



SPRING STORM 2021

The School of Art + Design's annual end-of-year exhibition Spring Storm celebrates the culminating work of our senior students completing degrees in Art, Art & Technology, and Product Design. Engaging a broad range of art and design practices, their work reflects the pluralism of contemporary culture and the dynamism of their curiosity and engagement.

We are so proud of all they have discovered as students in Art + Design. All the late nights in the studio, making things work. All of the seemingly impossible problems their faculty posed to them, and the surprising outcomes catalyzed. All of the ways their vision has grown – what became interesting, what became possible, what their own ideas, passions and capabilities are.

Spring Storm marks a pivotal moment for our graduating seniors, celebrating their college experience and launching them into lifetime of creative thinking and innovative action.

We are so proud of them and excited for what lies ahead!

Laura Vandenburg
Director, School of Art + Design
Associate Dean of Academic Affairs, College of Design
Professor, Department of Art

SPRING STORM PARTICIPANTS

Alexis Barrett

Sidona Bradley

Henry Brown

Sarah Chassler

Angel Peihuan Chen

Jamie Chen

Kate Chiddix

Sequoiah Cline

Dylan De'Arman

emma derosia

Tenaya DeWitt

Anna Geffen

Sam Goovaerts

Melanie Hamilton

Misael Hernandez

Makena Hervey

Katy Keuter

Kevin Kincaid

Alex Lee

Tuesday Lewman

Jianxiang "Yao" Liu

TJ Low

Ellen Lyons

Jordan Marinoff

Chance Orion McLaren

Peyton Mollett

Ari Names

Kyle Nelson

Leland Nesbit

Kirsten Opp

Julia Powel

Emma Roe

Shyanne Russell

Xinyu Shi

Kieran Skade

Samantha Tinney

Billy von Raven

Silas Warner

William Whiting

Chandra Williams-Lamp

John Wong

Erika Woo

Kelli Yamada

Charlie Zach

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Special thanks to 2021 Spring Storm faculty mentors.
Designer: Kyle Nelson, BFA, Art & Technology



The designs and ideas expressed in these projects belong to the individual students in the Department of Art at the University of Oregon.
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ALEXIS BARRETT

ART - BA



In Bloom, 2020
digital drawing
11.5 x 15.5 inches

I tend to think of art as a form of therapy. Sometimes it's hard to say who you are and how you feel, but I can put my thoughts and ideas into images rather than words. I make art to feel understood; I want people to know who I am, what I've been through, and what I'm feeling. I am a multimedia artist, I am kaleidoscopic; ever-changing, and constantly growing in both my personal and artistic style. @alexis.create

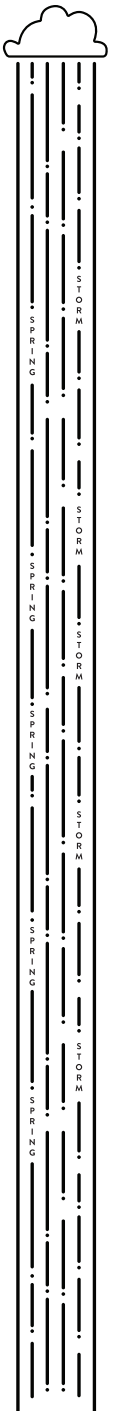
SIDONA BRADLEY

PRODUCT DESIGN - BS



Drupe Luminaire Duo, 2020
bent aluminum, 3D printed ABS
Floor lamp: 60 inches,
Table lamp: 20 inches

Meticulous and detail oriented, I try my best to think through every aspect of my designs in hopes that they bring other people a sense of satisfaction. I have very specific visions for my creations, and the feeling of bringing those into reality is one of the things that keeps me wanting to push myself further with each project. Being a designer, in my opinion, means dedicating yourself to a never-ending process of learning. With a sense of overwhelming curiosity and a desire to improve myself to achieve my best ability, I strive to continue this process of education long after I graduate.





HENRY BROWN

ART & TECHNOLOGY - BFA



Meat, 2021
3D modeling
dimensions variable

Each year roughly 84 billion pounds of food waste is generated in the US. Approximately 22 percent of yearly meat production is wasted annually. Considering the high cost of water and land to produce and maintain livestock, it is more than just meat that is being wasted. My goal with this piece is to present a grotesque reflection of a bleak reality and wastefulness of the meat industry. @bort_irl

SARAH CHASSLER

ART - BA



5 Senses, 2020
clay, fur, fishing line
21 x 10 x 6 inches

My process is undoubtedly organized, almost linear in its blueprint-style layout. I am actively striving to allow for more spontaneity and creative drift in my process. In terms of my artistic focus, I prioritize aesthetic quality and its effect on the senses over conceptual symbolism or derivable meaning. Using texture, specifically weighty gumdrops, obtrusive horns and intricately tangled hair, I believe I can generate the desire to touch or feel the work.

@sarahsssculpture



ANGEL PEIHSUAN CHEN

ART - BA



Coping Mechanism, 2021
weed ashes, alcohol, soap,
liquid blush, and acrylic on
paper
14 x 17.5 inches

This work is about surviving a global pandemic with mental illness. The materials are items I used to cope. The bottom layer is drawn in ashes set with alcohol and soap, then layered paint, liquid blush, and more ashes, applied through a paper spiral taped to a chopstick. The process conveys my conflicts with mental illness during quarantine's suffocation. It was excruciating, but overcoming it was transcendental. My works are influenced by music production. I rearrange and overlap elements as notes to compose pieces. With mental illness, creativity is often elusive; intuition is what guides me through my practice. @angphchens

JAMIE CHEN

PRODUCT DESIGN - BFA



Modern Renaissance, 2020
soft goods
dimensions variable

Inspired by 14th century fashion and blended with modernism, this clothing collection was a spontaneous approach to the contrasting styles between the two time periods. I was attracted by the simplicity of modern clothing, as well as the rounder and fuller styles in the 14th century. My interest in soft goods became stronger through this collection while unlocking new skills and widening opportunities. @pd_jamie





KATE CHIDDIX

ART - BA

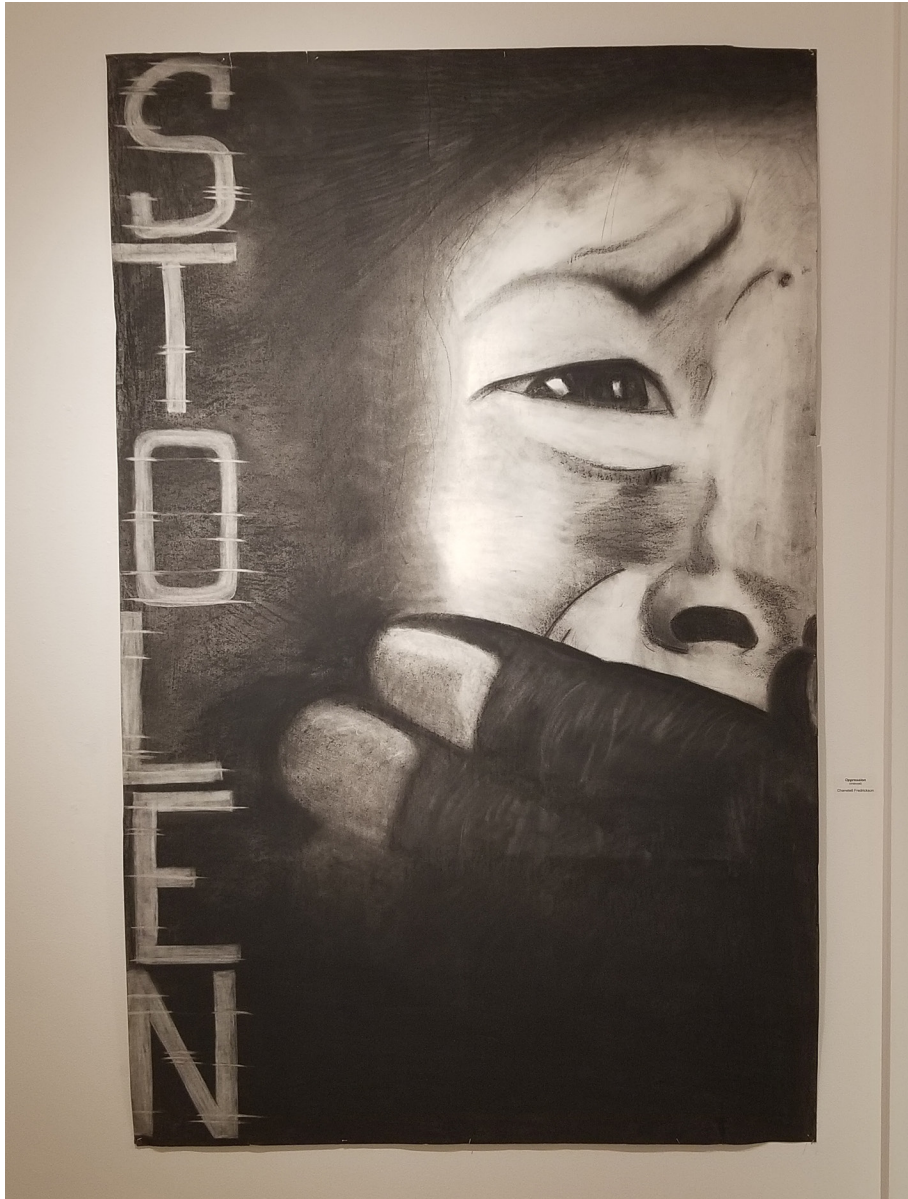


Mourn-Reminisce, 2021
ceramic
14 x 12 x 8 inches and
8 x 6 x 6 inches

Through a focus on experimental glaze work, *Mourn-Reminisce* investigates change, collapse, rebirth, and my existence in a time that is the past, present and future all at once. Acting as culmination of a year's worth of dedication to ceramics, these organic forms push the viewer to consider how big life moments, such as finishing college, romantic and platonic breakups, death, and grief, often force one to live in the present while simultaneously reminiscing and mourning the past and preparing oneself for the future. The gradual and abrupt changes in my young adulthood live a forever life in this work. @katechiddixart / @babysapptic

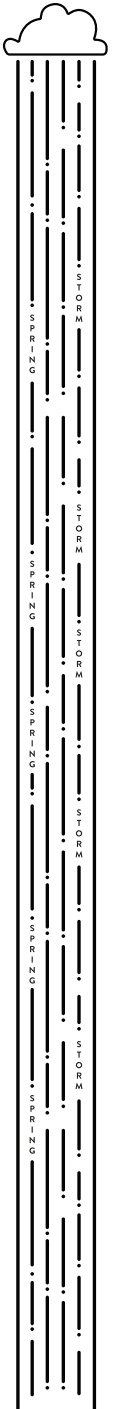
SEQUOIAH CLINE

ART - BS



Stolen, 2017
charcoal
5 x 3 feet

My goal is to find a sense of self; to try and heal from all that has broken me. I want to make sense of things that have no sense. I'm captivated in the process of making something from nothing. I feel my materials through my body. Art is my therapy to try and create myself in the process. I am trying to find an identity, but I must weed through all the ruins of what I have experienced first. I hope by the end of my life, I have found and built myself. May my work always reflect that. @sequoiah_creations





DYLAN DE'ARMAN

ART - BFA



The Weight Life Bares, 2020
photographs
dimensions variable

As I stand, confined to my domestic setting in a new age of strife, I am aware of the lack where the usual and/or appropriate coverings that constituted living once protected and exposed me. Summoning Ana Mendieta, I am flooded by time and history. I pause. Now, over thinking and filling up with emotion, I begin to fall. I fall not backwards but forward into the lack. This is a fall of self-accumulation. I am weighed down by a material presence I hadn't noticed until it was absent. I don't want anyone to catch me as I fall because I resist returning to that familiar state of being. @random.dman

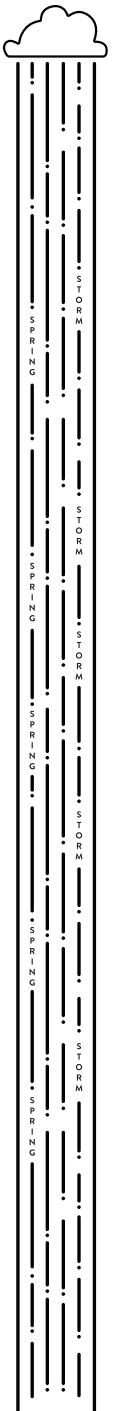
emma derosia

ART - BA



untitled, 2021
handwoven TC2 cotton
26 x 32 inches

In my art practice, I make work that embodies memory and trauma. The act of creating gives permission to process formative experiences from the past and their accumulated influence manifests in identity and performativity. Often, the pieces I make are abstract representations of the self or its parts. These may be beyond recognition—an attempt to keep the whole truth from the viewer—but they may be familiar. My work offers a resting point for these parts that have been lost inside the narrative of trauma as well as its aftermath. @emma_derosia



TENAYA DEWITT

PRODUCT DESIGN - BFA



Untitled, 2021
ceramic
18 x 15 inches

I began this body of work by exploring the significance of the amphora as an icon of ceramic craft and the relationship between human and natural history. My work investigates worlds where we center nature, as well as the relationship between the body and space, and our roots in a time before the conception of humanity, deep in the ancient seas of the Devonian age and beyond. I am interested in the idea that nature, or the natural processes and cycles of the world have a hand in creating historical artwork and add to and alter its meaning. @tenaya_dewitt

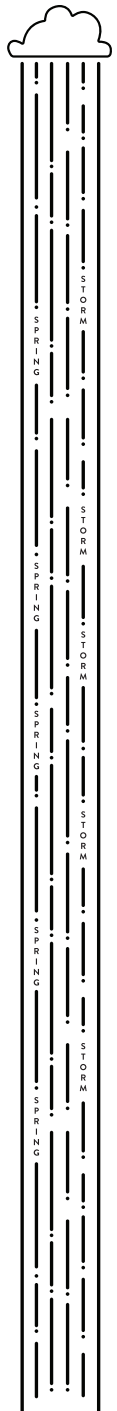
ANNA GEFFEN

PRODUCT DESIGN - BFA



Chappi Lamp, 2020
concrete
6 x 6 x 8 inches

I design products that feel natural and integrate visually and functionally into a setting or place, and I want them to be happily used over and over without a second thought. The Chappi Lamp is designed to easily fill the need of ambient light from a desk, shelf, or table. The low light from the Edison bulb creates a warm glow, and the beautifully round concrete lamp base, with slim walls, offers a chic look and fresh take on concrete forms. I am excited to continue exploring unique forms and materials, and further my craft in beautifully unobtrusive design.
@ageffdesigns





SAM GOOVAERTS

PRODUCT DESIGN - BFA



Penguin-Air Mask, 2021
studio shot
dimensions variable

As a designer I aim to create products from concept to production. I practice quantity over quality early on and don't discount any ideas. To me the design process is fluid and constantly changing. I work through many mediums digital or analog and learn more as the projects require. I approach problems with a tenacious mentality that leads projects down a creative path that ultimately produce unique and inspiring work. With my mindset and skills, I can solve any problem by trusting in the design process and letting it guide me. @sam_goovaerts

MELANIE HAMILTON

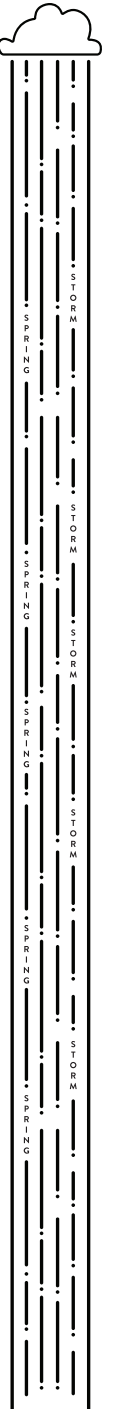
ART - BFA



*Look What Your Mom Made, or
Good&Hard, 2021*

IKEA chair, vacuum, microwave,
sponge, rags, unfired clay, plaster,
chalk, rosemary, laminate, trim,
plywood, MDF, steel, paint
96 x 46 x 54 inches

The foundational subjects of my work are women, care, maintenance, power, gender roles and power dynamics within domestic spaces and familial units. I consider traditions, the everyday, rituals, spirituality, and human/object relationships within domestic space where most commonly women labor and mediate family dynamics. I use materials that are receptive to energy and shaping, as well as those which are utilitarian, readymade, packed with their own emotions and sociocultural memories. The objects, actions, and stories of the domestic world set the stage for my work and my methods explore the labor generated through repetitive activity and gesture. The work holds the private sector of the home with reverence, reconfiguring the domestic space to become a place of power and surrender, textured by its provisions and depletions. @cindysusan



MAKENA HERVEY

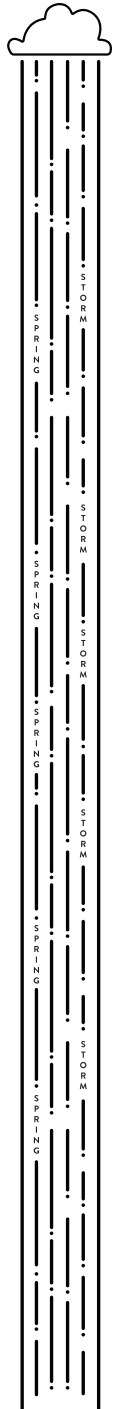
ART & TECHNOLOGY - BS



Text of Concern, 2021
animation still
1920 x 1080 pixels

The pandemic has brought new challenges in every aspect of living, as our world has shifted dramatically. Many things in my life changed unexpectedly; college became virtual, covid cases started affecting my friends, and my mental health shifted dramatically. During winter term I became trapped in a constant storm of my own thoughts trying to process the pandemic and my internal struggles. I began drawing short animations of text messages I sent or received from friends and family that documented the highs and lows of my life. This project gave me an outlet to normalize the intense feelings I was having surrounding the uncertainty of our world.

@graphixbymak



KATY KEUTER

ART - BA



My version, 2021
ceramics
7.75 x 3.5 x 3 inches

Conversations and visions come to me. Fabrication and reality are key players. I use colors as if they were fluorescent markers. A researcher from age 7. Numerous trips to the library, maxing out my check-out limit. My research equates to artwork. My work can be obsessively detailed or bare boned. Collaborations with makers of the past, my dreams, and patterns. My life experiences become notes, that I file into my memory banks, which at this point (due to space) expand and float outside of my head. I join forces with the artist who is ever present within me. @katykeuter

KEVIN KINCAID

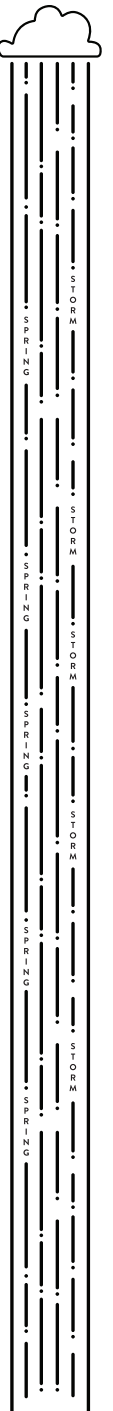
ART & TECHNOLOGY - BA



The Painting on the Wall,
2020
digital painting
3600 x 3600 pixels

My work is often based in the fantastical and magical, but still connected to real life. I create worlds from my imagination and put them into form for viewers to experience. I have used illustrations, comics, animations, and video games to express my ideas. I try to ground even the most fantastical scenes in realistic emotions. This series of work explores the ideas of escapism and longing. Each subject is staring at an image of another place. The viewer is left to consider what the subject's relation to the drawing is, and why the subjects focus on the image.

@arcaneknight23



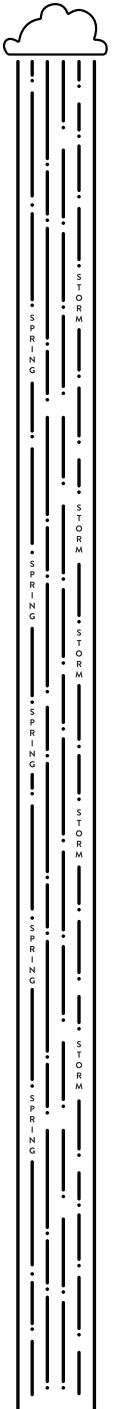
TUESDAY LEWMAN

ART - BFA



Overshot, 2021
knit fabric on stretcher bars
24 x 40 inches

I work with textiles for their ability to simultaneously protect and provoke. Employing colors best described as a visual sugar rush, my object and image-making practice honors the historically peripheral forms of weaving, knitting, and sewing while untangling notions of utility, autonomy, labor, and adornment associated with craft. Through the interplay between dark humor, light-heartedness and the abject, craft tactics and aesthetics become instruments of self-determination and subversion in my work. @tuesdayforever



JIANXIANG “YAO” LIU

ART & TECHNOLOGY - BA

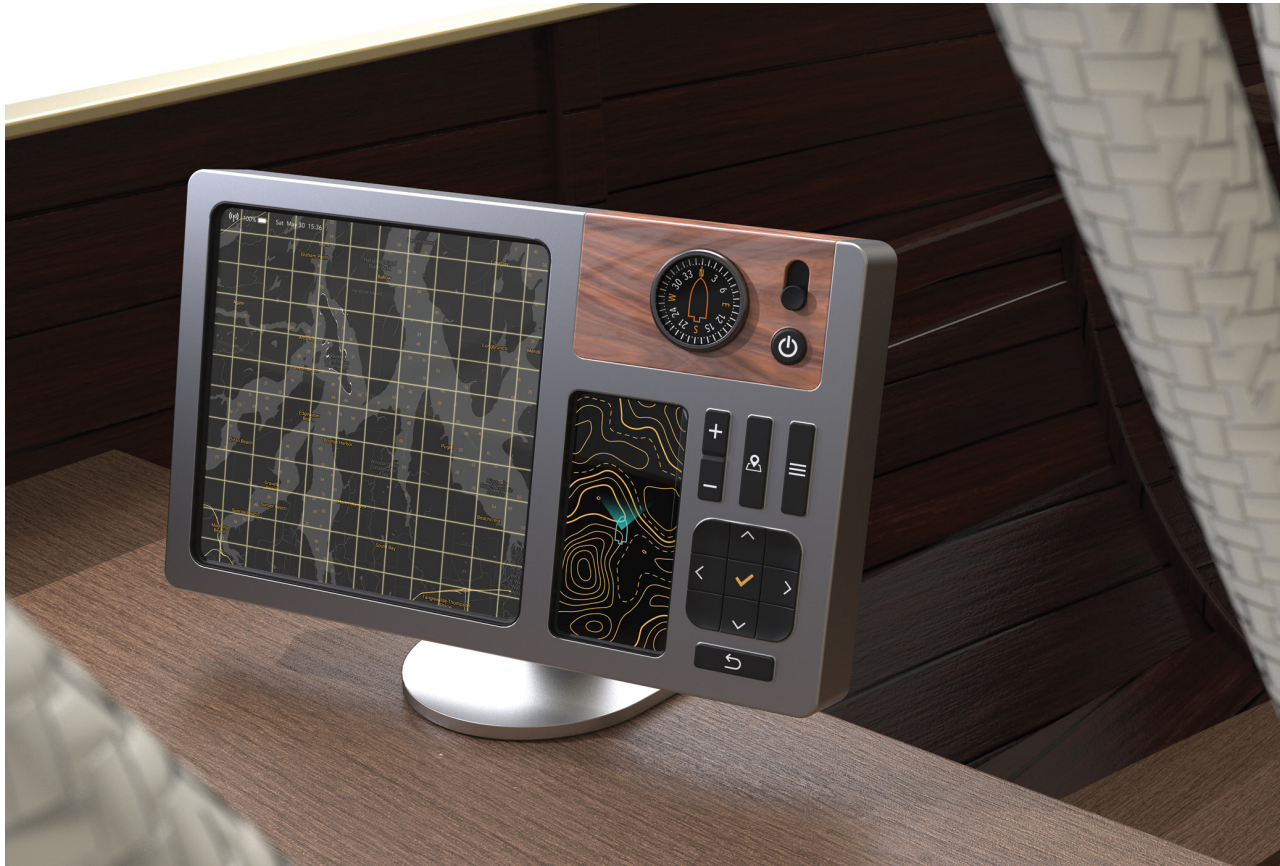


*The Closed Amusement
Park, 2021*
PVC vinyl, ceramic
sculpting, acrylic paint,
digital photograph
10 x 7.5 inches

The future is unknowable, but the past should give us hope. Not everyone has the same past, but this one is mine. This piece is a digital diorama recreating a scene from a show of my childhood, featuring character replicas I sculpted, acting in an environment I created. Dubious in accuracy, it is more memorial than documentary, like most of my work. Memory, while flawed, is the foundation of my present. I strive to use animation, photo editing, and analog sculpting to explore nostalgia through characters and narratives - to see why the past gives me hope. How about you? @dynamiracle11

TJ LOW

PRODUCT DESIGN - BFA



Nautical Mile, 2020
Autodesk Fusion 360,
Keyshot
236 x 219 mm

I have a fascination with cartography, and I always find myself designing products where navigation is essential. Traditional chartplotters (Boat GPS's) have gross aesthetics and similarly threatening usability, so I wanted to fix that. I wanted to design something with great dualisms happening, so I strived to strike a balance between dark and light colors, analog and digital features, and finally wood and metal materials. These items don't favor the traditions of sailing, and I wanted to reference this wonderful history. With that came Nautical Mile, so sit back and I'll show you the way. @tjlow.design





ELLEN LYONS

ART & TECHNOLOGY - BS



Groovy, Dude!, 2021
vinyl stickers, POSCA markers
dimensions variable

Studying design has been a process of understanding that it is present in all parts of life. I have let myself view the world through a lens of design and my life is better for it. What was once an overly active imagination is now a practical tool for visualizing ideas. The intersection of design and technology has long been a niche that I have felt comfortable in. However, as I understood more about design as a conceptual thing, I was able to pursue it in a wider range of mediums than I ever thought possible.

JORDAN MARINOFF

ART - BA



Sugar Jar and Dish, 2019
stoneware
Jar: 4.75 x 5 inches,
Dish: 0.75 x 6 inches

The viewer is looking at a matching sugar jar and dish. In this piece, I am investigating how different forms can complement each other and work together as a single unit. It started by being an entirely experimental process, and there were endless thoughts about what I could do with the piece to make it look better or more interesting as I was making it. Every design choice was made on the fly, which is how I decided to make a dish to go with it. It's also how I landed on using a doily to create the textured surfaces. @jordanm_ceramics



CHANCE ORION MCLAREN

ART & TECHNOLOGY - BS



Tint, 2021
digital illustration
55.18 x 41.37 inches

I make digital illustrations, animations and videogames that exaggerate reality through humor and horror. I blur the line between fiction and life by using dialogue from my personal interactions. Through character design, expressive linework, and distorted atmospheres, I attempt to surround and consume the viewer, and show my own warped perspective of the world. @amoebaskill

PEYTON MOLLETT

ART - BFA



Stay Tough, 2021
plaster, acrylic, wax, nails,
foam, chair
dimensions variable

My work is an exploration of my relationship with my body and the ways trauma leaves an external imprint. I explore the inherent beauty and strength within the body through specific materials that are hard and soft. Traumas are represented in hard materials such as metal and geodes while the body is made of plaster and wax, materials that are prone to change. I continuously experiment with new materials to create forms that represent the emotional traumas that the body endures. I want people to view my work and feel the hurt and strength that I have found in my body. @art_is_imitation_



KYLE NELSON

ART & TECHNOLOGY - BFA



Finn Sucks at Basketball,
2021
3D animation and
live-action footage
2:49 minutes

“It’s high noon as Kyle and Pressley watch Finn try to sink buckets. Unfortunately, Finn sucks at basketball. This fact is confirmed by an animated flashback that details just how dog shit Finn truly is at the sport. The flashback portion of the video is cool because you get to see the three guys in, like, a cartoon form and also Andy is there too. The motion is pretty smooth, but obviously not as good as something like *Toy Story 2*. Although, it should be noted that Kyle doesn’t have the fancy computers that Pixar does. Oh, there’s also a pretty funny joke in it that I like.” - Pressley Myer @knartmaker





LELAND NESBIT

PRODUCT DESIGN - BFA



*Sawyer Shirt and
Chore Coat Year, 2020*
black 11oz hemp canvas and 7oz
oatmeal flax, linen
dimensions variable

I spent much of my childhood exploring the hills and forests of the Oregon coast and the Willamette Valley. My relationship to nature and the land I grew up on motivates me to create thoughtful work that instills delight and lasts generations. I am interested in further pursuing a career in both furniture and in soft good design, with the long-term goal of building a house and nearly everything in it. @lelandwnesbit

KIRSTEN OPP

PRODUCT DESIGN - BFA



Heaven on Earth, 2021
upcycled fabric/thread and
natural dyes from waste
dimensions variable

My summer 2021 Heaven Collection is a conceptual piece of art that represents what I hope fashion can be. We must make the future of sustainability look better not bleaker. Joyful not joyless. This collection is a labor of love for the children to come, every stitch is prayed over and thought out. Each resource is upcycled with gratitude from local donation centers and the fabric dye made from food waste. I have a passion for preserving this playground that we humans get to live on and I pray this is a celebration for what is to come.





JULIA POWEL

PRODUCT DESIGN - BFA



Edge, 2020
wood
8.25 x 12 x 3.25 inches

When designing and producing *Edge*, the emphasis was primarily on the craft side of the final product. Creating products that use unusual materials for common objects is a part of design I enjoy exploring. Mailboxes are something that we use almost every day, yet they are an item that isn't looked at as a piece of art. As a maker I strive to bring back a more craft based, handmade products to the design world.

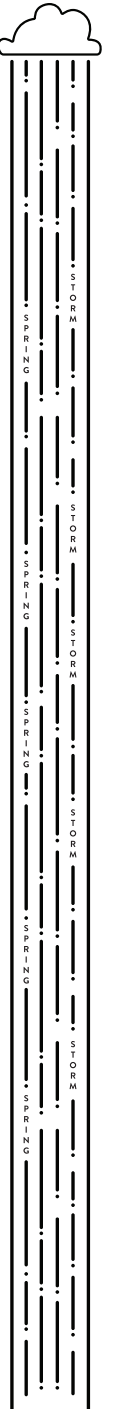
EMMA ROE

ART & TECHNOLOGY - BA



Another Mountain, 2021
acrylic on canvas
24 x 36 inches

Being true to oneself is a key part of the artistic process. I started this piece as a way to stay focused during the pandemic. I have been using this same canvas for around a year and it has some hidden images behind the acrylic to represent the changes I have gone through as a person and as an artist. This work uses its chaotic strokes to convey that, while the product was incredible to have, the more valuable part was creating it. Making work for yourself is liberating from the social constructs of what constitutes “good” art.





SHYANNE RUSSELL

ART & TECHNOLOGY - BA



Medieval Cat Simulator,
2021
Blender and Unity Engine (3D)
5 x 7 inches

I'm a 3D and 3D environment artist. I have passion in creating interactive art and videogames. I make 3D models, animations, digital images and 3D prints. I often use humor and narrative in my works. In my newest 3D game "Medieval Cat Simulator" you play as a cat that destroys a medieval village. As technology evolves and grows, I'm excited to grow with it as an artist.
@crimson_ink98

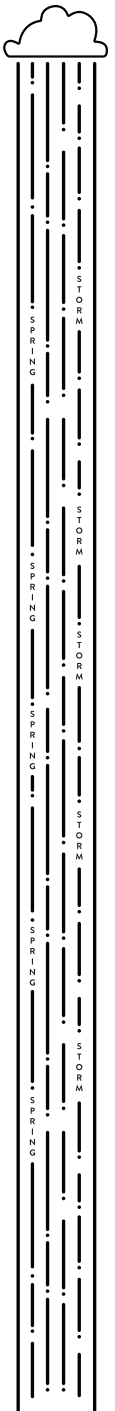
XINYU SHI

PRODUCT DESIGN - BFA



Stoic Hope: The Insomniac,
2021
sterling silver, fern, soil
9.5 x 6.3 x 7.8 inches

My work is inspired by both macro and micro features from the outside and inside of abandoned architecture. In my jewelry work, I combine rigid and cold, geometric structures with organic materials and forms that reflect warmth, brightness, and hope to be found within these architectural forms. I am fascinated by observing and capturing metaphors from both still and animated objects and juxtaposing them in the jewelry format on the body. @by.xinyu.shi





KIERAN SKADE

ART & TECHNOLOGY - BA



garf souls iii, 2020
digital
2000 x 2000 pixels

I'm very passionate about visual storytelling, whether it be through illustrations, comics, concept art, or animation; my favorite stories are ones that involve surrealism, humor, horror, science-fiction, magical realism, and/or Garfield. @ghost.realm

SAMANTHA TINNEY

PRODUCT DESIGN - BFA



The Anywhere Cookware Collection, 2021
re-materialized wood waste,
compostable hemp fibers
pressed and coated in a
natural resin, 3D printed
recycled glass, recycled
cast iron
10 x 10 x 5 inches

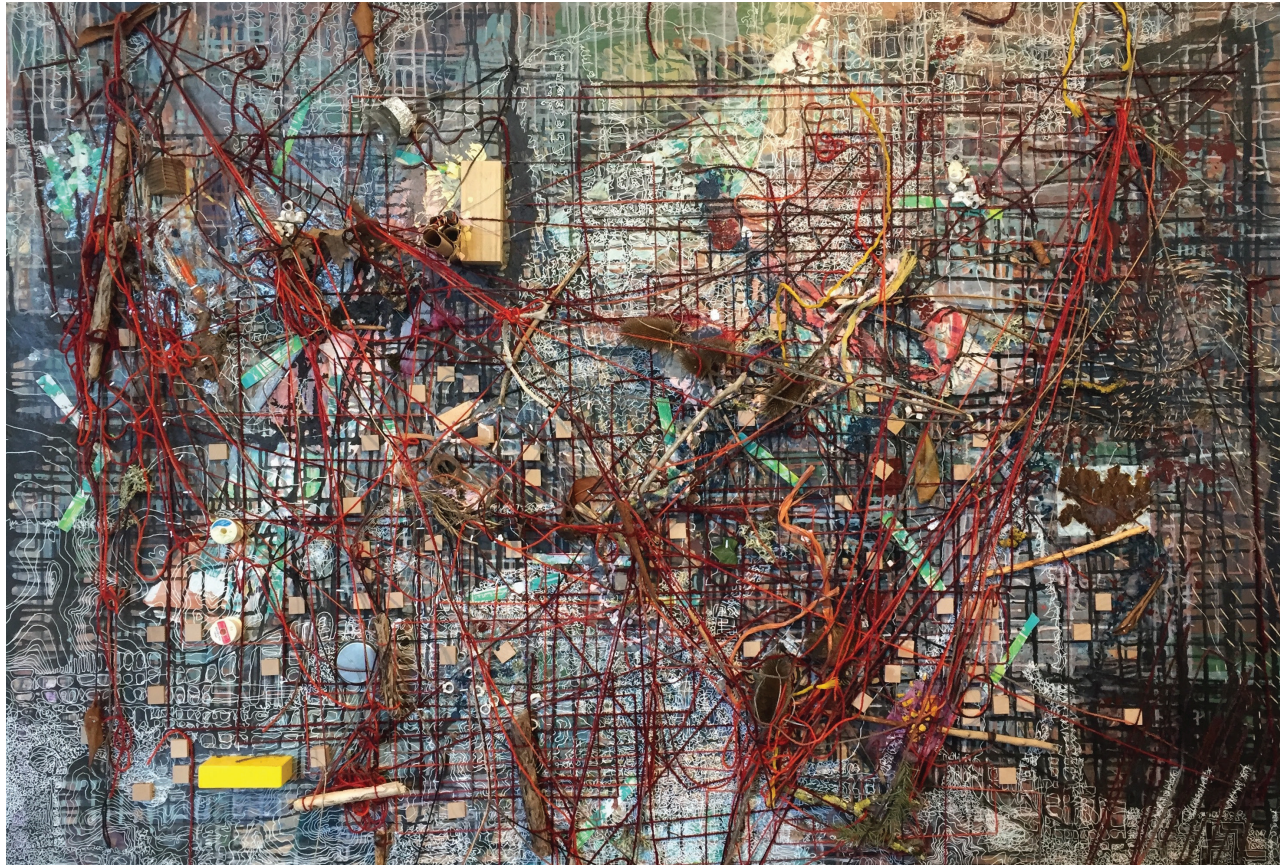
The Anywhere Cookware Collection eliminates waste and reduces clutter within the home kitchen while spreading awareness on sustainable habits. The design is modular and multi-functional, allowing the user to easily stack and store their essential cookware items in one, compact place. The collection has a closed loop life cycle, with materials that are either compostable or infinitely recyclable. The form is inspired by the natural environment the materials came from, with ridges and organic shapes. Through sustainable design, my goal is to make a positive impact on nascent home chefs and the earth around us.





BILLY VON RAVEN

ART - BFA



a child's map to a future world, 2021
wood panel, blocks, sticks, wood scraps, yarn, root ball, curb paint chips, tulle fabric, twine, plastic, cardboard, paper collage, staples, aluminum foil, bird bands, fishing line, teasel, lichen, spools, tin, leaves, 40 label, thread, latex paint, broken glass, ink, glue, and acrylic
48 x 60 inches

What if this life was a musical score on a map of ecological history, one you could walk through, touch, or hear? Critical to making this map is understanding how the way I listen informs the process: how to include nonhuman agencies and regard power differentials of space and belonging. Drawing is central to this nonlinear cartography. Unlike spoken language, drawing doesn't need to adhere to grammatical rules that separate the subject from the object, human from nature. It's visceral history—my perception and thought going for a walk along the skin of the world. @billyvonraven

SILAS WARNER

ART & TECHNOLOGY - BS



**Spot the
Person?**

**Now Spot
the Danger.**

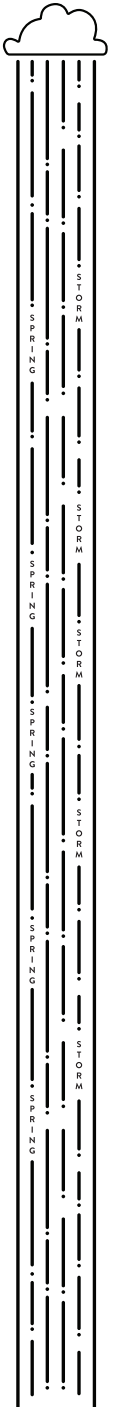


Being aware of your surroundings is the first step to spotting, identifying, and helping those most affected by the human trafficking trade. People can, and have been stolen from their loved ones in plain sight - vigilance saves lives.

Know the signs, spot the danger, save a life.

Spot the Danger, 2021
Photoshop
12 x 16 inches

To become good at many things is simply a byproduct of the desire to learn; to master a single discipline is the culmination of years of hard work and rigorous practice. This lesson is central to who I am as a designer, and individual. I've found that being a "jack-of-all trades" is in itself, a trade to master. Moreover, while the idea of becoming the best at one thing is poetically enticing, being a multifaceted designer is what I strive to be. Walking the tightrope between examining new interests and perfecting what I already know is a difficult balance to keep, especially in a creative field. That being said, I strive to meld these two ideals into my work.





WILLIAM WHITING
PRODUCT DESIGN - BFA

WILLIAM WHITING

PRODUCT DESIGN - BFA



*Billow, Gimbale Boat Stove,
2020
Fusion360, Keyshot
5 x 7 inches*

I love to solve puzzles and I am often presented with them as a designer. In my work, I look at the balance between curiosity and understanding. I may explore how something functions mechanically to how someone interacts with the unfamiliar. When thinking of potential solutions, I sketch out my initial ideas. I further develop the most successful of these within 3D modeling software. Guided by the parameters of the puzzle, 3D modeling allows me to accurately create and develop anything that I can imagine. Once each puzzle has a solution my design has reached its goal.

CHANDRA WILLIAMS-LAMP

ART - BA



Birch Woman, 2021
plaster, wax, cloth,
papier mâché
7 x 2.5 x 8 inches

This work combines elements of a birch tree with the female form. Processes include life casting, bark rubbings, and papier mâché. Indigenous cultures in Northern America and Europe honor the birch as a symbol of resilience, renewal, and protection. The multifaceted medicinal properties of the birch reflect resilience: cleansing bodies and regenerating damaged landscapes. Norse and Celtic mythologies associate the birch tree with the female spirit, one of resilience and regeneration. Our social and physical landscape, ravaged by capitalism and patriarchy, requires the harnessing of female energies embodied by the birch in order to heal. This work propagates that sentiment.



JOHN WONG

ART & TECHNOLOGY - BS



Lavendar Lemonade, 2021
digital painting
12 x 12 inches

I made this non-existent album, for a non-existent record label, based on an existing drink for a good reason. It's an attempt to capture the look, feel, and attitude of some of my favorite 1970's record covers— wonderful pieces of art that pair nicely with some of the greatest sonic creations. Whether it's MATI Klarwein's hand-painted work sprawled on the cover of Santana's "Abraxas" or any jazz album from Blue Note Records. With Lavender Lemonade I hope to continue the tradition of providing the component that I feel truly makes it worth owning a record. @john_el_segundo_wong

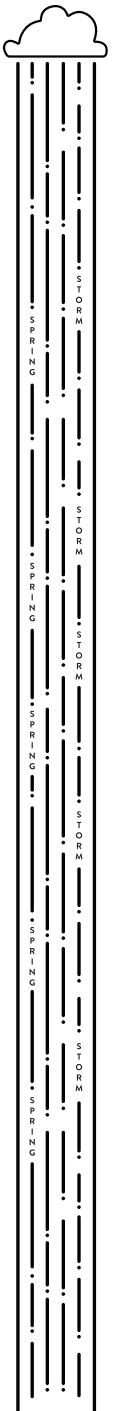
ERIKA WOO

ART & TECHNOLOGY - BA



Jungkook, 2020
digital painting
11 x 17 inches

A word I use to describe my work is verisimilitude. When I create drawings, digital works, and animations, I strive to make them real and believable. I am detail-oriented and a perfectionist; I challenge myself to include even the most minute elements in my works, making them comparable to photographs while still adding my own artistic expression through colors and textures. I want my works to hold stories, even if they are still images, and I love that these stories can be held in the fine lines on a face or in the tiny movements of a character in motion. @elwartwork





KELLI YAMADA

ART & TECHNOLOGY - BA



Crane, 2019
camera, Adobe Photoshop,
wrapping paper,
3014 x 2009 pixels

The imagery for my work comes from my identity, history, and experiences in a Japanese American household. Steeped in nostalgia, many of the pieces relate to my family's origins and activities I participated in growing up, such as creating origami cranes. Making these works provided a better understanding and perspective of Japanese proverbs my family said that I could not comprehend as a child. @kelli.yamada

CHARLIE ZACH

ART & TECHNOLOGY - BFA



Hollow Kicho Beginnings, 2021

Photoshop
5 x 7 inches

I find that many of my inspirations have challenged my understanding of how I should approach my work. While these reassessments can get difficult, these new ideas and the opportunity to create something I have never thought of before, have always guided me out of those challenging blocks. This journey of Hollow Kicho reflects my continual displeasure in my creative process and psyche. Lost in a new world, we frequently run into roadblocks and discover the mountains that we must climb to reach our destination, only to find that our goal is farther than we imagined. @hollowheadart

