

**SPRING
STORM
2018**



SPRING STORM 2018



The School of Art + Design Spring Storm 2018 is the culminating exhibition for senior students completing degrees in Art, Art & Technology and Product Design. Representing the synthesis of studio work across the last four years, each student develops a piece with support from their faculty mentor in the final term. Throughout their education, Art + Design students have benefited from close relationships with faculty and their peers in studio classes.

Engaging a broad range of work across art and design, students have not only developed formal, technical, material and critical capabilities, they have also cultivated individual perspectives and practices. Our students are equipped with 21st century approaches - from sculpture, photography, painting, drawing, printmaking, ceramics, fibers, and metalsmithing to interactivity, video, animation, visual communications, and emerging technology to designing objects for use across a broad range of scales and purposes - ready to raise questions, shape experience and solve problems through their work.

**Laura Vandenburg
Head of School
Associate Professor**

SPRING STORM PARTICIPANTS

Chrissy Alexander
Megan May Arnold
Margaret Bick
Kenna Buchberger
Lynne Capra
Irene Chau**
Sascha Chesler
Izzy Cho**
Hannah Claflin
Desi Colley*
Alexis Cooper
Aaron Danny
Laura Detrow
Evan Epstein
Natalie George
Dylan Graff

Mourning Sky Harris
Rachel Harsey
Shinyan (Xinyan) Jin
Ellie Johnson
Lindsey Johnson
Kyra Jorgensen
Michael Koval
Alden Kratz*
Bunson Koch
Taylor Langeliers
Wilson Lasker
Taylor Lauck
Molly Leatherman
Ariel Lenkov
Yang Li*
Ashley Lindstedt

Malik Lovette*
Blake McDonald
Emilee Morgan
Patrick Mulica
Madi Muller
Mo Murshed
Tuyen Nguyen
Seyoung Park
Sally Pilgreen
Aaron Poor
L. Robinett
Rebecca Scheer
Samantha Scherer
Julia Sherman & Thomas
Sprott*
Natassjia Steeves

Tanner Stickling
Macon Sumpter
Daniel Vu
Zoey Wen
Jin Wu
Juncheng Wu
Yin Wu
Vincent Jin You
Zijie Yue
Hao Zang
Jingya Zhou

* Indicates Spring Storm 2017 jury award selection

** Indicates A&AA Dean's Award



UNIVERSITY OF
OREGON

School of Art + Design

ART + DESIGN FACULTY + STAFF

Mika Aono Boyd	Jovencio De la paz	Lionni	Erdem Selek
John Arndt	Beth Esponnette Tannaz	Charlene Liu	Hale Selek
Wonhee Arndt	Farsi	Euan Macdonald	Rick Silva
Jonathan Bagby	Trygve Faste	Christopher Michlig	Jeremy Smith
Farhad Bahram	Ruth Fore	Donald Morgan Kiersten	Susan Sokolowski Jessica
Marissa Benedict	Brian Gillis	Muenchinger John Park	Swanson
Carla Bengtson	Ron Graff	Dan Powell	Ying Tan
Alida Bevirt	Damon Harris	Jan Reaves	Jessie Vala
Tom Bonamici	Wendy Heldmann Craig	Kevin Rowland	Laura Vandenburg Kate
Michael Bray	Hickman	David Rueter	Wagle
Noah Breuer	Heidi Howes	Jack Ryan	Terri Warpinski
Andrew Campbell Rebecca	Maia Howes	Risa Saavedra	Ty Warren
Childers	Colin Ives	Michael Salter	Amanda Wojick
Isami Ching	Ron Jude	James Schauer Jeremy	
Colleen Choquette	Anya Kivarkis	Schropp Reanna Schultz	
Sonja Dahl	Alex Krajkowski Sylvan	Stacy Jo Scott	

Special thanks to Spring Storm 2018 faculty mentors and jury participants

Designer: Charles Honig (BA, Art and Technology 2018)

University of Oregon
College of Design
School of Art + Design

5249 University of Oregon
Eugene, OR 97403-5249
Office: Lawrence Hall, 254

P: 541-346-3610
artdesign@uoregon.edu
#uospringstorm #uoart

CHRISSY ALEXANDER · ART & TECHNOLOGY

Managed Heart, 2018

Tag board, videography, projection
8 x 12 inches

“The one area of her... life in which she might be “free to act,” ... her own personality, must now also be managed, must become the alert yet obsequious instrument.” – C. Wright Mills

This piece expresses the emotional labor and emotional management that I do in public spaces. I create a mask from my own personality and reality to appease in public spaces. Many of us, despite our own internal struggles, do an intense amount of this emotional labor in order to appear happy all of the time. This labor is often unseen, unheard, and unspoken of.



MEGAN MAY ARNOLD · ART



'Til Death, 2017
Silver gelatin prints
Variable dimensions

The string that runs through all of my work is an undertone of melancholy. Meaning, my work has a slight hint of melancholy exactly how the word is defined, "a feeling of pensive sadness, typically with no obvious cause." I believe my work has this quality to it because I believe that there is a kind of beauty to it. Beauty in the dark, beauty in sadness, beauty in the discontent. This work directly looks at that by paying attention to the less than perfect aspects of a wedding. Rather than continuing to only photograph the more idealistic parts of a wedding I wanted to shift my gaze to the lovely little mishaps.



MARGARET BICK · ART

The Bad Trip, 2018

Oil paint

5 x 4 feet and 24 x 36 inches

My desire to create a more politically conscious body of artwork took hold of me when Donald Trump was elected president. It was a shock to the system. I realized I needed to address it creatively and I knew I had to go beyond simply venting with another grotesque, satirical portrait of the president. My idea was to foreground the "regular" people who brought this president and his obscene administration to power and continue to support it to this day, in spite of every indication of its corruption, dishonesty, cruelty, racism and misogyny. By playing with the metaphor of a "Trump Drug," I seek to explore this disconnect as a drug-like state of sedation and numbness, leaving its cult-like victims senselessly addicted and craving for more. I hope to suggest both the madness of blind devotion and the essential possibilities of liberation still buried and alive within this modern day bad trip.



KENNA BUCHBERGER · ART



Thread Ink, 2018
Digital art and fiber art
11 x 14 inches and
17 x 20 inches

As an aspiring tattoo artist, I find that art is most meaningful when it is created as a form of expression for others rather than myself. In fact, it is my personal belief that being asked to create a work of art for someone else is one of the highest honors that an artist can receive. Therefore, I created "Thread Ink" as a collaboration of ideas between some of my closest friends and myself, which has been a truly inspiring experience. The process of creating "Thread Ink" was full of technical collaborations as well. It all started with analog sketches, then moved into creating digital patterns from those sketches, and finally, those patterns were translated into needlepoint patches. "Thread Ink" is truly one of my favorite pieces due to its personal nature and the homage it pays to the art of tattoo.



LYNNE CAPRA • ART

Laughing Waters, 2018

Sterling silver

6 x 18 inches

This work is inspired by memories of my own past, and the movements, sounds and enjoyment I associate with the natural elements around the home of my youth. With that in mind I've designed this piece with specific mechanisms and physical properties that invite interaction. Jewelry is an intimate extension of the body making these subtle gestures unique to the wearer.



IRENE CHAU · ART



Have you eaten? 2018
Porcelain, food-safe
glaze, food-safe table
(walnut, pine, poplar),
white rice
2.5 x 4 feet

this year: my parents told me they loved me for the first time in my life.
i am 22 years old.
i wonder why it has been 22 years.
(my body did not know how to form the words in return)
(have i never learned before?)
i wonder why i was embarrassed to say it back.
i wonder how i have always known
they have always loved me.

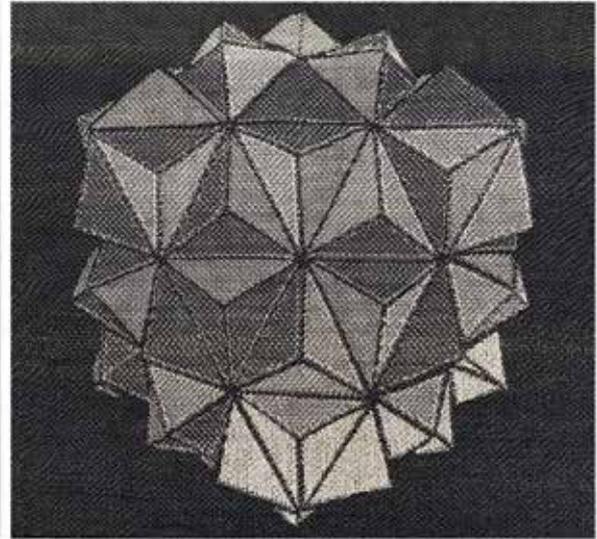


SASCHA CHESLER · ART

State of Mind, 2018

Textile

21 x 23 inches each



I experiment with capturing connectivity and human togetherness through printing mediums and textile design. My structures and figures tend to interlace and fit themselves in with each other in repeating ways, which brings up a continuing motif of connection and protection with oneself and with others. I also play with the idea of comfortability with oneself and a sound state of mind by inserting representations of meditation and repetition. Whether this exploration responds positively or negatively, I always try to touch on these specific ideas as a means of experimenting with relationships that I have with others and the relationship I have with myself.



IZZY CHO · ART



Here-and-Now, 2018
Wood, relief printed
fabric, side dishes from
mom, candies from sister
12 x 8 feet

Simultaneously quiet and bright.

Wrapped in the back of closets.

A careful patchwork of living.

An arranged way of being.

Here-and-Now references various domestic remnants of my Korean culture that I find within the everyday. It is a loving mimicry of the contemporary lifestyle that communities, like my own, have formed through versatility, constant movement, underlying tradition, but ultimately a desire to feel settled.



HANNAH CLAFLIN · DIGITAL ARTS

Yes, it's okay, 2018

Oil on canvas

20 x 24 inches



I tend to work digitally but for these works I wanted to use a traditional medium. These paintings are meant to represent the hardships and anxieties I felt while coping with my father's passing. He passed away in July due to a sudden brain aneurysm and was in a coma for a couple weeks before we had to let him go. During that time, I was overcome with various emotions and I remember asking someone, "Is it okay to be angry?" because I was frustrated with the whole situation and had no idea how I could help my dad. I was not sure if my family and I would be able to get through such a sad time. In the future, I plan to create more work dedicated to my father and my memories I have of him.



DESI COLLEY · ART



The Pink I Know (detail), 2018

Digital scan on phototex

11.5 x 16.5 inches

I work mainly in photography for its quickness, and for its clarity. I want to capture images that remember the way something looks, so that I can recall the impact that subject had on me when I saw it, the thing-ness that made it special. I incorporate fabric into my work for the same reason, to create an impression on the body.

ALEXIS COOPER • ART

Visual Dimensions 1 – 4, 2018 Digital art, variable dimensions

The theory that we are not special, our world is merely one of many worlds, can be thought as visually like bubbles in a river, taking a single bubble and looking at it microscopically, there are stacks within it of separate, possibly intertwining dimensions. After collecting and absorbing knowledge from established and published cosmological theorists and physicists I have created an artistic interpretation of the first four dimensions using archived videos and visuals correlating to what our world has provided. The first visual dimension (1D) starts with the observation that all life begins cellular therefore circular and simple. The second dimension (2D) takes the simplistic cell and divides into many to create life through patterns, or what we see on a macro level, in tangible form, as plant life. The third dimension (3D) is a representation of our world and awareness currently within the human species; visuals from our everyday lives. The fourth dimension (4D) theoretically transitions further into the human psyche and consciousness, representationally through color and the expansion of the 5 human senses. (Aesthetic visuals such as hand drawn animations, video edits, and converted music stylistically collaged together with the use of Adobe Creative Cloud applications, Premiere Pro, After Effects and Photoshop.)



AARON DANNY · ART



Photograph 1 & 2, 2018
Archival pigment print
on phototex,
40 x 36 inches and
36 x 40 inches

I do not make photographs to help myself. My art is not an outlet. I see my work on a path similar to the path I walk in life. The work exists concurrently as I do. My strengths and struggles as an artist are that of the work itself. These two images are the start of a project that examines photography (digital, color, black and white, film, the latent image, selfies, phones, memory, trace, reflections, light etc.) itself, and how it relates to the artist, more specifically myself. Photograph 1 details a photograph purely formal. Photograph 2 is a self-portrait made from incongruent "accidents" in film development. A conversation exists between these two photographs. I encourage people to become a part of the conversation.

LAURA DETROW · ART & TECHNOLOGY

Egg Invaders, 2018

Sculpture

15 by 15 inches

My experience as an artist is best described as experimental. When I am asked to define my practice as an artist, I am unable to find one answer because it is undefinable. I am someone who likes to explore whatever medium or style interests me at that time. I have always loved entertaining people and making others laugh so I strive for my work to be fun, silly and overall, different. The emotion that I wish to pull from my viewers is one of happiness and I hope that is seen in this work.



EVAN EPSTEIN · ART



Three Succulent Vases 2018
Ceramic, variable dimensions

I explore how the vessel form can negate or enhance function by combining vessels to conceive unique structures. This defines what a vessel's function can be or what it cannot be, how it can provide a use or restrict use through form. These vessels allow plant life to exist in exciting ways, akin to how the soil of Earth harbors life.

NATALIE GEORGE · ART

Visceral, 2018

**Fiber,
Variable dimensions**

My work focuses on human experience by exploring physical form. I depict disembodied figures to shed light on the objectification people face in our social and political climate today. Through surreal forms and subjects I dramatize real-life issues, blurring the line between what is 'real' and what is 'true'. The subject's identity, or lack of identity, dominates the foreground of my work.

I illuminate issues like power struggles, mental health, and gender as it plays into one's search for identity. My art is playful, sometimes even humorous. I do this, not to make light of the subject's internal battle, but to normalize these stigmas. I manifest abstract forms to create a physical and tangible representation of an emotional state of being. I leave something anonymous or ambiguous, yet recognizable in my work; a familiarity in the displaced figures. I hope to provoke a recognizable feeling, albeit one not fully understood.



Visceral. a soft sculpture experience.



DYLAN GRAFF · ART & TECHNOLOGY



BEACONS, 2018
Animation

When we embark on a journey
We do not always know the path, or our destination
Regardless, we walk on.



MOURNING SKY HARRIS · ART

McCall's 4803, 2018

**Sewing patterns and cyanotype on fabric
32 x 191 inches**

The conceptual framework for my practice revolves around turning inward for questions and outward for answers. The work is autobiographic and heavily concerned with an exploration of craft. I practice interdisciplinary art. I'm frequently concerned with questions over the lines between craft and fine art. In this work, I'm questioning where commercialized pattern-making and skilled craft diverge. Is creating a garment from a design that is mass-produced lesser to the garment that has been designed by the maker from the beginning? Is someone following a recipe an artist unto themselves? Through the medium of cyanotyping, I lay commercial pattern pieces for garments down and expose them to light to capture their form. The pattern laying mimics the act of laying out a design to be cut and sewn together while also becoming a part of the raw material itself.



RACHEL HARSEY · ART



Alice, 2018
Ceramics
Variable dimensions

My work is a constantly shifting collection of ideas. Currently, my work is based off the loss of a loved one. My piece, Alice, is a physical manifestation of the emotional process of rebuilding oneself after being shattered into what feels like a million pieces.



SHINYAN (XINYAN) JIN · ART & TECHNOLOGY

Be Water, 2018

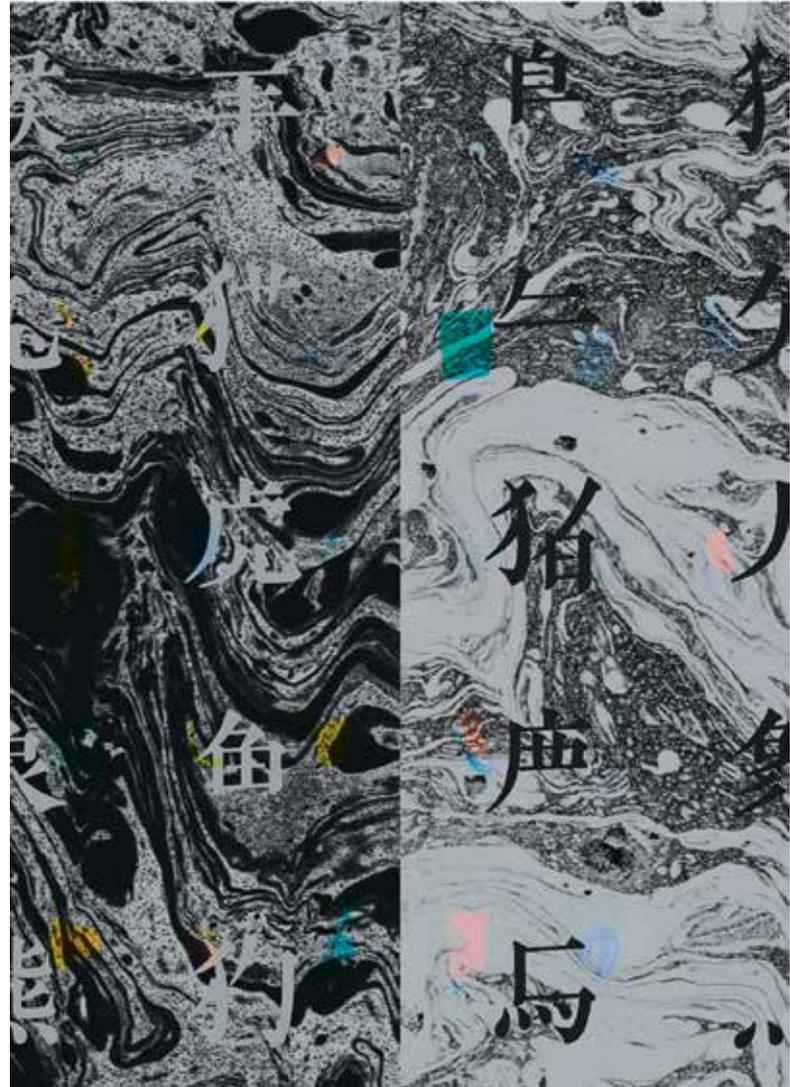
Print/plastic

8 x 10 inches

I see it the moment where we are right now,
I see it the future where we might be tomorrow.
Let it flow onto the ground, our bodies,
and soon we will be gone.

Be Water is a criticism of the direct and indirect influences on the environment by human activities and social development. The two most significant environmental issues suggested here are water pollution and plastic wastes. These problems are especially worse in third world countries such as China, my motherland.

Here, Chinese characters of human and different animals are losing parts, suggesting the fact that lives are threatened and suffering from the polluted environment while unrecyclable plastic wastes are all over the place forever.



ELLIE JOHNSON · ART



Untitled, 2018
Copper, sterling silver,
cast bronze
Variable dimensions

My intention for this piece is to create a tangible expression for the mental states of depression and anxiety. I use visual language that I feel intuitively aligns with my perception of these conditions within myself. Silhouettes of dried, decaying leaves hang behind skeletal flowers that burst forward from the chest in a dizzying spiral.

LINDSEY JOHNSON · PRODUCT DESIGN

Threadbare, 2018

Ash wood, 64 x 72 x 20 inches

The Threadbare Armoire is an exposed wardrobe storage system, adaptable to any style or organizational needs, it allows the comfort of dressing and undressing without the tedious nature of restoring garments. I designed the spacious format to display a wardrobe, keeping items ever present and accessible; this initiative will prompt users to purchase less, and instead cherish the garments they already own. The inserted dowel motifs are analogous to threading a needle, this timeless form of movement inspires the interaction of consumer and object. Hand crafted from Ash Wood the Threadbare Armoire was made as a result of studying the quiet, hidden moments we all experience but perhaps overlook in our daily lives.



KYRA JORGENSEN · ART



Home, 2018

Wood and plaster

5 x 6 x 6 feet

My work often houses themes of femininity, domesticity and nostalgia. Through a cohesion of architectural and organic forms, I strive to convey my personal background, and evoke emotion in the viewer. Home is a reflection of my idea of home, family and growing alongside others. The structure is a simplified version of my childhood home that is then built upon by plastic casted branches and plaster dipped flowers that look as if they are growing around the rigid form. Although the idea behind the flowers stemmed from the hydrangea bush taking over the front of our house over two decades and the fresh flowers that were in constant rotation behind the kitchen sink, throughout the process I discovered that they have much more significance than my original intention. They represent my family's ability to not only overcome obstacles but, ultimately thrive, expand beyond coexistence and turn a house into a home.

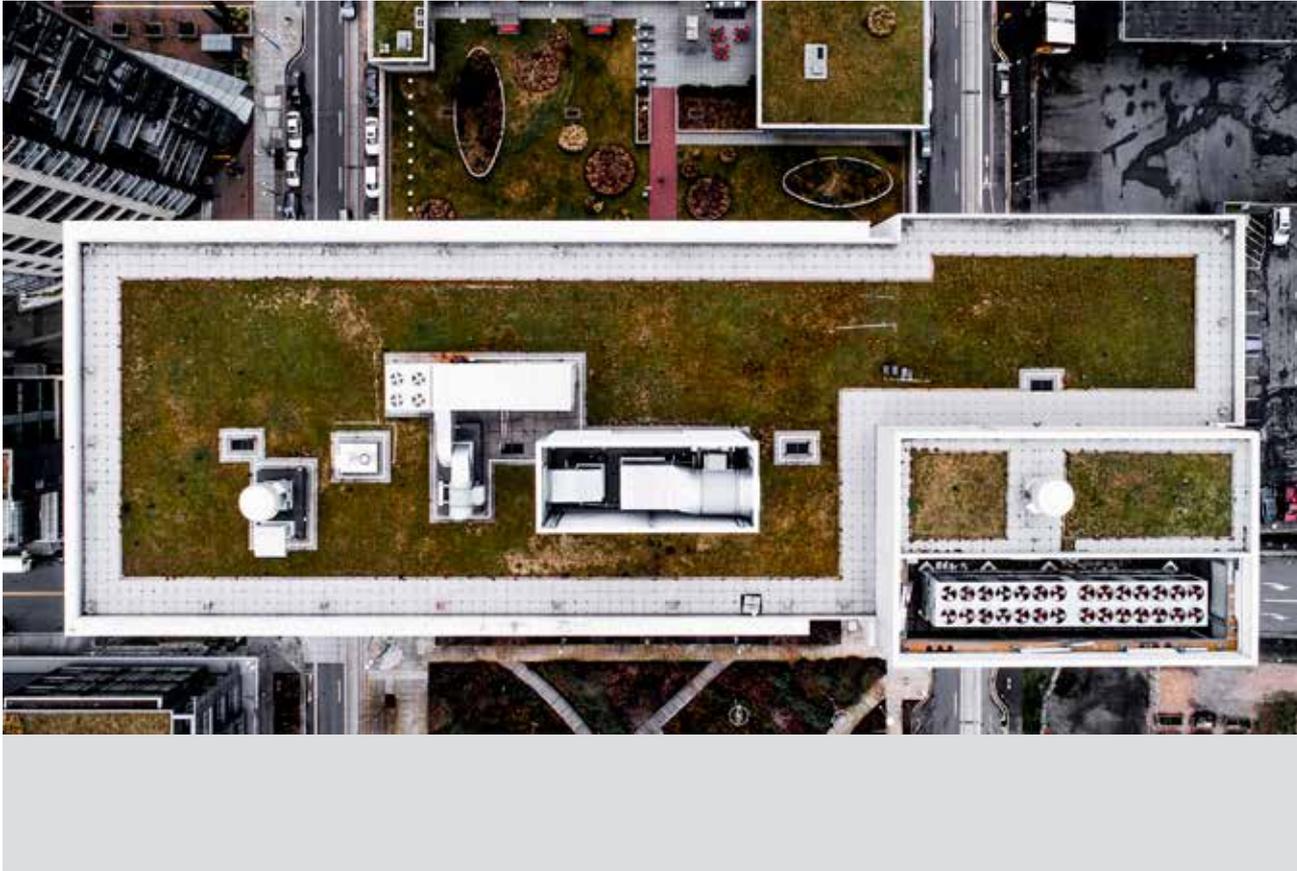
MICHAEL KOVAL · ART & TECHNOLOGY

Untitled, 2018
Multi-medium
2.5 x 3 feet



As an artist I am interested in the change in our understanding of physical work as we move around the space it occupies and the time it takes to do that passes. This piece is an attempt to combine that interest with another in animation and projection mapping. This animation that plays over the object is an attempt to bridge the physical and virtual space as well as combine its changes over time with that of the viewers perception of the sculpture as they move around it.

ALDEN KRATZ · ART & TECHNOLOGY



Untitled, 2018
Archival pigment print
on fiber paper
Variable dimensions

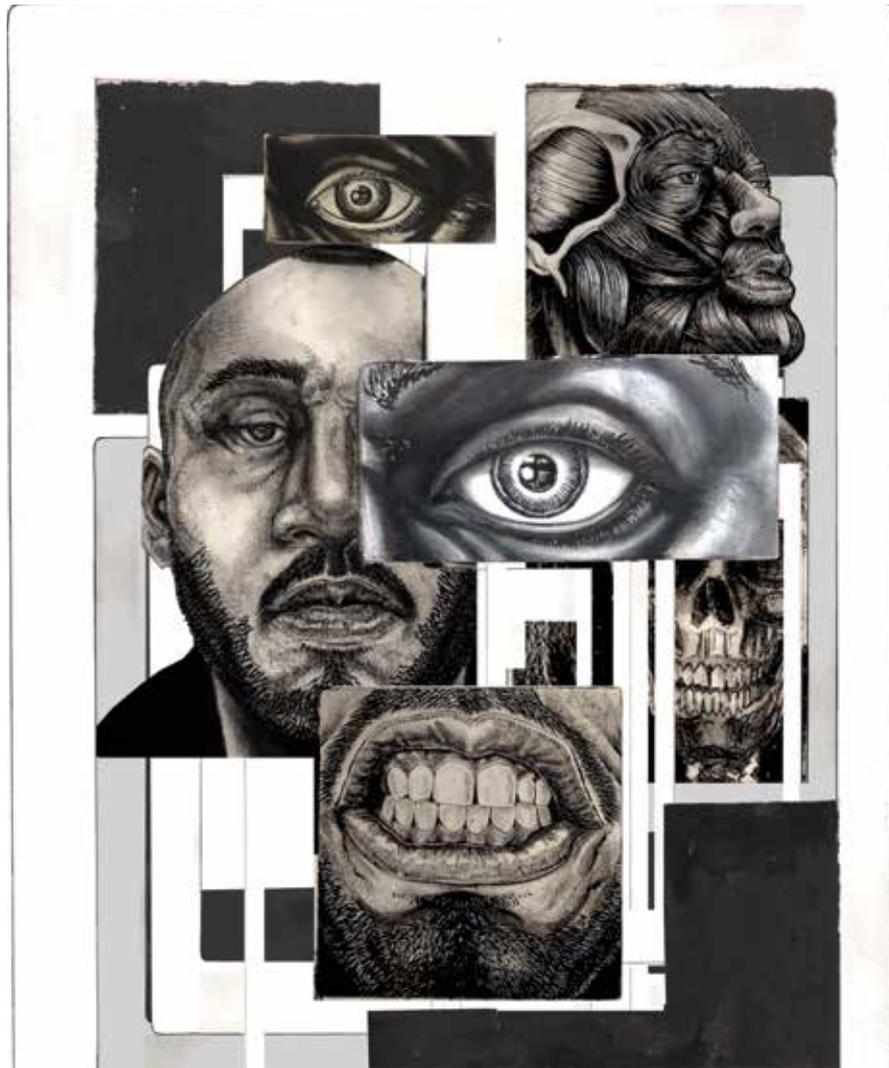
My work focuses primarily on human interaction and documentation, viewing through different lenses how we relate, or fail to relate, as a species and the marks we make on the world we inhabit. This specific body of work "All 743 of Us" focuses on the lack of community and inherent isolation in apartment buildings, spaces paradoxically designed to facilitate our anthropological need to belong to a communal group

BUNSON KUCH · ART

Me, 2017

**Mixed media, pencil, ink, pastel, Photoshop
22 x28 inches**

Honestly, I don't know what I am doing, I hate talking about myself, and especially about my artwork. Most of these pieces in this show, no one has ever seen, because I get so embarrassed I never show up on critique day. Unfortunately, I have found that my experience, and time spent with physical art media have become obsolete as technology advances. My pieces are frivolous absurdities of ephemeral media, immortalized in digital form, and soon to be accidentally erased from a hard drive or lost in the vastness of interweb data congestion. I apologize beforehand for what I call "feces-ious, self-defecating humor." Most of my comics are vulgar, insensitive and just not funny. If I offend you, I didn't mean it. I have 4 years sandwich artist experience, and my degree, keeps me from sweating. So, please don't take my art too seriously, I don't



TAYLOR LANGELIERS · ART



Honeybee (timing's gone all bad), 2018
Acrylic on wood and paper
20 x 20 inches

Growing up means innumerable dreams and questions, but only sometimes answers. What does it mean to connect? What does it look like? My work focuses on the ways in which we navigate these everyday experiences, engaging the nondescript through the assemblage of the ordinary— into the object; exploring the space between misadventure and explication, hopefully learning something along the way.

WILSON LASKER • ART

Lotería, 2018

Digital illustrations

8 x 12.6 inches each

'The Celestial Emporium of Benevolent Knowledge' was Jorge Luis Borges' response to the idea of an entirely rational and all-encompassing categorical system. A fabricated taxonomy, it categorized all animals into one of 14 categories – categories so vague and mutually contradictory that it would be nonsensical if taken in a serious context. My work draws inspiration from Borges' 'Emporium', using its taxonomical categories and drawing from the ambiguity of their language to create something new. While the categories are absurd and contradictory, they remain specific and evocative enough to be brought to a visual format. I chose to explore the ambiguities inherent to our interpretation of the terms by reframing the context of the 'Emporium' from purely animals to the game of Lotería. In Lotería, unrelated symbols converge, and that wider frame of reference allows an exploration of alternative interpretations that might otherwise be ignored in the original's narrower scope.



TAYLOR LAUCK · PRODUCT DESIGN



Fin, 2018, wood, 29 x 14 x 17 inches

Fin was designed to be an everyday side chair. Found in the cafe or in the home, Fin is made from an ash wood and sealed with a soap finish. Drawing inspiration from the Windsor, this chair uses four spindles, two of which connect to the back legs into the top rail. The subtle curve of the rail echoes in the curvature of the seat, lending a comfortable upright position for the user.



MOLLY LEATHERMAN ·ART

Tiger Mother, 2018

Acrylic on canvas

48 X 72 inches

Some of my most cherished memories from childhood were spent running through the woods with my brother near our family's home. I remember capturing caterpillars quite often; in a plastic container we would build them a home of sticks and leaves in hopes to witness their metamorphosis. Little experiences like these were profound to me as a child, I can recall them so vividly. I was absolutely enchanted by nature, life and evolution at a relatively young age. Although I have grown up, that same fascination is still with me and currently makes itself known in my artwork. I think my attraction to nature will eternally represent a part of who I am as a person and artist. My greatest inspirations come from the natural world; nothing to me is more captivating, enchanting and alluring than what grows wild in nature. I believe that as humans we get wrapped up in our modern lives so often that we can sometimes think of ourselves as separate from the wilderness. The truth is we are all one and the same. The intention of my artwork is to express my appreciation for our earth and the extraordinary interconnection between us and all life.



ARIEL LENKOV · ART



**Rooster Crossing from
Rural Drives series,
2018**

**Archival inkjet print
of 35mm black and
white negative film
photograph
13x19**

My photography practice is often about exploring rural everyday life and the banal. I find magic moments in my images that are not staged or edited, rather small instances that I find both intriguing yet ordinary. For me, photography gives me a chance to be completely engulfed in my image- to be fully present. I want my images to portray the fondness I feel for each and every subject, no matter how ordinary and I often like to include farm animals and livestock. The reason for this is that they are, in western cultures, seen more as objects and products rather than living beings. I want to give them the attention that human subjects usually receive.



YANG LI, • PRODUCT DESIGN

Marble, 2018

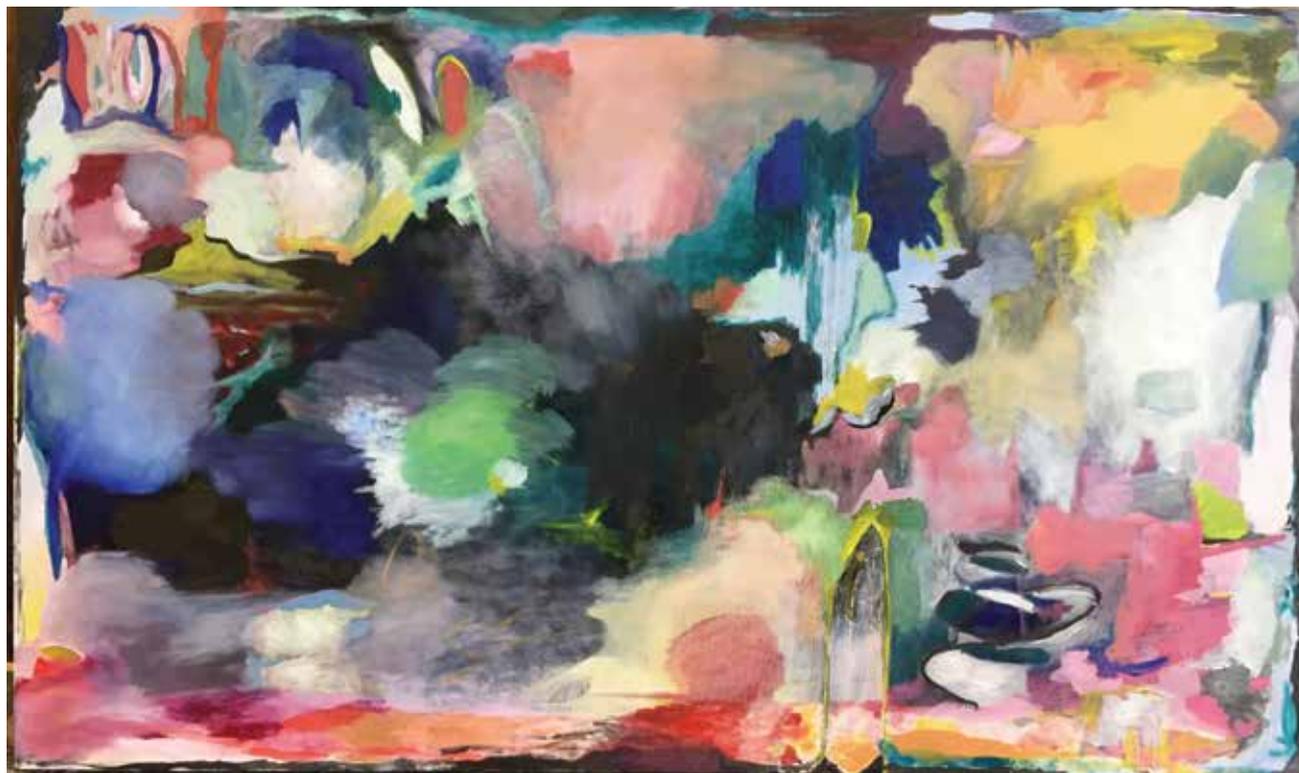
Polychrome porcelain

Variable dimensions



My project is made using both industrial ceramics and digital technologies. This includes standard mold and model making, as well as digital techniques like RhinoCAD and Adobe software, and laser cutting, CNC milling, and 3D printing. I have created a tableware set, which combines different colors within a coherent palette that uses marbling and the juxtaposition of color fields to create a nonstandard edition. This set, comprised of a cup, plate, and bowl, is designed for use at each of a day's three major meals, and is intended to be self-explanatory; where through affordance, each piece shows the user how to correctly handle it. This set is designed to be playful and fun on the outside, with each piece being unique, while the insides use solid color so that the food is privileged visually and the experience of eating can be enjoyed completely.

ASHLEY LINDSTEDT · ART



Untitled, 2018
Oil on canvas
3 x 5 feet

A list of things that I can't stop thinking about:

Interdependence

Many, collective

Building with (and together)

Repetition, distinction

Intuition

Strength in numbers

Balance, off balance, support



MALIK LOVETTE · ART

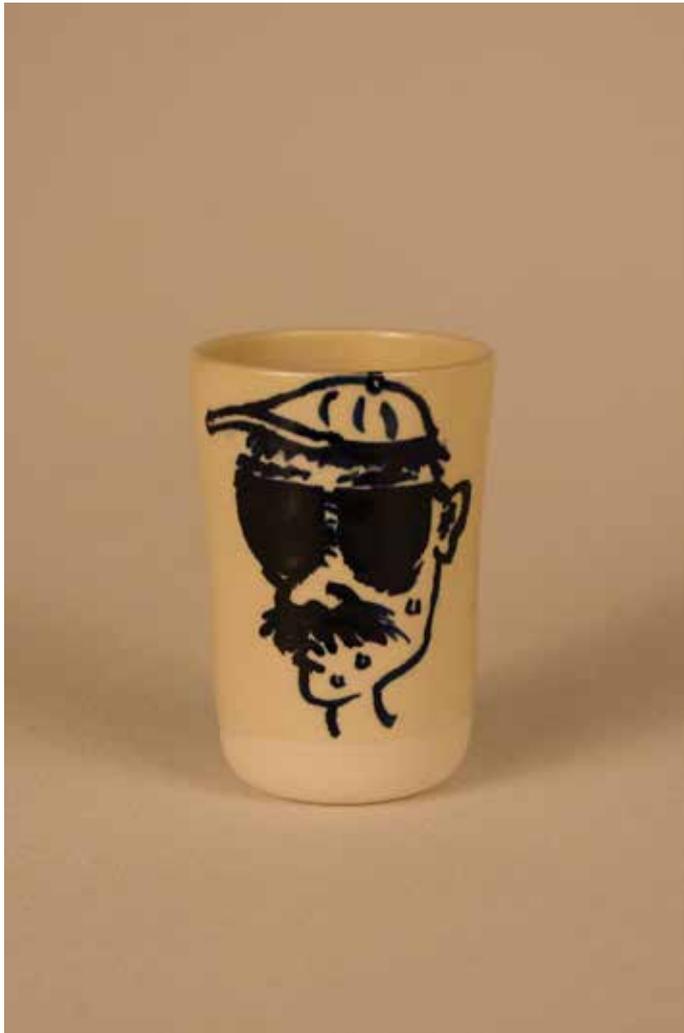
Masked Grave, 2018
Hand-crafted basketball hoop
22 x 28 inches



Masked Grave suggests the oppression that exists in today's world. For instance, sports culture exemplifies a different form of slavery—the owner of a professional team or a slave owner's net-worth is based upon the total labor of a slave or amount of victories of a team. However, historical and modern oppression differentiates because the sport is an outlet for the individual themselves. In other words, becoming an athlete offers a sense of liberation because the individual earns recognition from the world and builds appreciation through an income based off their ambition towards the sport.



BLAKE MCDONALD · ART



Rare Cups, 2018, stoneware
Dimensions variable

I make objects for myself and my friends. Sometimes I try to capture a version of the human face and communicate it through ceramic items. I don't want to explain everything, I'd rather give someone the opportunity to understand it incorrectly. I am willing to accept a product outside of my expectations.

EMILEE MORGAN • ART

Euphoria, 2018

Copper and enamel

16 X 11.5 inches

My copper neck pieces are mainly made up of organically shaped formed petals and thick chain. The work is meant to feel heavy and give gritty rustic feel, while the colors suggest a sense of blooming and hope. In the process of working, I balance the act of highlighting what the material can do and distorting the material into a recognizable object.



PATRICK MULICA · ART



The Eugene Man & Scuba Diver #1, 2018
Bronze beads, nylon thread, 70 beads each
approx. 36 inches in length

I have created beads in the form of miniature carved heads, one a bearded man and the other a scuba diver. My work is representational; I believe comfort is found in objects that are recognizable.

MADI MULLER · ART & TECHNOLOGY

Three Blind Beasts, 2018

Digital drawing

5 x 5 inches



The Three Blind Beasts are a set of creatures I had originally drawn for Inktober 2017. I made these digital drawings of them this spring for a collaborative project this term for an Independent study. Myself and two friends (Meg Arnold & Amelia Thompson) collaborated to create clothing and other merchandise that reflected our interests in all things creepy. Our brand combines popular streetwear trends with scary monsters and eerie imagery to make Crooked Clothing Co. The brand has allowed me the opportunity to implement my own work onto a medium that is easily accessible and visually engaging.



MO MURSHED · ART & TECHNOLOGY



Lama's Le Lavona bishvat ovo, 2018

Oil on canvas board

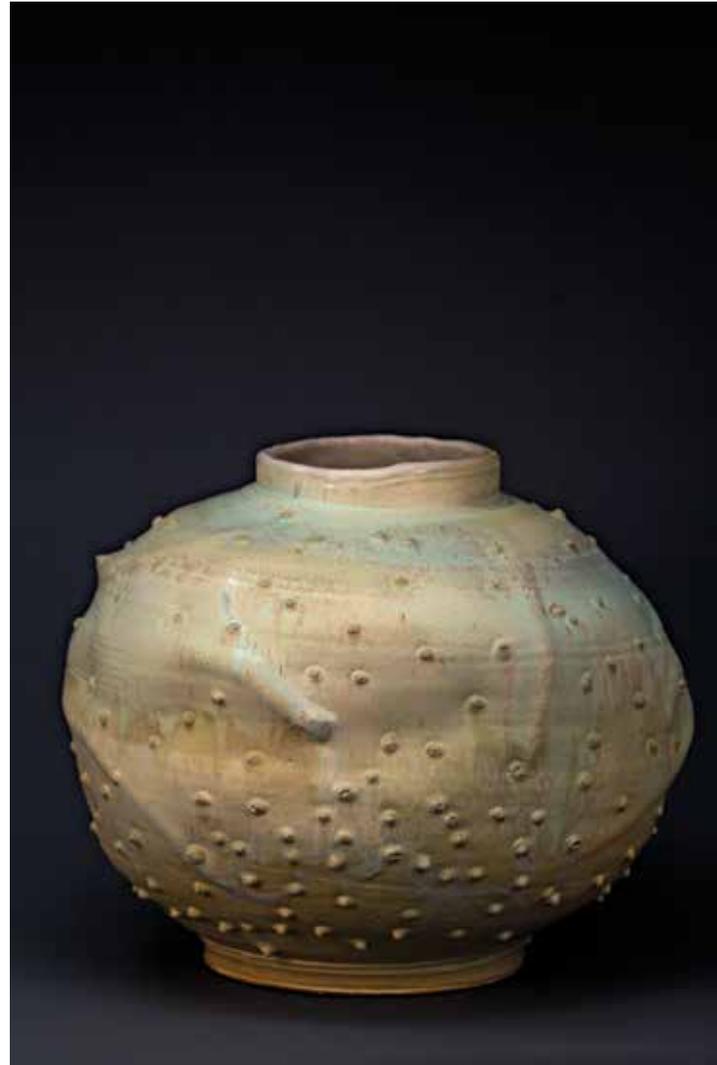
2.7 x 4 feet

In folktale and scripture, the Queen of Sheba is portrayed as beautiful, captivating, sophisticated, an enigmatic woman in all of history. The bible states she appeared in the desert leading a caravan of fortunes to the court of King Solomon in Jerusalem. Frankincense is what She gifted King Solomon and the aromatic resin that was one of the most prized goods of the ancient world, and it was more precious than silver and gold. In Jeremiah Chapter 6 verse 20 the lord says, "Lama's Le Lavona bishvat ovo" which means "Frankincense is from Sheba." It comes from a limited geographic area in the Southern Arabian Red Sea in the Horn of Africa, which is where I'm from. In my country, Yemen (Saba Region), I heard tales about this woman named Queen Balqees who appeared from the dunes to assume the throne of the kingdom of Sabbath from the Sheikh's there's no doubt that this kingdom of Mareb and the biblical land of Sheba are one in the same.

TUYEN NGUYEN · ART

Push hard, but not through III, 2018
Stoneware clay with sand added, fire in
oxidation at cone 10
22.5 x 18 inches

I seek for a sense of beauty and self-expression in combining traditional motifs and unconventional surface decorations. My forms focus on creating a canvas for patterns and alterations. Many of my patterns are adapted or interpreted from historic vessels, textiles, and paintings. I use alterations as a means of practicing abstraction.



SEYOUNG PARK · ART & TECHNOLOGY



Power Play, 2018

**LED matrices, Arduino, cardboard,
spray paint**

20 x 11 inches

Just because it is playful, does not mean that it is not aware.

Just because it is aware, does not mean that it can no longer be playful.

The acquisition of knowledge is often associated with seriousness and maturity. Naturally, my works have always sought to prove that knowledge and playfulness may co-exist in the same plane. I create works that explore the relationship between playfulness and the realities that I am made aware of. My works depict truths that range from simple and trivial to complex and important. Nevertheless, the work is aware; the work chooses to remain playful.

SALLY PILGREEN · ART

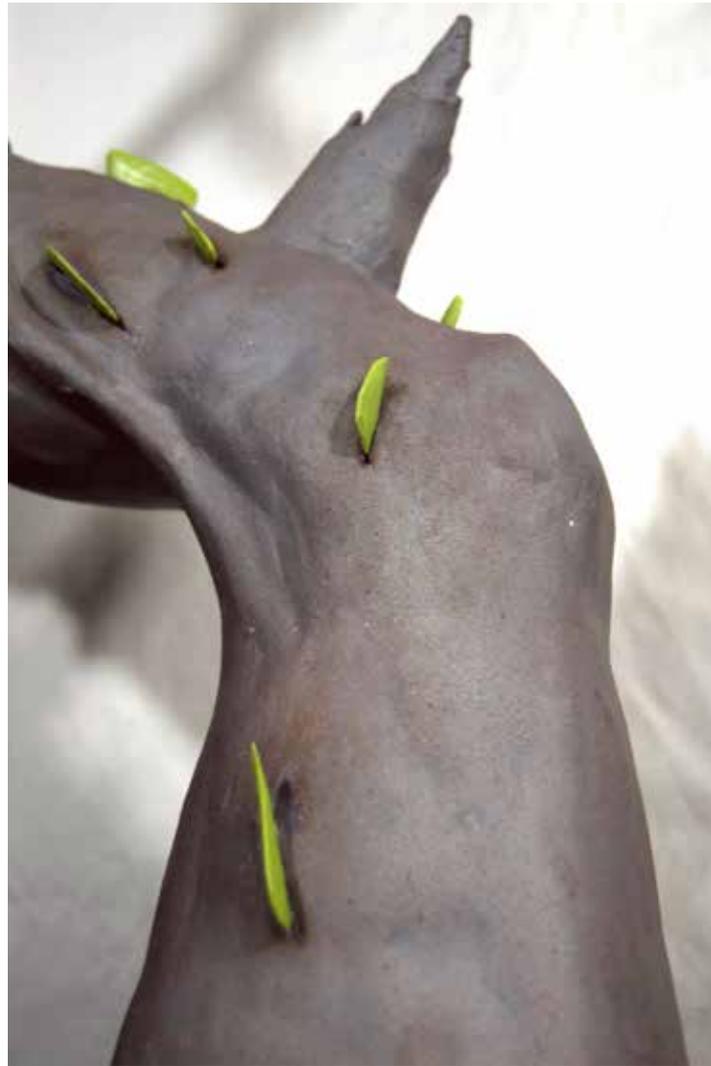
a telling, 2018

Ceramic, wire, putty, found objects

35 x 20 x 15 inches

My work revolves around a core belief about the importance of social justice, right relations between people, nurturing relationship with the self, and between humans and the rest of the world. Often my work is about challenging the status quo of maintaining silence about the destructive realities of relationship that humans engage in, with themselves and with others, including physical/verbal abuse, neglect, misogyny, racism: the devaluation and abuse of others because of difference.

In "a telling, I turn my lens inward, to identify and engage with parts of myself that I need to better understand. Do dreams offer insight or incoherence?"



AARON POOR · ART



Plein Air Paintings Around Eugene, 2018
Mixed media
Dimensions variable

I love Eugene. There are so many gems around the city. For me, painting in plein air becomes more about the experience than the final painting. From choosing the view to meeting new people while working, I really connect with these places in a creative way. Painting forces me to take my time and focus on details around me I would have missed in another context. With many more beautiful spots in town, you can catch me outside in front of the easel this summer

L. ROBINETT · ART

Red Stone, 2018

Muslin and Dye

(3) 48 x 25 inches

The planet Earth is alive and indeed an artist herself. Geology leads the way at the forefront of my cerebrum. With a mixture of medias in dye-work, fibers, printmaking and sculpture I mediate through earth sciences. I believe the media itself can, at times, lend to making its own art. Concentrating mostly on dyes I find that they have a mind of their own and I allow them to do their own work. Why geology and art? A deep infatuation which furthers my mind by my hands. "Life is really simple, but we insist on making it complicated."
-Confucius. The definition of life encompasses sentient beings, flora and even crystalline structures which grow and respond to stimuli. The entire planet is full of life from the largest storm systems to the smallest microbes and I reflect these ideas replicating its macro and micro scales.



REBECCA SCHEER · PRODUCT DESIGN



H.E.R Kit, 2018
100% stretch wool,
organic kapok filler,
lavender
dimensions variable

I believe in a future where there isn't a need to make documentaries, on memoirs, on interviews, on artist statements, about PTSD. Where the headlines don't drip in agony, but of tenderness. Where health care isn't a last hope, rather a way of being. I believe in a future where design creates with kindness. Where products begin with a consumer in need, not a consumer we need. Where the clothes we wear, the actions we take, aid the ones we love. Because we all falter, but we all deserve kindness



SAMANTHA SCHERER • ART

Enchanted Cloaks, 2018
Weaving, screen printing,
sewing, photography
10 x 8 feet



My art in the past has either referenced the tougher times within my life, the amazing real-life experiences that I have had, or my imagination and fairy tale-based art. Many times, I create items that I am in need of out of what others may deem as trash. The materials that I have used in the past vary greatly. Some of my favorites to work with would be sculptures out of cardboard, weaving, cake decorating, and painting. I have also worked with clay, wood, and sculpture as well as many others. I am goofy, a child at heart, and fun to be with. I am also hard working, dedicated, organized, creative, and great at time management. I always strive to have fun with whatever I am doing, especially with art. Making art has always been a relaxing time and a great way to express any emotions that I may be feeling.

JULIA SHERMAN & THOMAS SPROTT PRODUCT DESIGN & ART



Double vase, 2018
High fired porcelain, mason
stain, and glaze
Variable dimensions

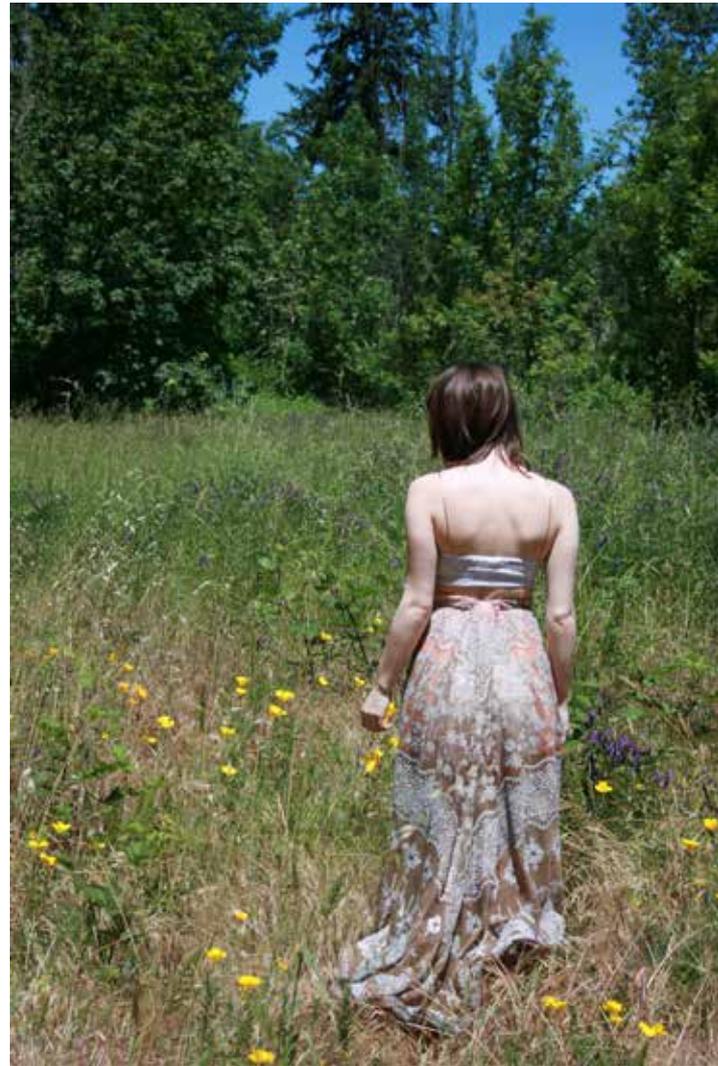
We are responding to
consumption and repulsion in
relation to the objectification
of femininity in society
through the modification of
utilitarian goods

NATASSJIA STEEVES · ART

Golden Pine, 2018

**Polyester fabric, elastic,
glass beads, fabric dye
Variable dimensions**

I am inspired by the nature around me in Oregon. The meaning behind my work comes from the flora in this stunning state. Nature is something that is so beautiful and hard to replicate so I've decided to take inspiration and learn from it. The essence of my work is me, me and nature and all the things that come from who I am and what nature is. I'm someone who still is in awe every time I see an Oregon coast pink sunset. I am the beautiful Oregon pines at sunset. My work is something that I create to make me happy and something that I will enjoy with the hopes that others will find enjoyment as well. I create usable items that I can live with in my home. My work has a little bit of my history in Oregon even if it's not inherently known.



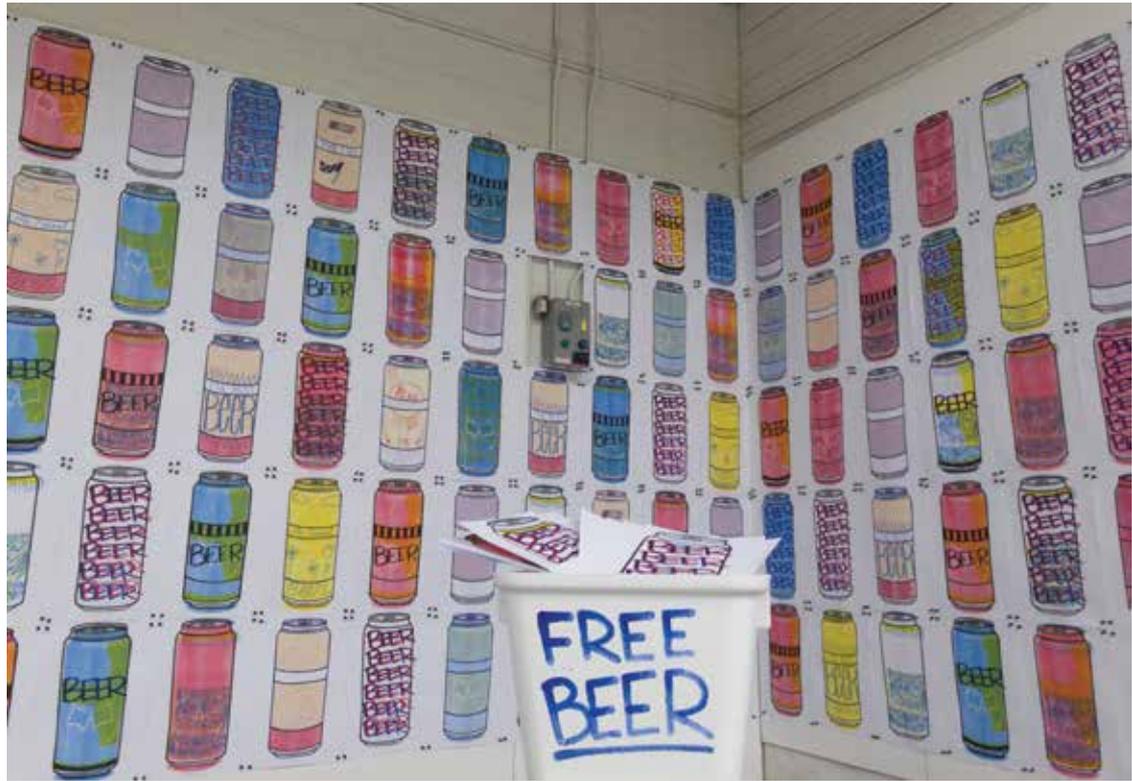
TANNER STICKLING · PRODUCT DESIGN



I worked with clay throughout college but I was always focused on creating the perfect smooth form. I believe clay is special because you can shape it into any form, although you have to be extremely careful during the curing process. Unlike clay, the human form is not easily changed and cannot be molded by hand. We cannot smooth out imperfections, although we often try to cover them up. I fell in love with the idea of portraying the human form with clay because I believe there is a lot to be said around gender norms and the fragility of relationships between men and women. The broken panels represent the pieces of ourselves that we love, change and wish to change.

MACON SUMPTER • ART

Beer!, 2018
Risograph on paper,
209 x 85 inches



Everyone likes free beer, right? My installation was designed to give a refreshing experience to the viewer, using imagery that would bring back nostalgia, of times that are often forgotten during our college years. I wanted to create a space that really forced the imagery on to the viewer, and requires them to consider what I have put in front of them.

DANIEL VU · ART



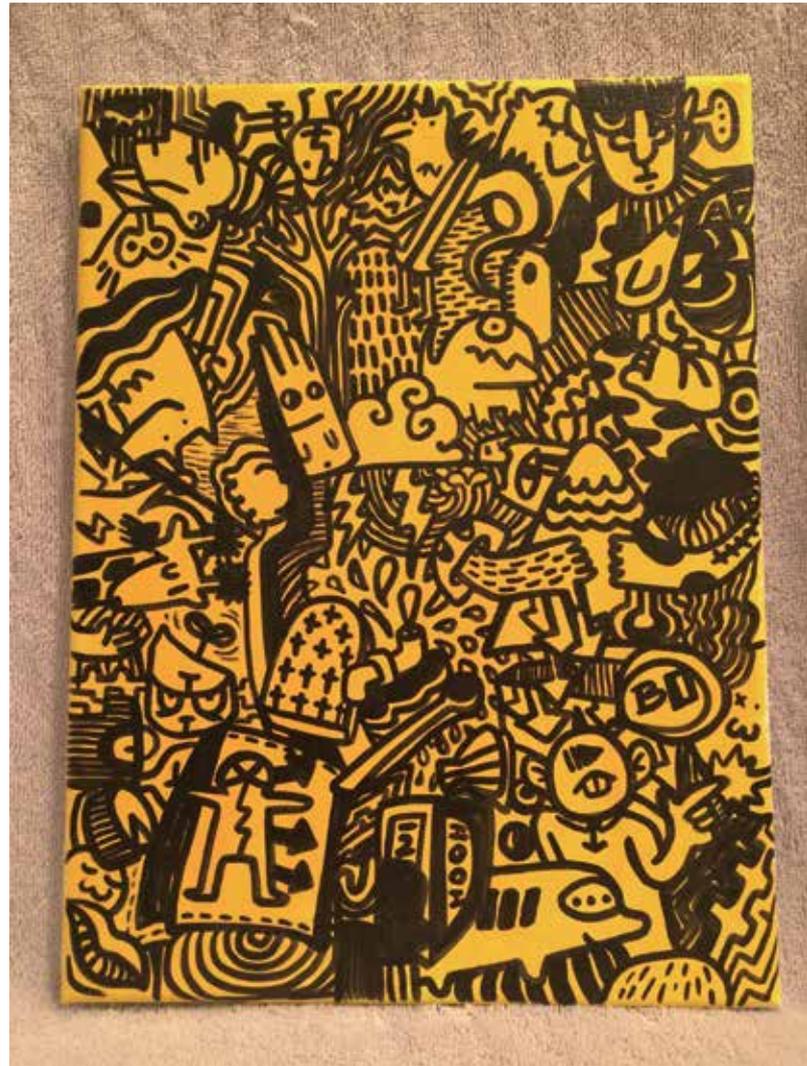
Primary Cups, 2018
Ceramics, wood
6.2 x 3.6 x .5 feet

My work is a study of multiples and color. The creation of a project through the accumulation of smaller objects is a process that I've integrated into my work. Through an exploration of repetition, I've found my mind to be able to thrive more freely through the process of creating parts of a project.

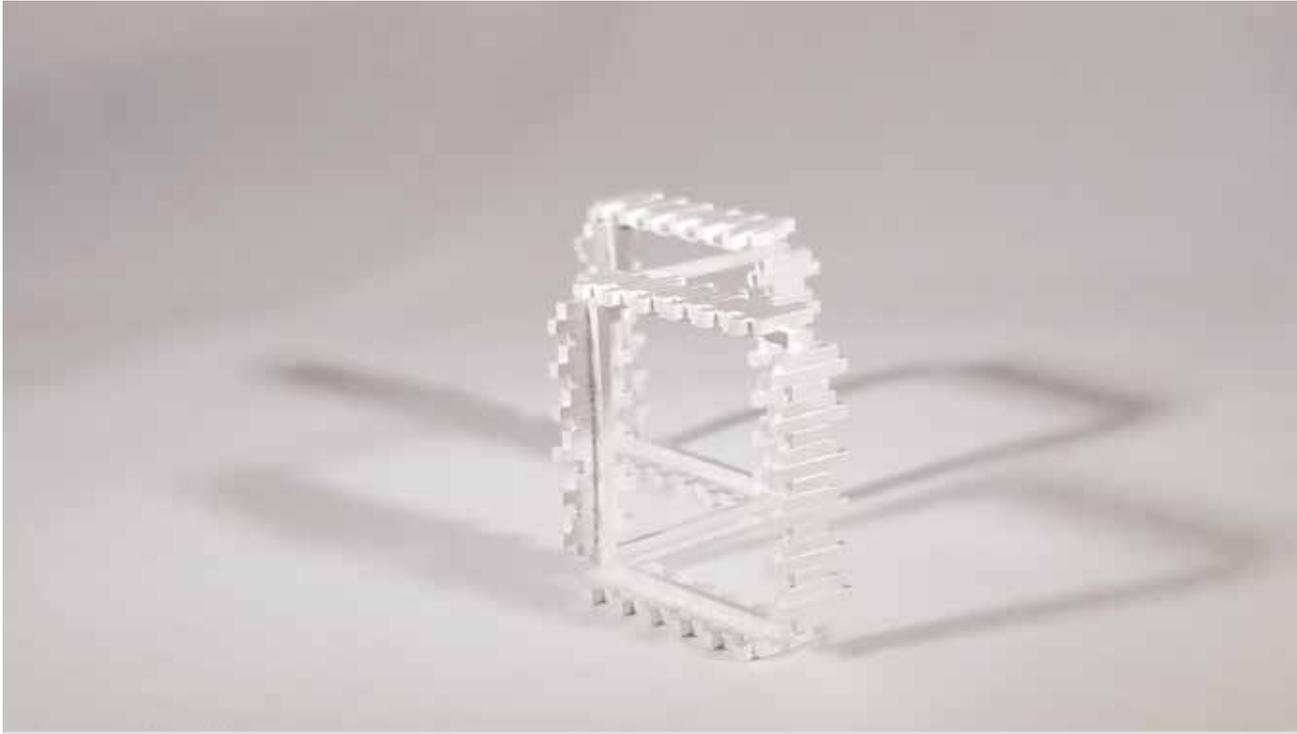
ZOEY WEN · ART

A thought, 2018
Acrylic, marker
9 x 12 inches

This painting is presenting the thought of mine,
as a pile of mess.



JIN WU · ART



Untitled, 2018
Sterling silver, steel
3 x 1.5 x 1.5 inches

My work focuses on patterns, simple form, and drawing through space in jewelry objects. The distance between two and three-dimensional drawing interests me. In two-dimensional drawings, I am interested in the idea of a point becoming invisible as it extends into a line, which eventually becomes a surface by also extending it. I make many simple forms that include cubes, squares, and other geometric forms. In the physical materials of jewelry objects, I take a line of metal and turn it on its side so that becomes a point. The action is repeated to create many points which are converted to a line, and finally when rotated, to create a plane. When viewing the three-dimensional from one point of view, you can see the many physical points that translate into a line by their accumulation, and from another perspective, many lines that multiply into planes that become three-dimensional jewelry objects.

JUNCHENG WU · ART

Untitled (Incense stick holder #1), 2018

Fine silver, sterling silver

base: 6.5x 5.75 x 3.5 inches

chain: 20 inches



I have always liked working within the field of metalsmithing because of its slow process, eternal heaviness, and the complicated production which requires attention to detail and time. I challenge common aesthetics with my work, revealing that we are still within the golden age of the grotesque. I have an interest in the idea of organic shapes that are not completely natural. In addition, I am interested in objects and forms that appear old, but are polished to highlight details and hidden components, making a contradiction in the surface.

YIN WU · ART



Fresh off the Boat, 2018

Porcelain, b-mix

Variable dimensions

This work is a reference to my past experience as an international student. When I first time came in United States I was a junior from high school. The differences between two countries, such as different languages, different food, and even the measurement unit are different, all these differences make me feel extremely hard to blend into the circumstance I was living. Unlike in China, that we will spend three years together with the same people, high school here are having a different classroom for different classes, which makes me feel hard to really get to know anyone within the 45 minutes class period and make a friend. Then I start to pretend I was one of them. I start listening to the music they enjoy, watching the TV shows they are talking about, and playing the same video game they are obsessed with. I was just trying to blend in.

VINCENT JIN YOU · ART

Tears in Oregon, 2018

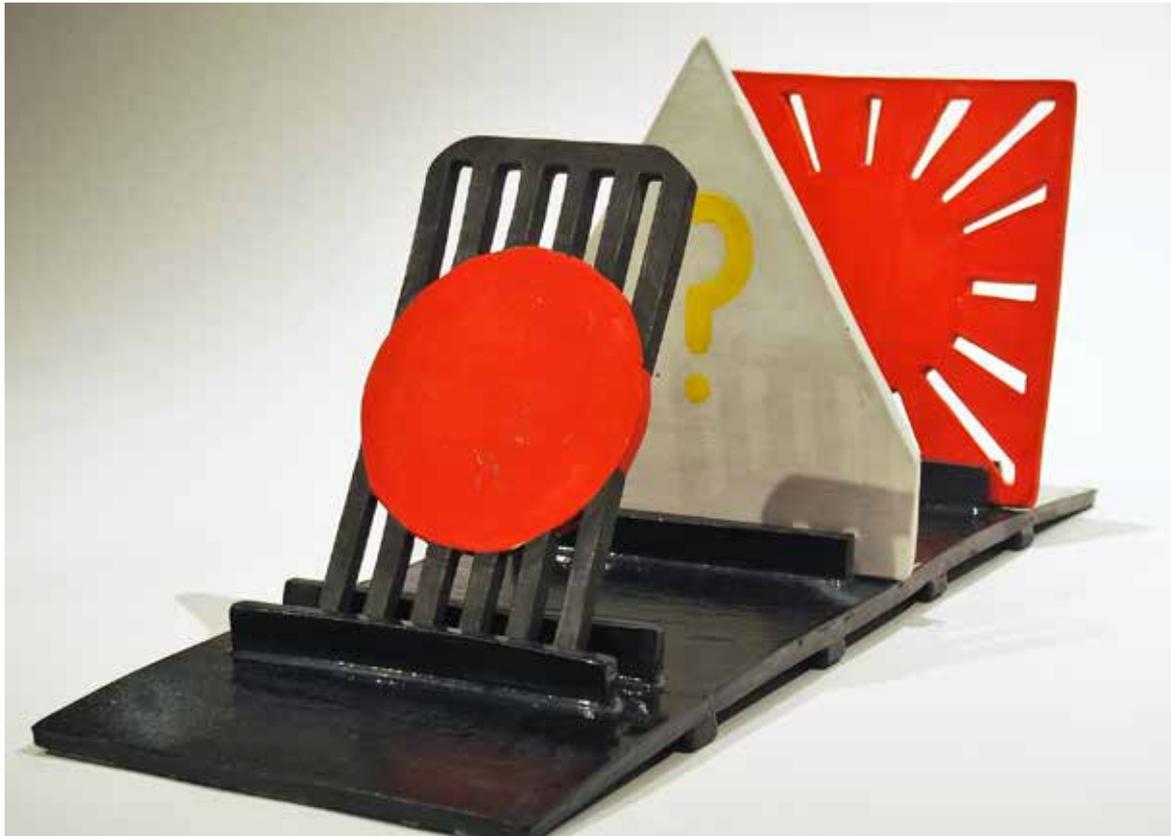
Sterling silver

Variable dimensions

When I was young, my mom made Panda butter cookies. The meticulous way in which these cookies were crafted made them special. She would layer dough varying between chocolate and butter to create a roll with a panda image cross section. Before baking, she'd slice up the roll, revealing the identical repeating image of the panda. This is an early form of inspiration for my work. In my jewelry work, I am interested in tear drop shapes because the form grows against tension, following gravity, and eventually gains enough weight and volume, then it drops. I have created tear drop shapes in different sizes with a circular pattern cross section. I cut these forms to produce multiple cross sections, then repeat the pattern to build elaborate pieces of jewelry.



ZIJIE YUE · ART



The Shadow of the Sun 2018
Ceramic
21 x 9 x 9 inches

Many people will be steadfast about what they think, and the subjective awareness often stronger than objective awareness. It means that our understanding of the world is based on our philosophy of life, and we usually have not an alternate thinking about others' opinion. It makes our thinking is not static, but can be shifted by the environment around us. The core of my work is bringing our own thinking and personal reflection on society, by using symbolized icons to represent society issues. Our thinking will be changed when the position of the symbolized icons changed, and it makes us question ourselves how the social media and others' perspective will change us.

HAO ZANG · ART

Magic Light, 2018
Fine silver, bronze
9 x 3 x 3 inches



The world is filled with repetitive forms such as the skin of fish, the plumage of birds and the pattern of butterflies. My work is based in the repetition and overlapping of forms that are found in nature. I transform and abstract these natural patterned elements into oval, modular forms that overlap, accumulate, build density, and diffuse.



JINGYA ZHOU · ART



The Code to Utopia, 2018

Digital drawing

36x 24 inches

My work in visual art explores my interest in human psychology, philosophy and the study of religion. I express this interest through my work in video, painting, performance, digital imaging and illustration. Currently I'm working on pieces about positive social change. Part of this work includes three posters which promote a better planet by visually expressing my ideas in three areas: the benefit of coexistence, dystopia in totalitarianism and the unity between artificial and human intelligence. Another design for positive social change functions as a self-care therapy tool, based on mindfulness theory and provides a playful experience, functioning with strong interactive elements. The book invites the viewer to experience meditation in a new playful way through the senses, including seeing, hearing, smelling, tasting and touching. It encourages the user to be fully present and suppress distractions. It is my intention that the viewer find more inner peace and self-awareness thus relieving stress and depression.

