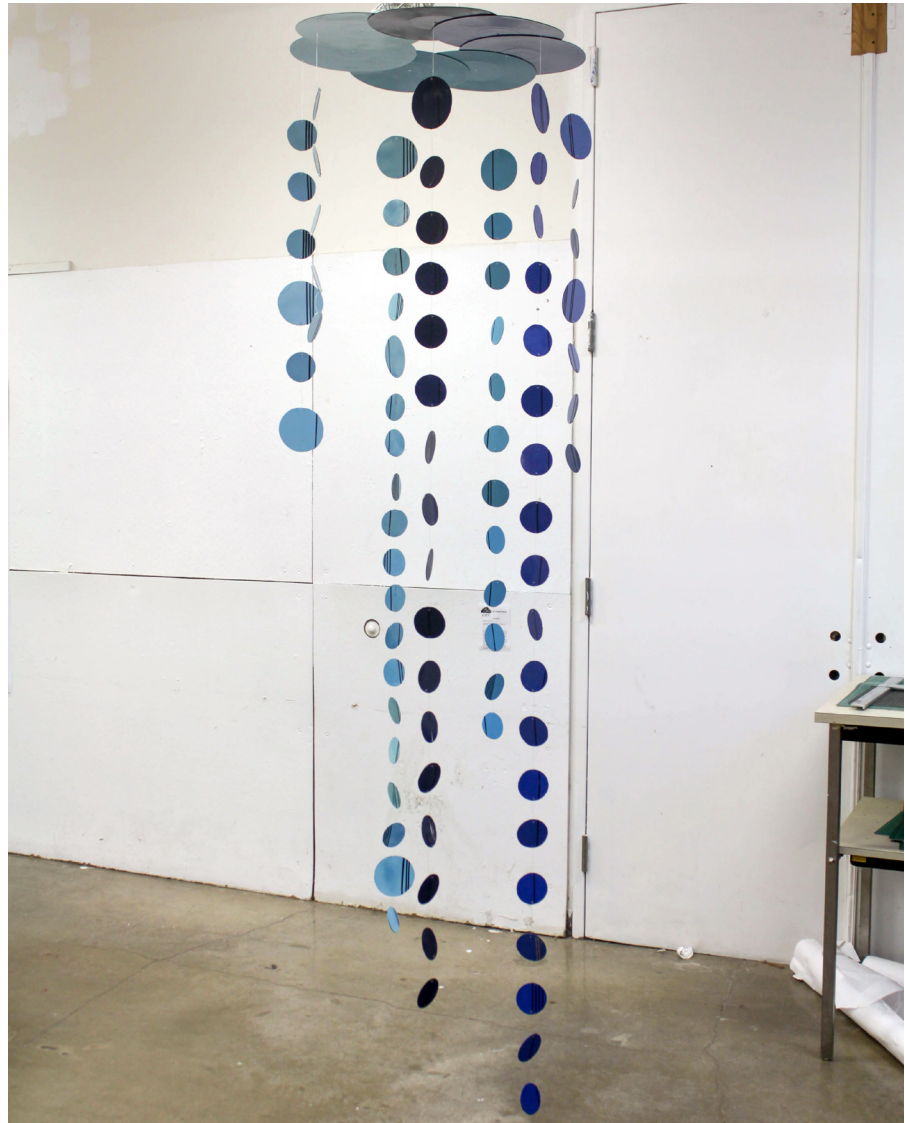
## *Restless Data*

2016

repurposed vinyls, spray paint, fishing line,  
musical component

3 x 7 feet

My original idea was focused on my sleep patterns and data. The breakdown of this piece starts with the colors, each color representing a different amount of hours I slept. The large circles are times awake, the small circles were restless moments, and the lines indicate how long these occurrences happened during the night. The music that accompanies the piece represents the various stages of sleep, gradually slowing down and then getting disrupted and speeding up to represent the restlessness in sleep, and then slowing back down to represent a return to restful sleep including REM (rapid eye movement) and NREM (non-rapid eye movement). Music created by Cameron Whitehead and Max Osborn.



# JINGJIE WANG ⚡ ART



*Untitled*  
2016  
linocut and  
monotype  
107 x 57 inches

This pattern design is composed of the same shape printed in 48 variations. By looking at an individual shape from different angles or all shapes together as a whole pattern, you can imagine human faces, umbrellas, birds, and other objects from daily life. In this piece, I want to express the connection between human beings and nature.

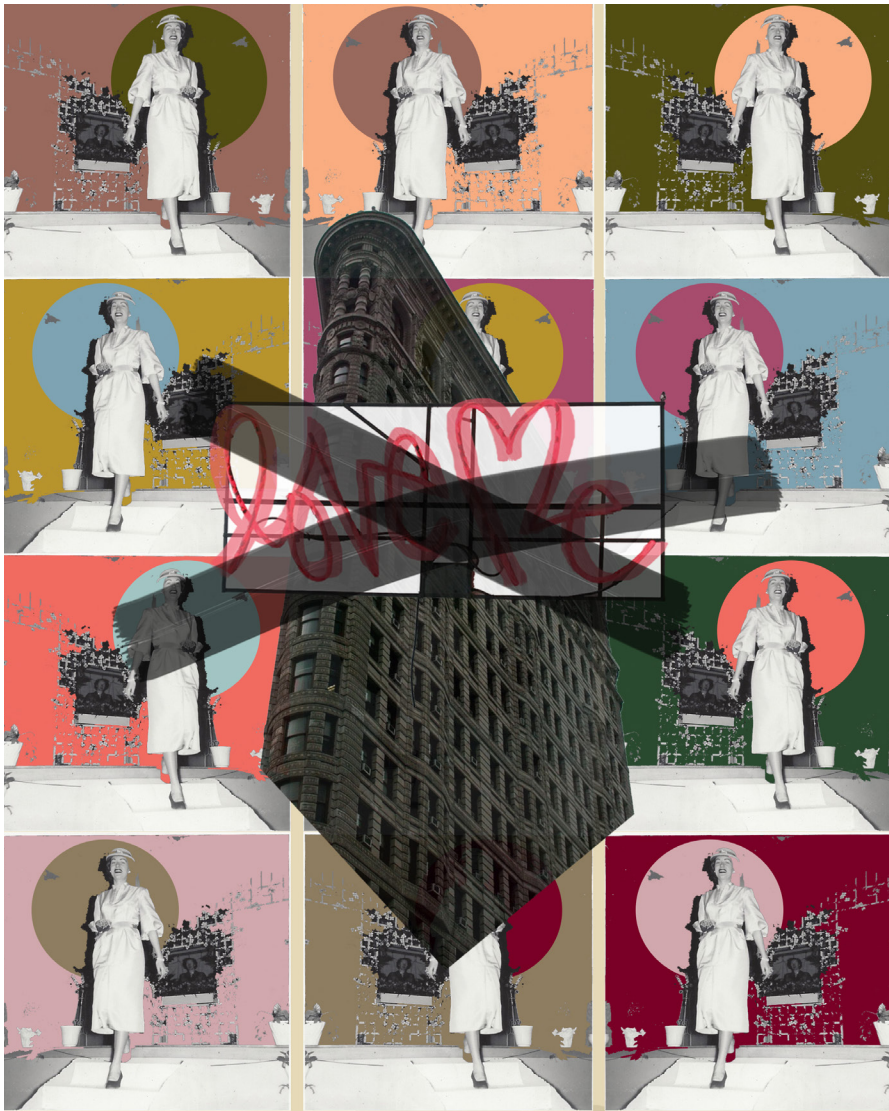
# ALYCIA WHITE ⚡ DIGITAL ARTS

*Untitled*  
2016  
animation, wood,  
fabric  
dimensions variable



For this piece, my goal was to create an animation that could function in both 2-D and 3-D spaces. My inspiration for building the wooden structure comes from the Japanese woodblock prints from the Edo period, specifically the prints in which the grain of the wood can still be seen on the paper.

# TYLER WIENCKOWSKI ⚡ DIGITAL ARTS



*Grandma V*

2016

Photoshop CS6

8 X 10 inches

I am inspired by photographs of my grandma when she was young. This work was created with a “deduction” illustration technique I created in Photoshop. The unique combination of pattern, texture, and color help create an editorial style that could easily be translated into a fashion or lifestyle brand.

# SAMANTHA WINFREY ⚡

## DIGITAL ARTS

*Saudade*  
2016  
digital print  
4x6 inches



Saudade /sou ' dādə/ “A deep emotional state of nostalgic or profound melancholic longing for an absent something or someone that one loves.”

Saudade highlights interpersonal relationships and how memories and feelings that emerge from these relationships fade over time and become skewed. These images, once filled with recognizable faces of beloved family and friends, now become about the colors, figures, spaces, and feelings that these memories have left behind.

# JEYRAAN TREATI YAZDANI ⚡ PRODUCT DESIGN AND ART



*An Investigation of  
Tea Mugs*  
2015  
glazed stoneware  
2.5 x 5.5 inches

Treati Yazdani is a senior at the University of Oregon studying product design and art, with a focus on ceramics. Her *Investigation of Tea Mugs* primarily aims to elevate the experience of drinking bagged tea.

