

The logo for Spring Storm 2020 features a stylized yellow 'S' on the left, composed of two curved segments. To the right of the 'S', the year '2020' is written in a yellow sans-serif font. Below '2020', the words 'PRING' and 'TORM' are stacked vertically in a larger, yellow, all-caps sans-serif font, with the 'S' from the 'S' graphic overlapping the 'P' and 'T' respectively.

2020 PRING TORM

Spring Storm is an annual exhibition celebrating the creative work in art and design by senior students completing degrees in Art, Art & Technology and Product Design. The work and practices of our students exemplify the diversity of 21st century approaches, using traditional and new media to address compelling questions in contemporary culture. This year our senior students completed their studies in the midst of the Covid-19 global pandemic; yet with purpose and resolve, they continued to evolve their creative ideas, make new work, and connect with their community and audience. Spring Storm 2020 is presented as a print catalog and website - a record and celebration of their remarkable creative journeys, ambitions, and readiness to take on new challenges.

*Charlene Liu
Acting Director, School of Art + Design
Associate Professor, Department of Art*

SPRING STORM PARTICIPANTS

Sawyer C. Alcazar-Hagen

Danielle Allsup

Rachelle Beach

Siggi Bengston

Henry Brown

John Cannell

Yilin Chen

Mya Clover

Matty Coppola

Xander Cuizon Tice

Garrett Dare

Eva Emter

Melanie Hamilton

Geordi Helmick

Camille M. Hench

Koa Hencke

Evan Kaufman

Ian Kersey

Brendan Lenz

Kate Liu

Phoebe Mallory

Alisha Martin

Hope A Martines

Kaitlyn McCafferty

Daniel McNamara

Kittara McSwiney

Pressley Myer

Kyle Nelson

Naily Nevarez

Thomas Newlands

Maddy Olson

Madeline Peveto

Jordan Pickrel

Kaity Pratt

Noel Rapley

Hyacinth Schukis

Megan Shull

Samantha Smith

Sydney Stark

Raymon J. Stelma-Terrall

Noel Strohm

Aaron Taylor

Baily Thompson

Athena Trames

Paige Van Doren

Peter Van Liefde

Alex Vode

Billy von Raven

Qi Wang

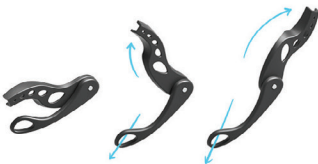
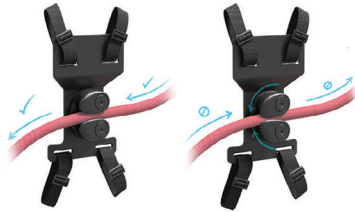
Yujie Wang

Clara Wolff



Sawyer C. Alcazar-Hagen

Product Design - BFA



The PPR Cleat and GLM Adaptive Climbing Apparatuses, 2020

aluminum, nylon webbing,
fasteners, torsion spring,
photopolymer resin and glass
infused nylon
dimensions variable

I was born in Loveland, Colorado and raised in Bend, Oregon. My greatest enjoyments are derived from collaboration and making people smile through the work I create. It has become my mission to create a better future. Working with a trans-humeral amputee, I developed a set of devices making rock climbing belay easier and safer for amputee climbers. The PPR allows for single-handed belay with constant contact with the dead rope, while never having to step on the rope. The GLM allows the belayer to keep his hand below the device giving him better speed control while lowering his partner.

@sawyerlcazarhagen

Danielle Allsup

Art & Technology - BA

*Day to Day in
Quarantine, 2020*
digital animation
dimensions variable



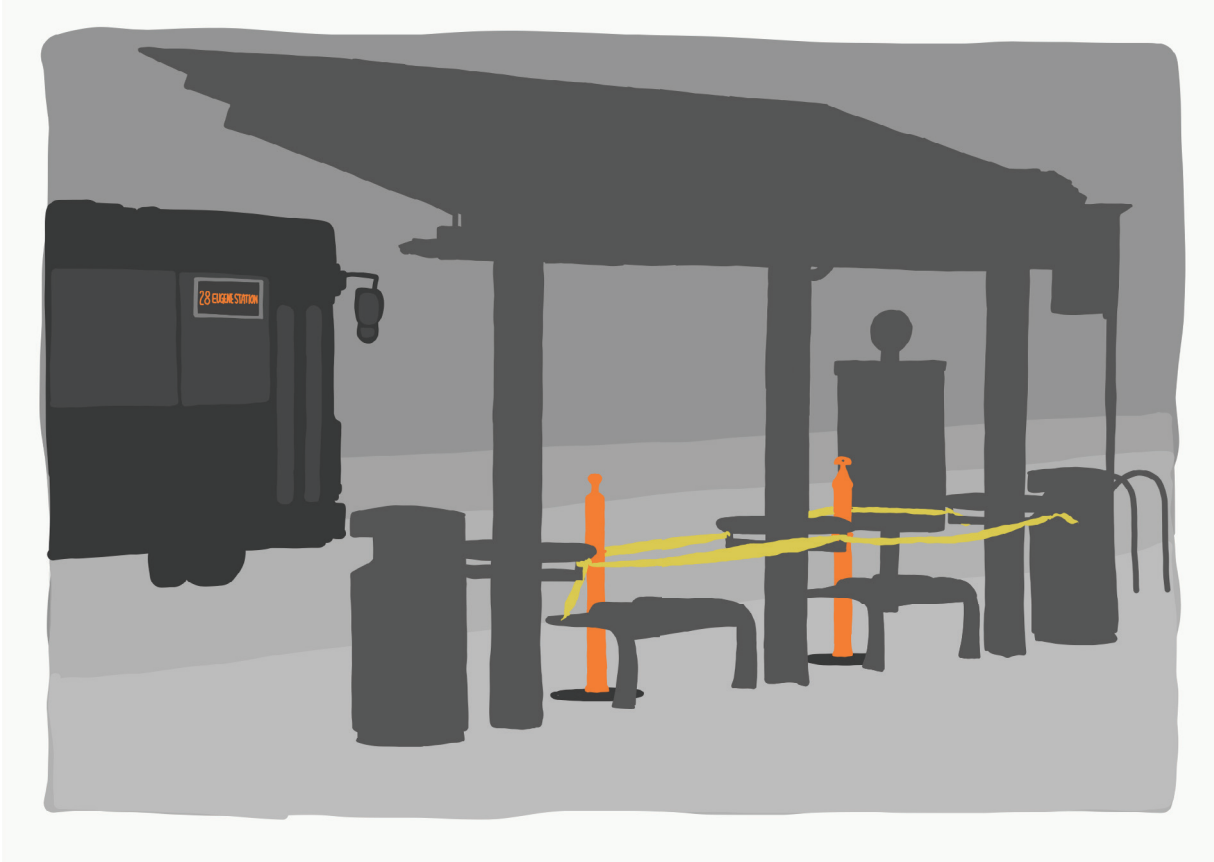
A “Day to Day in Quarantine” recounts instances from my daily routine that I once considered dull and forgettable, but now cherish for their reliability. I have embellished with magical realism to find some humor in the mundane. A task as small as frying eggs is now a pool outing; eggs swim through bacon grease wearing flippers and floaties. I employed a limited palette for both color and sound to match my feeling of melancholy backlit by the looming uncertainty of the future.





Rachelle Beach

Art - BA



*Campus stop during
COVID-19, 2020
digital
dimensions variable*

Siggi Bengston

Art - BFA

Oregon Ash, 2018
photograph
16 x 24 inches

Have you ever been called a pansy?
Do bears only live in the wilderness? Why are all the queers living in the forest? Discomfort manifests in many different ways; through the body, through disrupted ecologies, through dissonance, through dysphoria. In my work, I look to the environment to provide visual metaphors of discomfort to recontextualize instances of environmental degradation into gender or queer dysphoria. I prefer to work with color analog photography, gravitating towards 35 and 120mm. Language informs the subject matter I chose to photograph and discover intersections between queer and ecological jargon often acts as a catalyst.
siggibengston.com, [@siggib.art](https://www.instagram.com/siggib.art)





Henry Brown

Art & Technology - BFA



No Green Leaves There,
2020
digital animation
3840 x 2160 pixels

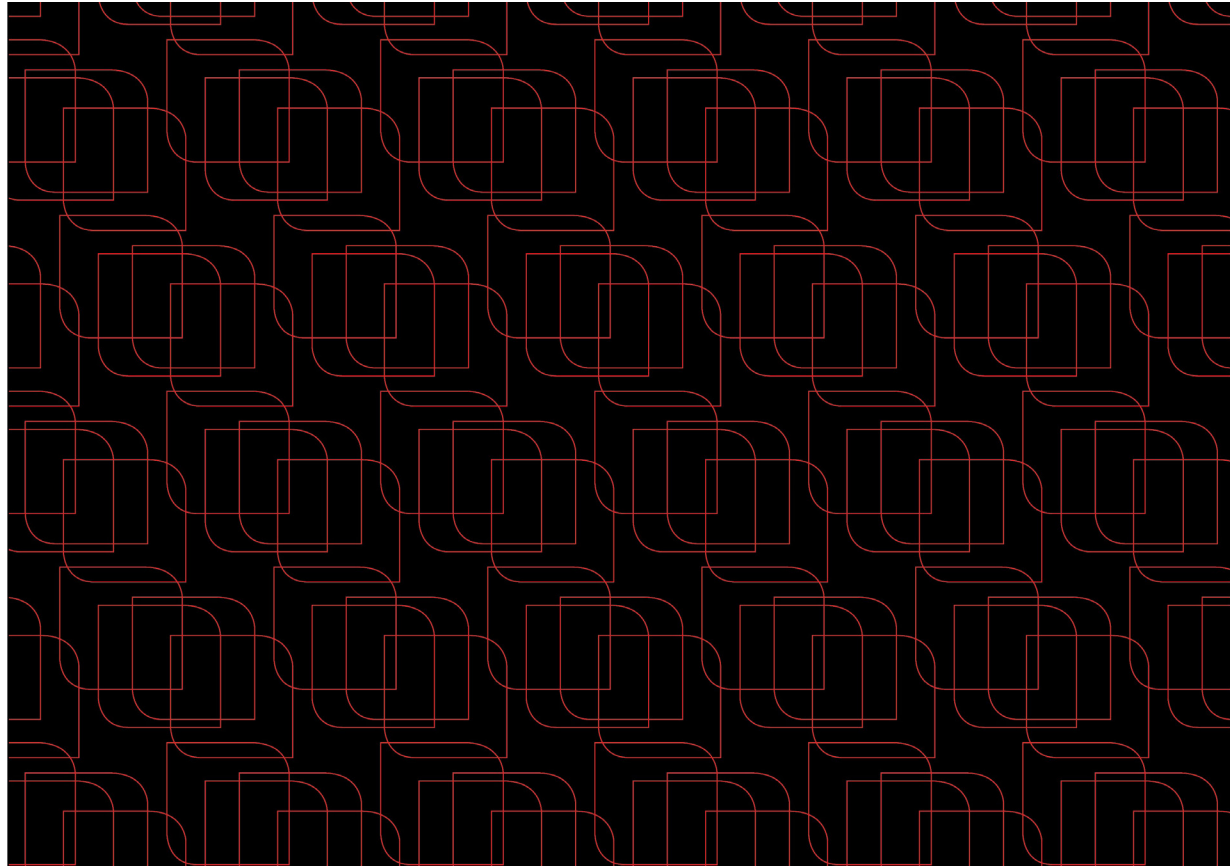
This work explores how a failed artificial memory of sorts could look. I imagine this piece as a futuristic simulation in which an AI tries to reconstruct a visualization of a forest, but ultimately fails. This is a future where, presumably, no nature remains and the memory of such things are fading. The distortion in the audio is a heavily edited recording of a quote from Dante Alighieri's *Inferno*, the first part of his *Divine Comedy*. "No green leaves there, but leaves of gloomy hue; no smooth and straight, but gnarled and twisted..."

@bort_irl

John Cannell

Art & Technology - BA

Untitled, 2019
textile / Adobe
Illustrator
dimensions variable



Patterns are everywhere and often gone unnoticed in both the natural and artificial world. My work tries to find a balance between the two. Though I do not hold myself to my textile design as the subject matter that makes up my design, I find making patterns digitally to be one of the most fun and satisfying mediums. A pattern makes an impression on your eyes, a good pattern makes an impression on your memory.

@cannell_designs





Yilin Chen

Product Design - BS



Overlap Lunch Box,
2020
resin
210 x 102 x 182.5 mm

My design is a lunch box with three levels inside. My inspiration comes from the ancient lunch boxes in China and Japan which are composed of several grid drawers and are convenient to hold different foods. The first layer has three separate small spaces that can separate food or fruit. The second and third layers have the same design, but the volume is diverse. Two options for the strap include a strap that can be carried like a plastic bag, but it can be recycled to protect the environment and the other is an elastic band that it can be used to fix the utensils or tied to one or two layers of the box.

@yiliin_1089

Mya Clover

Art & Technology - BFA

the sun is rising, 2020
digital animation
dimensions variable



“the flowers are dead”
@myaclover





Matty Coppola

Art - BS



Thor, 2020
photograph
27.5 x 18 inches

Thor's Well near Yachats, Oregon

Xander Cuizon Tice

Product Design - BS

Leather Tote, 2019
leather
13 x 11 x 5 inches



I am a designer, maker, and
creator.
xandercuizontice.com
[@xandercuizontice](https://www.instagram.com/xandercuizontice)





Garrett Dare

Art & Technology - BS



Brothers, 2020
3D animation
dimensions variable

This piece is an exploration of my childhood memories told through short, humorous vignettes. It mainly follows some day in the life moments between two young boys around their family home. The world feels odd and slightly wrong, much like a memory. Memories are incomplete, corrupted, altered, or implanted by a family member's exaggerated retelling. I wanted this piece to tell a story of two young brothers, but to also encapsulate the surreal, and often dreamlike nature of memories.
garrettdare.com, [@garrettdare](https://twitter.com/garrettdare)

Eva Emter

Art - BFA



群青, 2019
wax, liquid foam,
plastic wrap,
recycled plastic
bags, recycled
cardboard, recycled
foam, recycled
fabric, recycled
Styrofoam beads,
chicken wire, spray
paint, lamp bases,
silk kimono
undergarments, oil
pastel
3 x 4.5 x 2 feet



I am at a stage where I am still getting to know what my art is about, and what it aims to facilitate encounters that offer levels of complexity. When caught off guard I feel deep fragmentation. Voids open that I cannot fill. Strongly yearning to make sense, to create a logic or methodology, I find solace through making by means of repetition, gathering, rapidity, and gesture. I tie, bind, wrap, push together, tear, puncture to articulate an obsessive expression that mimics nature: that of constant movement, renewal, and change.

evaharaemter.com, [@eeeva_eemter](https://www.instagram.com/eeeva_eemter)



Melanie Hamilton

Art - BFA



Rituals, 2019
amaranth, celery,
chard, chickpeas,
cilantro, collards,
fibers, garlic, glue,
kale, lavender,
parsley, plaster,
rosemary,
sandpaper,
strawberry leaves,
thread, wire, wood
84 x 120 x 18 inches

I am interested in materials, their reclamation, transformation, and embedded histories. I use plaster, steel, wood, fibers, cardboard, paper, dye, paint, plants, earth, and food to create objects, images, sculptures, and installations. My work originates from the female experience, motherhood, familial relationship dynamics, labor, maintenance, care, and the everyday. Highlighting different perspectives embedded in the female experience, I introduce embedded actions accumulated through years of domestic labor—such as chopping, mending, organizing, in order to transform materials in meaningful and aesthetic ways. I am currently examining work by second wave feminists and how their art practices influenced contemporary art histories.

<https://melaniechamilton.wixsite.com/website> @cindysusan

Camille M. Hench

Art - BFA

Toxic, 2019
oil paint
24 x 36 inches

This is my first self-portrait oil painting. During the process of making this painting, I had in mind the complex, emotional tactics exhibited in many toxic relationships. I wanted to represent the point of view of the person who is being manipulated in such a relationship. After months, sometimes years, of being mentally broken down, the victim is left feeling lost, lonely and empty of self-love.





Koa Hencke

Art - BFA



Untitled (Grasp), 2020
plaster, graphite, acrylic,
concrete, polypropylene
6 x 5 x 20 inches

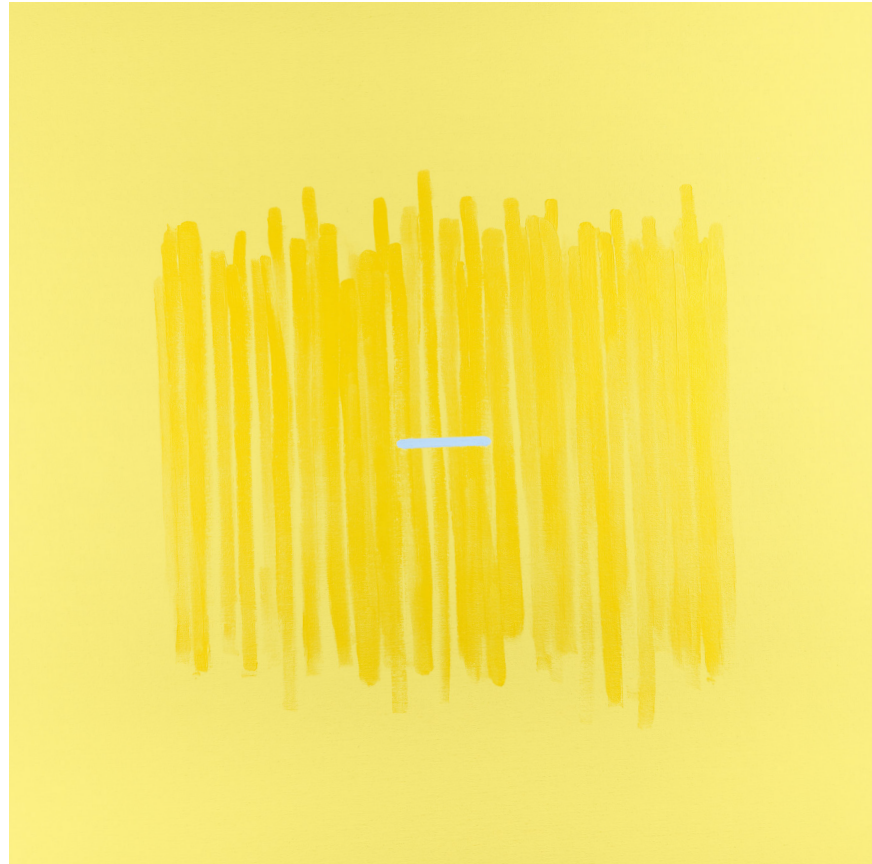
I make work that activates tensions between materials, shapes, soft and solid volumes. These tensions can be grotesque as they take shape and occupy the space of abstracted bodily forms. I am particularly drawn to organic shapes in the way that they bend, curve, curl and encapsulate the body with unpredictability or discomfort. My work aims to reflect the unconscious interior of the human form through the physical language of body impressions, tracing how these imprints react to differing combinations of malleable and rigid materials.

koahencke.com, [@koakhart](https://www.instagram.com/koakhart)

Evan Kaufman

Art - BS

Medicine, 2020
oil and wax on canvas
36 x 36 inches



I want to seek means to allow one to encounter, at first gently but with time expanding into awareness a resonance with perception. This resonance should be at once present but at the same time a flickering of non-self, not unlike that of the Necker cube and its indeterminate perspective. All phenomena are essentially equal, underlying multiplicity is a central organizing principle. This transcendental perception pulls us, reclaiming the projection of the self.

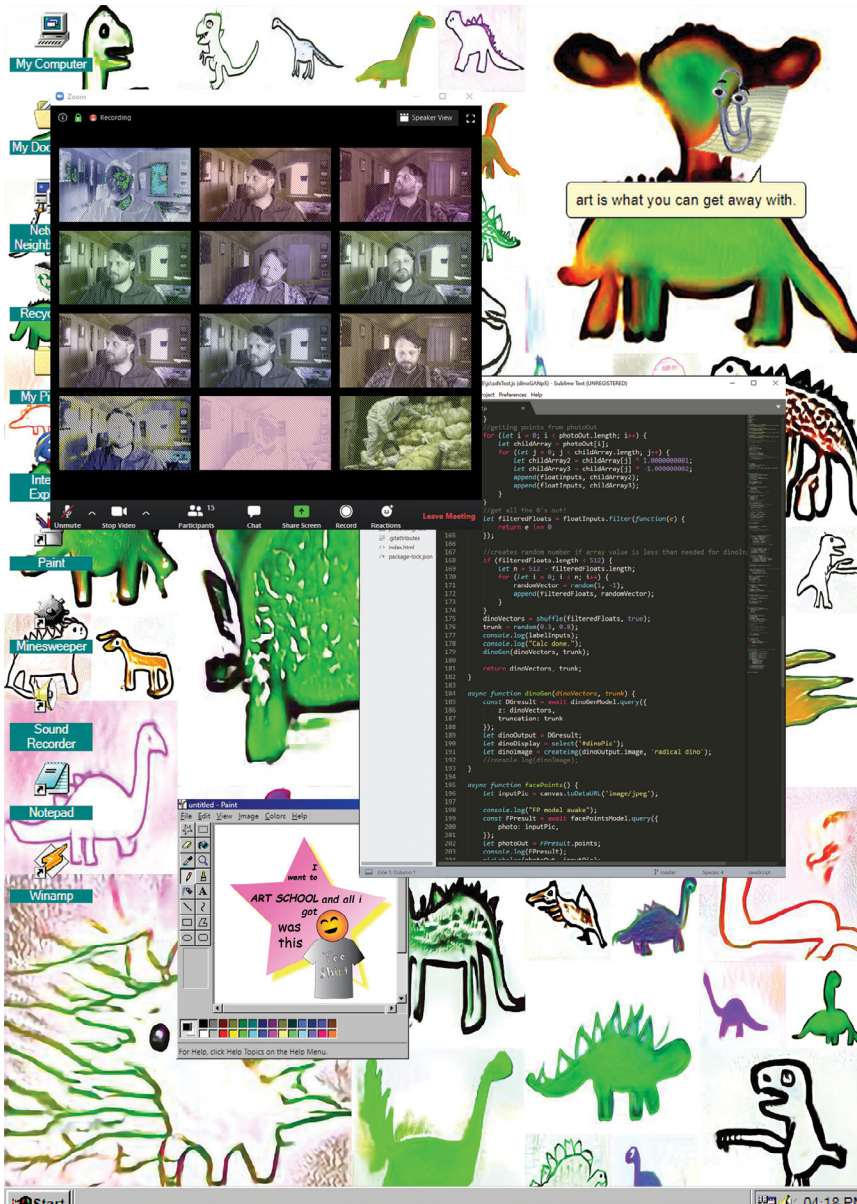
evankaufman.photo





Ian Kersey

Art & Technology - BS



essential unreality of the moment, 2020
digital, creative coding,
generative art
5 x 7 inches

My work explores the relationship between Jungian archetypes and emotional memories. With influences as diverse as Caravaggio and Andy Warhol, new tensions are created from both simple and complex textures. Ever since I was a teenager I have been fascinated by the unrelenting divergence of meaning. What starts out as yearning soon becomes finessed into a tragedy of lust, leaving only a sense of dread and the inevitability of a new understanding. I am a digital artist who works with Artificial Intelligence and Interactive Media. I hate writing artist statements so I had a computer write that one for me.
iankersey.art, [@ia_nkersey](https://twitter.com/ia_nkersey)

Brendan Lenz

Art - BFA

Expression Tag, 2019
spray paint on canvas
90 x 60 inches

My work is in conversation with both street art and abstract expressionism. Every day I seek out mark making, or tagging, on walls, benches, and other public spaces as a means of inspiration. Similarly, I am inspired by artists working in the realm of abstract expressionism. Their methods, gestures, and palettes are something that I have become obsessed with in order to formulate my own ideology and system in the arena of painting. By incorporating the sensibilities of street art and abstract expressionist painting, I create pieces that articulate the duality of my experience in both daily life and painting.





Kate Liu

Art - BFA / Journalism - BA



Sweetened, Condensed, 2020
oil on canvas, Carnation milk
cans, oranges
Approx. 4 x 5 feet

I would like to tell a story, built on
Carnation canned milk and dumb
luck. I would like to know how my
family is like other families. I would
like to blur the borders
between who we were then and
how we became here. I would like
to protect myself. I would like to
condemn how they have condensed
us. I would like for you and me to
feel seen. I would like to hold the
fruit of my fortune out to you like a
talisman. I would also like to have
bigger boobs, as long as I'm listing
things.

kateryn-liu.squarespace.com
[@kateliu](https://www.instagram.com/kateliu)

Phoebe Mallory

Art & Technology - BFA

The Journey Forward, 2020
digital comic
6 x 9 inches

The concepts I pursue are often not concrete, they are fleeting moments, feelings, and atmospheres. What it is like to witness something that has no record of its existence, how to grapple with an ever changing sense of identity and purpose, how it feels to see an old friend after so long and so much has changed between you, and more. I am a comic artist, an illustrator, and a storyteller, but more than the exact definitions of those words my work is about the depiction of the intangible.
@mazitdynasty





Alisha Martin

Art & Technology - BA



Icarus, 2019
digital
11 x 17 inches

The definition of epoch is described in the urban dictionary as, “A period of time in history or a person’s life, typically one marked by notable events or particular characteristics.” There are many moments in legends or history people can draw inspiration from. When I heard the definition for the noun, the first legend that came to mind was Icarus. I became invested in the myth after I heard how it can be used as a metaphor for characters that try too hard to reach their goals, but fall in the end. Icarus serves as an important lesson to remember.
[@coffeecravingcanine](#)

Hope A. Martines

Art - BA

Bon Appetit, 2020
ink on cardstock
2.5 x 3.5 inches



The main topics of my work are my life, my process, and humor. *Bon Appetit*, the collaborative project between myself and Mikal Dewar, is a deck of cards with different comedic food items on each card. This project was a very exciting challenge to see if I could participate in a collaborative project successfully, and to work on my letterpress abilities. When it comes to color choices, we wanted it to still be recognizable as a traditional set of playing cards. Personally, I was hugely focused on the process and the gratification of making a functional deck of cards.

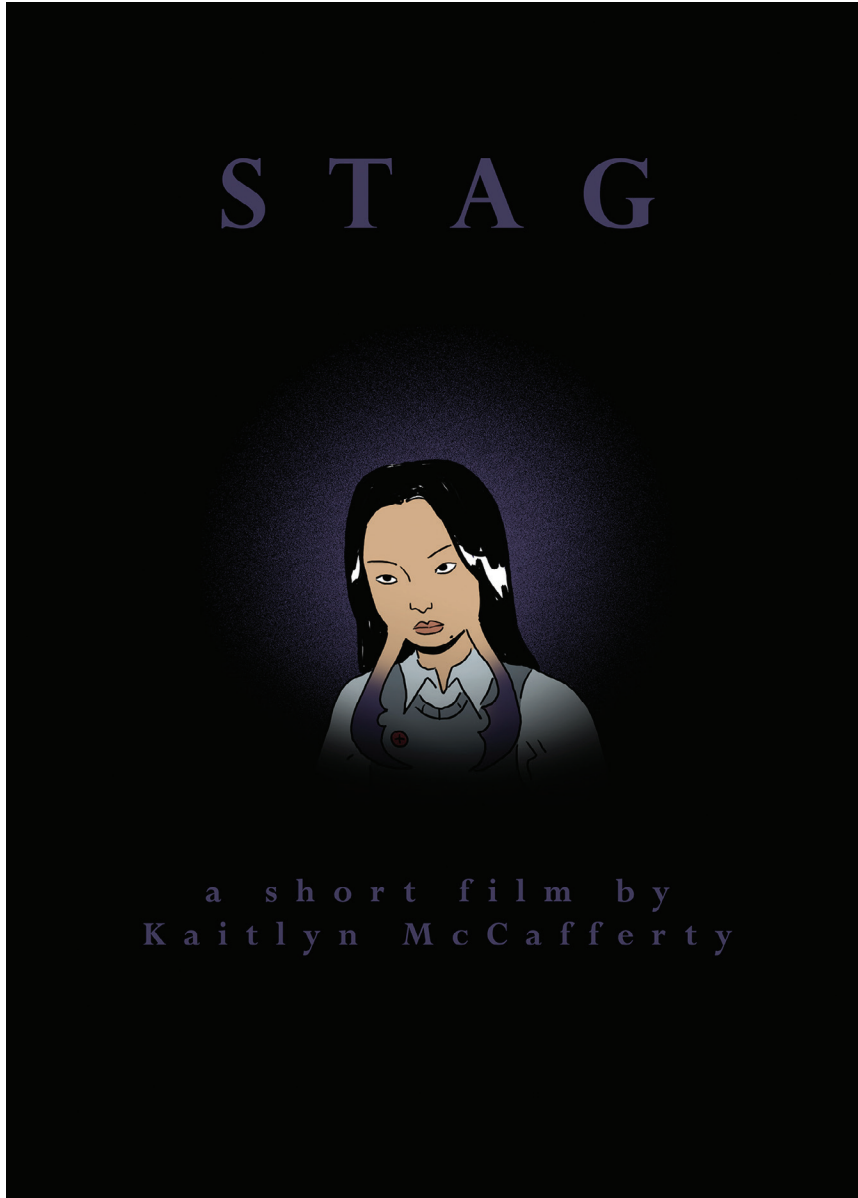
@antoinette_art





Kaitlyn McCafferty

Art & Technology - BA



STAG Poster, 2020
digital
10 x 14 inches

STAG is a short-animated film exploring themes of anxiety produced by being queer in a Catholic environment. When protagonist Eve begins to explore her relationship with her classmate, Betty, a suppressed ability comes to light. I use devices from sci-fi, horror, and coming-of-age genres to express how an alienating upbringing can affect the relationship to one's own identity/sense of self. This project will be completed and released June 12, 2020. You can view it then on my YouTube channel:
<https://www.youtube.com/channel/UCUk0qgSS9TBchlzR-kEQubg>.
lynliane.com, [@lynliane](https://www.instagram.com/lynliane)

Daniel McNamara

Art - BFA

Point of Focus, 2020
ceramic, steel, nylon
rope, white gold
dimensions variable

When I look back at the most impactful moments in my life, there tends to be a specific point in which something becomes incredibly clear in a way that it hadn't prior. Images associated with those moments take on a certain life of their own as they linger in my memory, becoming disembodied from the larger context of their origin. Those moments are what I draw from in my work. I strive to have these pieces evoke strong emotion and thought; to communicate these moments through abstract forms and compositions, reflecting differently yet distinctly in the eyes of the viewer.

danielmcnamara.org, [@tunasaur](https://twitter.com/tunasaur)





Kittara McSwiney

Art, Anthropology - BS



Lepus, 2020
ceramic
12 x 7 x 6 inches

Woven in history and the figurative act of brushing aside loose soil, my work exposes artifacts of symbolic truth, memory, and wonder. These reproduced excavations reveal carefully carved ceramic and sculptural resemblances of the natural world. The process of digging through the past is as arduous, meticulous, and delicate as the process I take in whittling clay, interlacing metal, and orchestrating installations. Once, I gladly accepted rough textures and mirrored reflections yet now they prod and restrict, weaving into my work as if rooting me in their world, coaxing me to tease out the unknown truths within my own history.

kittaramarina.wixsite.com/portfolio
[@kittara_marina](https://www.instagram.com/kittara_marina)

Pressley Myer

Art, Cinema Studies - BA

Horse Town, 2020
horses, glue, digital photograph
8 x 8 inches



Horses are bonded to humans. They were tamed, then used to alleviate our physical limitations. Instead of rewarding these creatures with freedom, we glorify them with stone monuments and figurative symbolism. These pictures of altered horse figurines are my response to this relationship. Historical tributes to horses glorify the animal's form and power. However, I find their form both bizarre and terrifying. I am promoting their uniqueness through these surreal photographs. Additionally, I am deconstructing and reconstructing these ready-made plastic horses into both human and monstrous forms. This act is my way of reflecting how humans have inserted themselves in the horse's narrative.

@artofpressleycolemyer





Kyle Nelson

Art & Technology - BFA



Wickmore's Afraid of the Dark, 2020
3D animation
15 minutes

Wickmore's Afraid of the Dark is a 3D-animated, independently produced short film which follows a young, sentient candle boy attempting to make his escape from a haunted house. Wickmore finds himself thrust into an unknown environment, in which the only outlet for making sense of his surroundings is the light emanating from the top of his head. In this way, darkness takes on the role of a silent presence, both following and retreating as our waxy protagonist makes his way through the decrepit building and a variety of undead personalities plot to keep him there.

knillustrations.com @knillustrations

Naily Nevarez

Art & Technology - BFA

Un Nuevo Normal, 2020
animation
1480 x 1080 pixels



My work explores storytelling as a tool to help others build empathy for the lived experience of marginalized communities. Focusing on digital mediums such as video, animation, and web apps, I search for ways to incorporate interactivity, connection, and emotion - effective tools to immerse viewers and facilitate empathy. Passionate about positive social change, I create art to tell stories that culturally resonate. Those who tell stories shape culture, and those who shape culture, shape politics. As Maya Angelou once said, “[people] may forget what you said, but they will never forget how you made them feel.”

nailynevarez.com, [@nailynevarez](https://www.instagram.com/nailynevarez)





Thomas Newlands

Art & Technology - BFA



You Just Keep Falling, 2020
mobile game
dimensions variable

You Just Keep Falling is my first-person physics driven mobile game, drawing on the tactile relationship between the player and their phone. The game offers a way to explore psychosomatic sensations through a phone interface and interactive physics. Using touch gestures: pinching, dragging, swiping, and twisting, players pull their avatar's ethereal body through fog-enveloped structures. Within a surreal landscape of narrow rock bridges and spiraling mountain precipices the player continually climbs and falls. Along the way the player might encounter strange conversational characters dwelling there.
www.thnewlands.com/youjustkeepfalling

Maddy Olson

Art - BFA

The Divide, 2020
foam, fabric, plaster,
acrylic, puffy paint,
printing ink
42 x 24 x 46 inches



In my work I explore how social and digital media reinforces the gender binary while influencing and dividing our masculine and feminine identities. I articulate these ideas through merging material and color to forms that relate to the body. In *The Divide*, the body is merged into a mountainous landscape, heavy in its apathetic rest. Through a soft interior that is splitting its own harder exterior to expose a vulnerability, I use color for its emotional and symbolic effect. I directly represent femininity with a pink softness that becomes contaminated by a sort of sickness.

@maddyart





Madeline Peveto

Art - BFA



24 frames, 2020
photographic digital
archival print
16 x 25 inches

It's 5am and I'm sitting on the porch, wind pushing grains of sand against my body. I hear birds singing (as they always do this early in the morning). Perhaps they're just talking, or maybe they're simply making noise. Maybe they so desperately need to be heard. I wonder if that's why the owl near my bedroom window hoos all night. Does she need to be validated as badly as I do that she is alive? The air feels so good against my skin. I don't know why I don't sit on this porch more often. @madelinepace

Jordan Pickrel

Art - BFA

Disentangling the Guilt, 2020
ceramic and tin foil
5.25 x 10 x 17 inches

In my work I seek to capture the interconnected nature of the world. The human society we live in hinges on connection - between individuals, social structures, government regulations, academic disciplines, and beyond - through which many things are inherently linked. I seek to tease out the sometimes invisible, other times conspicuous, web of ties that hold up the world where we live.

Through identifying the connections that harm - those between policies and institutions that perpetuate oppression - and highlighting the human links that bolster and support, I seek to engage the material properties of clay to understand the world around us.

jordanpickrel.com



Noel Rapley

Art - BS

Overshot Weaving, 2019
wool and cotton
19 x 70 inches

I find plain weave to have a simple elegance, something that I enjoy seeing and creating. Only the last year have I begun to work with weaving, but I've come to enjoy something that's so accessible but has hidden depths. I enjoy how fundamental its weaving structure is and how so much knowledge can be built off it. I look forward to continuing the exploration of weaving and its various structures.
[@noelrapley](#)





Josh Rollo

Art & Technology - BFA



Rendezvous, 2020
animation
1920 x 1080 pixels

My animated work tends to be layered with bits and pieces of looping objects and characters. I'm interested in exploring the appearance and transformation of these fragments, as well as the spontaneous relationships that form between them when they occupy the same space. In *Rendezvous*, I was thinking about an evolving landscape and the figures that inhabit it. Through a series of vignettes from different perspectives and different points in time, these forces interact to create an image of their world.

joshrollo.com

Hycanith (f.k.a. Allison Grace) Schukis

Art - BFA

Vigil, 2020
photograph
dimensions variable

This self-portrait is developed from a study of American queer respectability politics and queer public memorialization in the last fifty years. My image stands to do public mourning in the space opened by these historical practices. It is influenced by the urgent work of ACT UP, Gran Fury, Felix Gonzalez-Torres, and their interactions with Catholic motifs.

allisonschukis.com
hycanithschukis.com
[@discoursamoreux](https://www.instagram.com/discoursamoreux)





Megan Shull

Art - BFA



Ladder no. 2, 2020
found ladder, tennis
balls, wire, plaster,
taping mud, spray paint
54 x 32 x 27 inches

Both systems of building and systems of the body rely on order to maintain the functions we expect of them. Through large scale forms and installation practices, I explore the organization of these systems within the push and pull of order and chaos—I'm interested in the precariousness and instability of this relationship and use scale and materials to highlight the slippage between the two. In the work, *Ladder no. 2*, the functionality of the ready-made ladder begins to decrease, as the bulbous form, seemingly in its beginning stages of growth—obstructs the linear order of the aluminum steps. @megan_shull

Samantha Smith

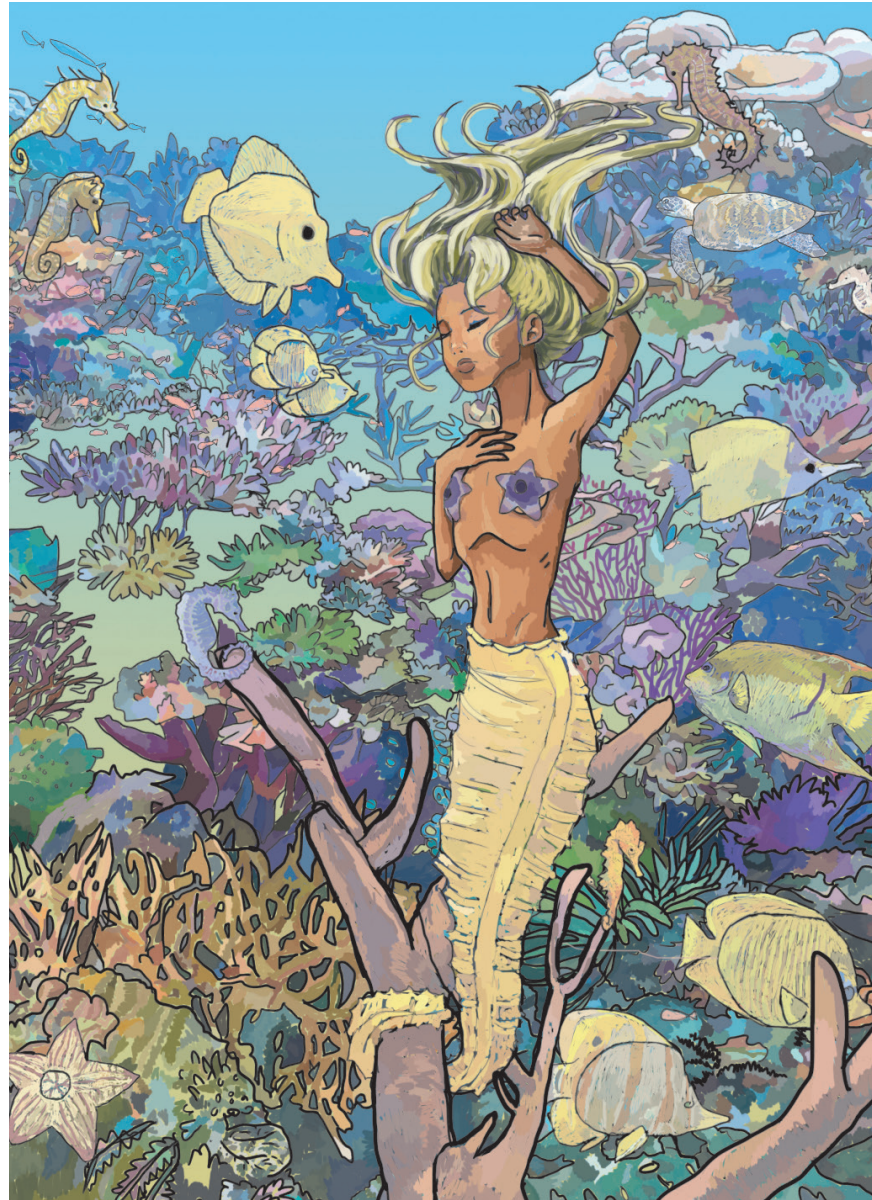
Art & Technology - BS

Lull of the Ocean, 2020
digital
16 x 20 inches

Digital communications are ballooning in importance now more than ever, given the state of our world. This is why I choose to keep my art digital; technology and art are a combination to be embraced.

Dabbling in mixed media and experimental animations, I am always trying new methods of creating and combining.

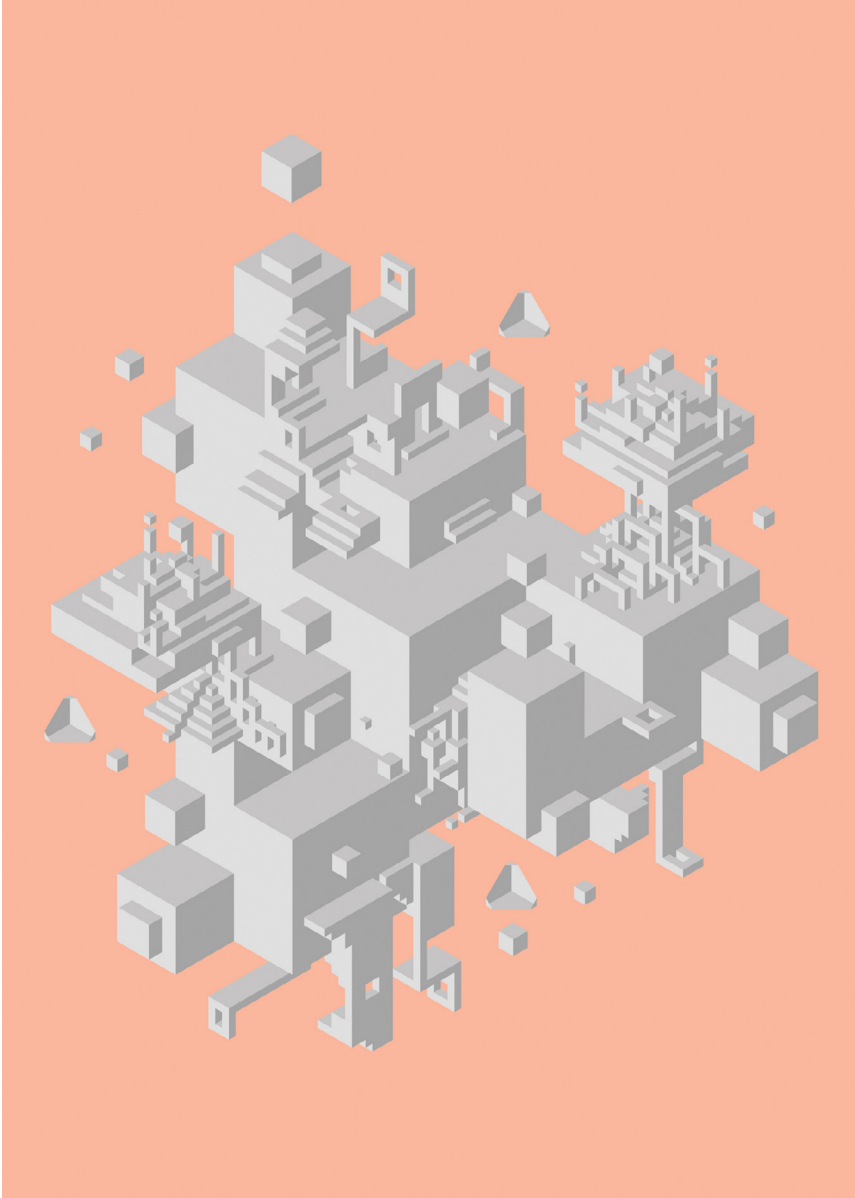
@scribblesninker





Sydney Stark

Art & Technology - BS



Untitled, 2020
Cinema4D
dimensions variable

I'm interested in stripping back the complex nature of 3D modeling. For this piece I worked with voxels and an orthographic camera juxtaposing soft colors and sharp geometric shapes. I like this idea of creating a 3D model that makes the piece feel drawn or painted.
sydneystark.myportfolio.com
[@squidstark](https://twitter.com/squidstark)



Noel Strohm

Art - BFA



Daydreams - Brooch 2, 2020
wood, wax, brass, twine,
hat pin
5.5 x 3 inches

My jewelry-making practice is heavily influenced by my own identity and experiences as a queer transgender person. In my work, I want to explore the discourses surrounding the physical presentation of queer identity. I draw inspiration from nature and botanical forms, always in a constant cycle of growth and change. I use materials such as wax, wood, and honeycomb to reflect delicateness and impermanence of form. Through these natural materials, delicate forms, and the transformative processes of craft, I look to embody the softness of daydreams, and the passage of time in relation to the queer body.
[@noelstrohm](https://www.instagram.com/noelstrohm)

Aaron Taylor

Product Design - BS

Onyx Teapot, 2020
copper and brass
4.5 x 9 x 5 inches



In working with metal, I explore material and its expression. In learning how metal as a material expresses itself and the metalsmith, I fell in love with form and the curiosity of metal forming. This process of metal forming allows me to have a deep relationship with my work, and therefore the material, as it transforms from 2-dimensional sheet to smooth and streamlined, yet complex shape. That is why I make vessels. Vessels and teapots specifically invite the viewer into relationship, whether that is through the shared experience of the object with another or an isolated interaction with it.





Baily Thompson

Art - BFA



Subsumption, 2019
inkjet print
11 x 14 inches

My work is all about the trope of women and flowers and how I place myself within the trope. I am interested in framing this project through the lens of the female gaze, opposed to the male gaze. *Subsumption*, includes 35mm photographs that were intended to be 11x14 inkjet prints with custom frames.

bailythompson.com
[@bailythompson](https://www.instagram.com/bailythompson)

Athena Frames

Art & Technology - BA

Slut, Saint, Savage,
2020
projection
8.6 x 4.3 feet



My work is influenced by powerful women and the obstacles we face in the modern world. This projection highlights the expectations of female performance.
www.athenatrames.com, [@athenatramesdesign](https://www.instagram.com/athenatramesdesign)





Paige Van Doren and Geordi Helmick

Art - BFA

Art & Technology - BFA



Over and Over and, 2020
aluminum foil, polymer
clay, automotive paint,
video
30 x 10.5 x 3 inches

Through embedding time-based media focusing on repetitive action within a necklace constructed via a repetitive methodology, we explore ideas around recurrence, the body, and protection in relation to trauma. The necklace's knotted chain and fleshy clay planes are evocative of armor that protects sites of the body which are vulnerable. On the clay planes, actions of the body and between bodies repeat through video. Just as the necklace physically protects, the act of repeating locates psychic stability or protection in the wake of trauma.

paigevandoren.com
[@paigevandoren](https://www.instagram.com/paigevandoren)
geordihelmick.com
[@geordi_art](https://www.instagram.com/geordi_art)

Peter Van Liefde

Product Design - BFA

TaskShade, 2020
steel and resin
29 x 18 inches

Simplifying our world creates a path for clarity. My work focuses on simple shapes and construction in an attempt to communicate this idea. I want to prove that we can create useful objects that positively impact our world without over complicating it.
vanliefdesign.com





Alex Vode

Art, Psychology - BS



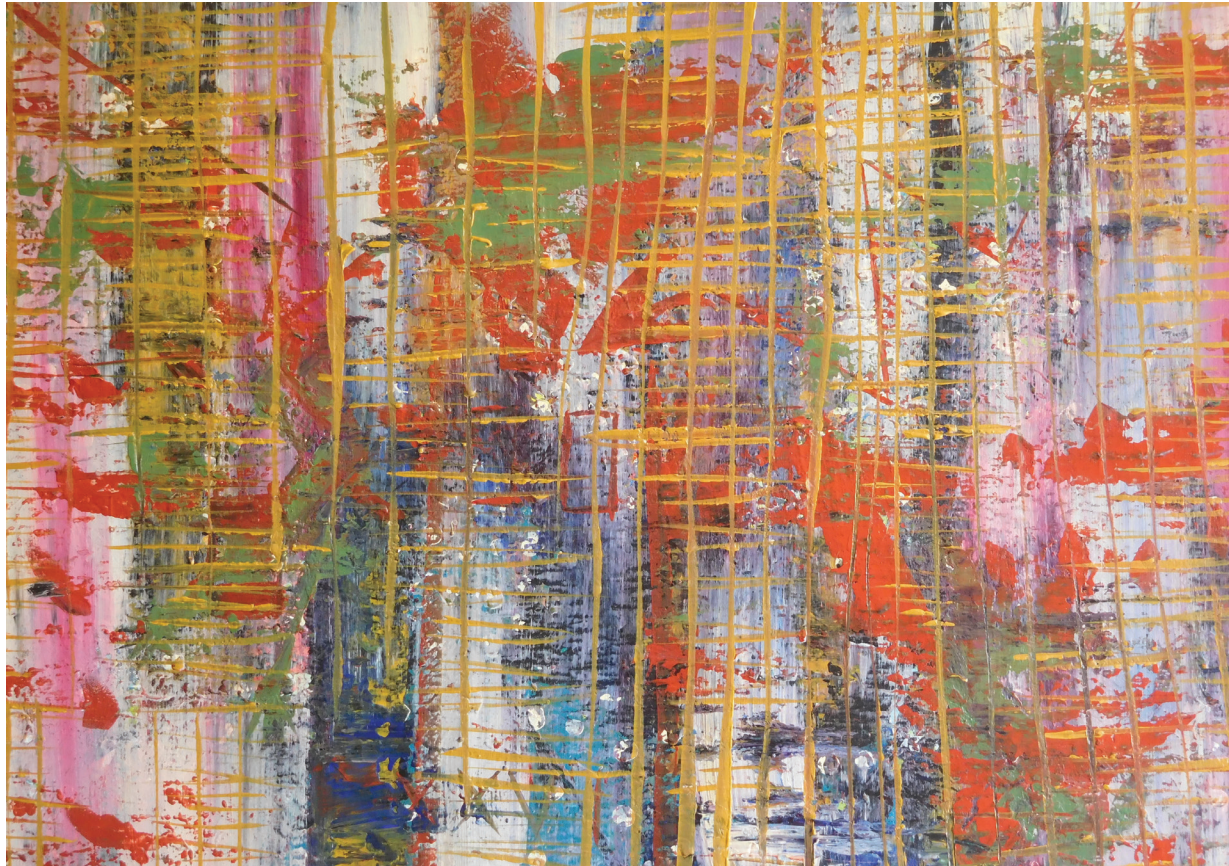
Inbloom, 2020
Washburn Gallery,
photography, Late
Bloomer Community
dimensions variable

Making art is a privilege, to be part of the University of Oregon art community is of equal privilege. In my practice, I have explored sustainability, emotionality, and community. Through these, I have found that faith and respect can be given back to the artist as long as the artist is willing to give and their audience is open to receive. With my art, I think everyone should be involved and that my practice does not rely on one set idea but an ever-expanding set of logics and structures built by the community that wants to make a difference. alexmvoid.com
[@alex.vodey](https://www.instagram.com/alex.vodey)

Billy von Raven

Art - BFA

*still number 318 in a
stop motion painting
of a pandemic, 2020*
acrylic
24 x 34 inches



I perceive each sound I hear as music, part of a score that is organized and curated by attention. The attempt to understand culturally learned organization of environmental experiences informs my art practice, which explores the power differentials of space, access, (dis)harmony, belonging, and being bodied. In the past, I worked solely in representation, whether employing the human figure, found objects, fairy tales, dreams, or poetry. Recently, my work has become more abstract, social, and experiential, exploring how sound, text, and image can navigate experiences of trauma, systemic inequality, vulnerability, and the construction of power.

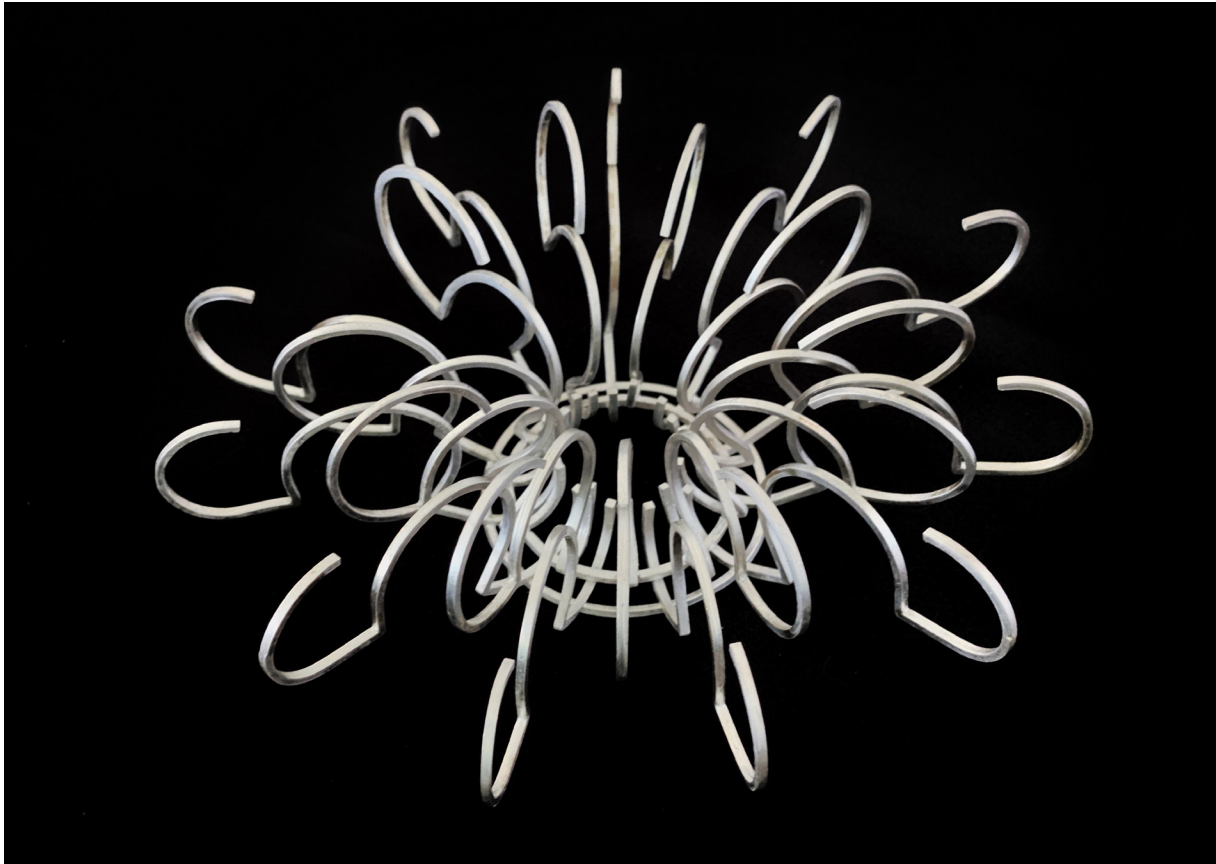
billyvonraven.wordpress.com





Qi Wang

Art - BFA



All About Lotus1,
2020
silver
5 x 5 x 1.5 inches

The mathematical forms that describe three-dimensional structures have the potential to inhabit a fourth dimension. I'm interested in the space between what can be made from metal as real material in space, and what can be imagined mathematically. I assemble simple, modular shapes of lines and planes into jewelry, and when people wear these objects in motion, the hidden space in them shifts and changes from different angles and perspectives.

@qi_wang7

Yujie Wang

Product Design - BA

*Bench with Woven
Cushions, 2020*
Danish cord, ash
wood
46 x 17 x 18 inches



Design a bench to be used as a shoe rack for the entrance or as a shelf for the bedroom. When used as a shoe rack, people can place not only shoes but also umbrellas. The design of the two cushions allows more people to use them simultaneously without feeling embarrassed or crowded. The seat cushions made of Danish cord by hand-woven are strong and comfortable to sit. The seat cushions also can be customized in color.

@aiyuzucream





Clara Wolff

Art - BFA



Two Butterflies, 2020
fabric, thread, stuffing
18 x 18 x 5 inches
14 x 16 x 5 inches

My work explores femininity and adornment in ways that break down gender binaries while still celebrating feminine expression. Both humorous and disturbing, the forms I create are informed by touch and the physical expressions of emotions. These forms are inspired by an expanding butterfly with a rhythm of two by two: two wings, two sets of two wings, two objects with two sets of two wings. The fabrics are second hand and are chosen for their pastel colors and floral motifs that reference girlhood. In their material and rhythm, these objects exist between movement and stagnation.

@cwoffie

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