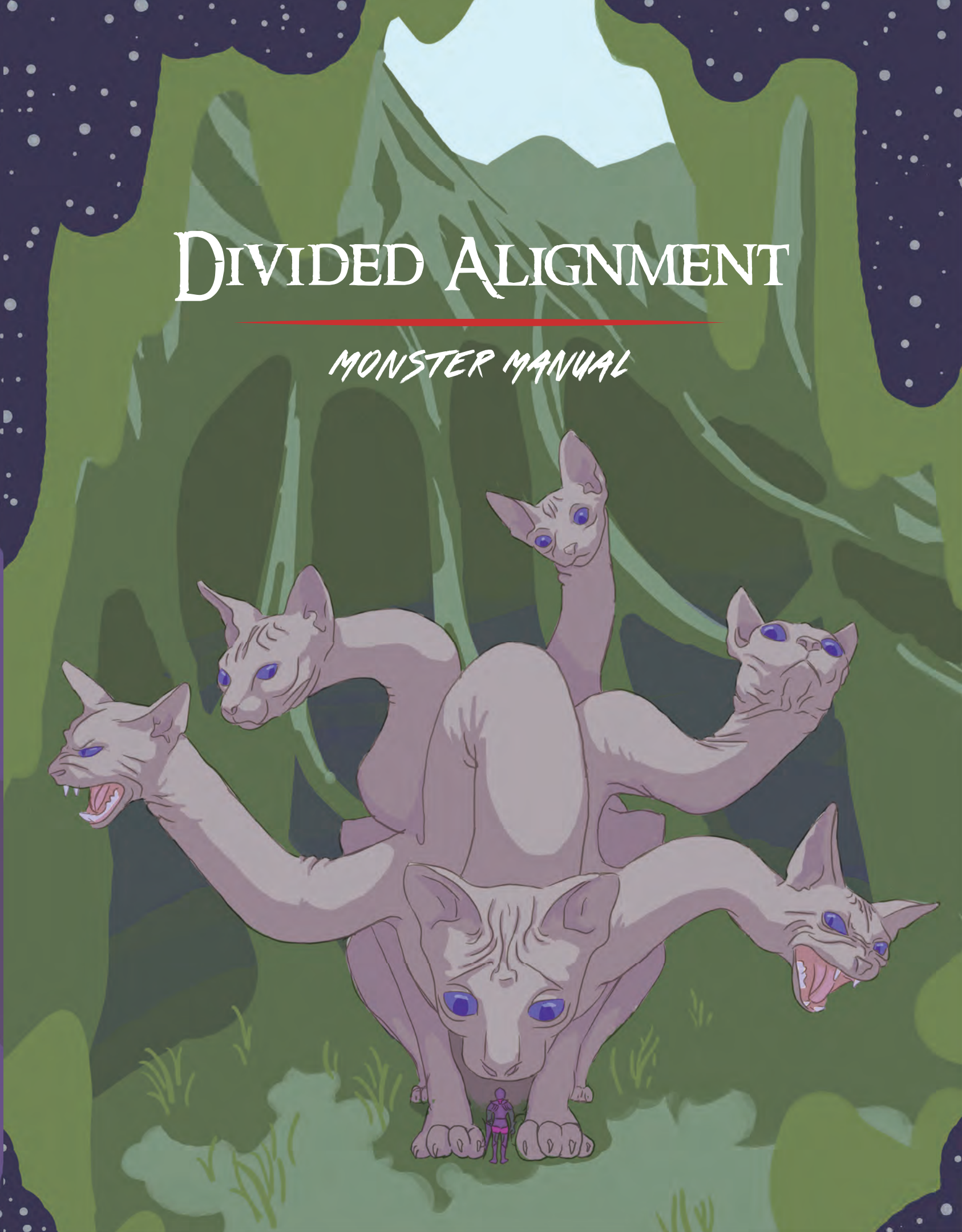
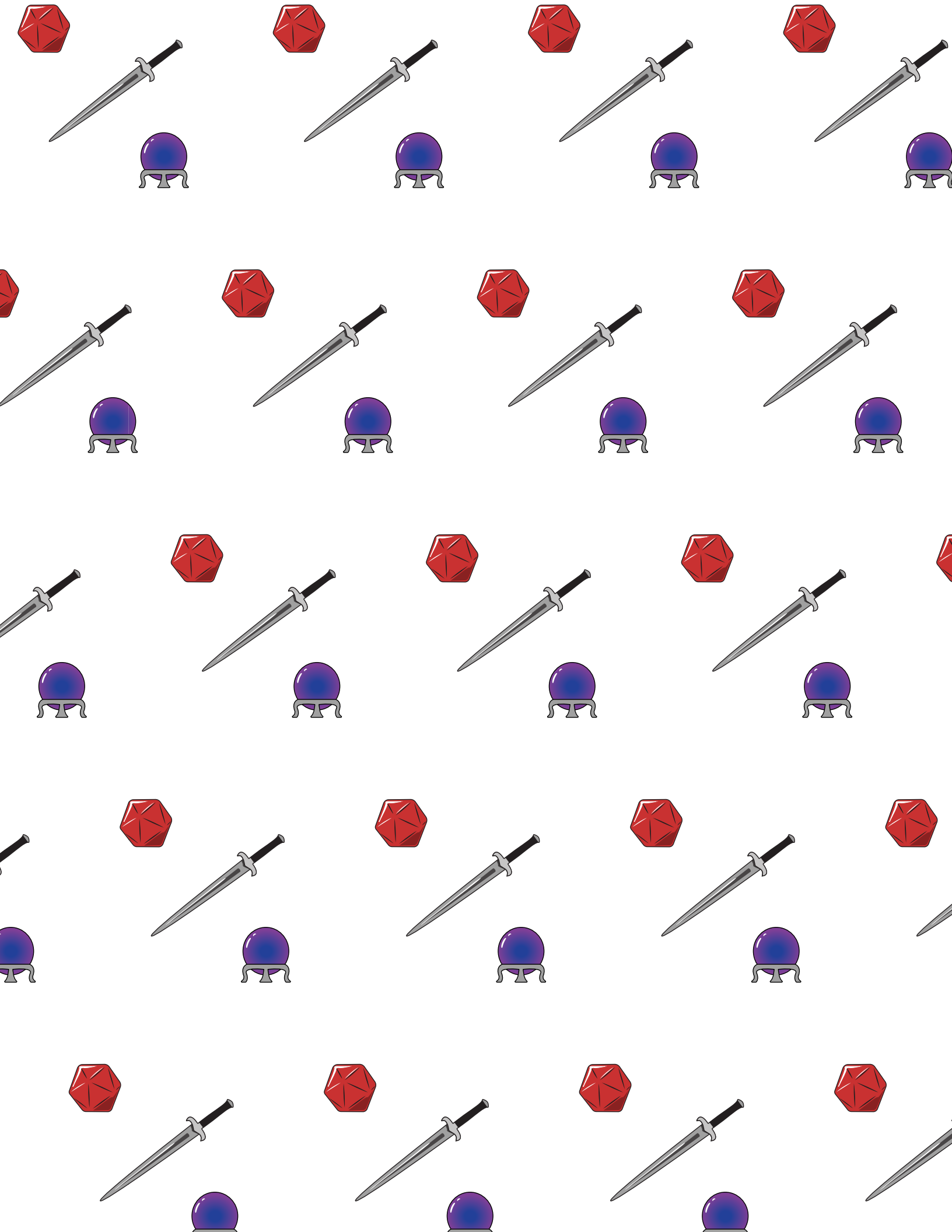


# DIVIDED ALIGNMENT

## MONSTER MANUAL









Divided Alignment is a collective of multimedia makers with a diverse range of practices. Our group name references alignment charts used in role playing games to distinguish a character's traits and persona. This means we stand independently by our personalities and art practices but unite under the unique banner of the BFA. We are a small but powerful group of six ready to roll the dice and face new quests that lie ahead.

Megan May A  
Gaby Burkard  
Kayla Degenfelder  
Jarom Knudsen  
Aaron Moreland  
Amelia Thompson





# Forward

**Divided Alignment** is the 2019 University of Oregon, School of Art + Design, Department of Art, Art & Technology BFA group. These six individuals are uniquely armed with a broad range of technological skills, and they are motivated to ask strange, insightful and meaningful questions about the world they live in. Their concepts are as beautifully diverse as their media and methods. Jarom Knudsen is inspired by great storytelling. He presents a fantastic story, character development, and 3-D animation to build a story that reminds us of our resiliency and will to survive. Meg Arnold uses digital drawing to mine the depths of melancholy as she embraces sadness to find its sweet and comforting lining. Aaron Moreland uses AR and gaming software to slow down and distill the video game. He challenges how we experience video game narratives in moments of strange solitude and silly loops. Gaby Burkard critiques the internet and our complicated relationship to the pervasive media. She uses video to mirror 'unboxing' and dissection videos as she hypnotizes us with her otherworldly, grotesque, visceral discoveries that ooze, pop and crack. Amelia Thompson's solo performance and lavish costume relies on her knowledge of textiles and fashion to pull from historical reference in order to positively embrace ideas around sexual identity and cultural politics. Kayla Degenfelder discovers aged ephemera, and the past, and compares them to the now. She invites us to process the space between artifact and presence and question our own contribution to our own realities and wonder, what will become of the things I touch? the things I make? and the things I've done?

Their group BFA thesis exhibition is titled "***The Threat Remains***". Masked in ideas around role-play gaming, this group of individuals brilliantly uses a vast range of media to explore their unique visions. They tell stories of hope, ask critical questions of who we are and why we are here, and they critique and analyze culture, people, media, and the world at large.

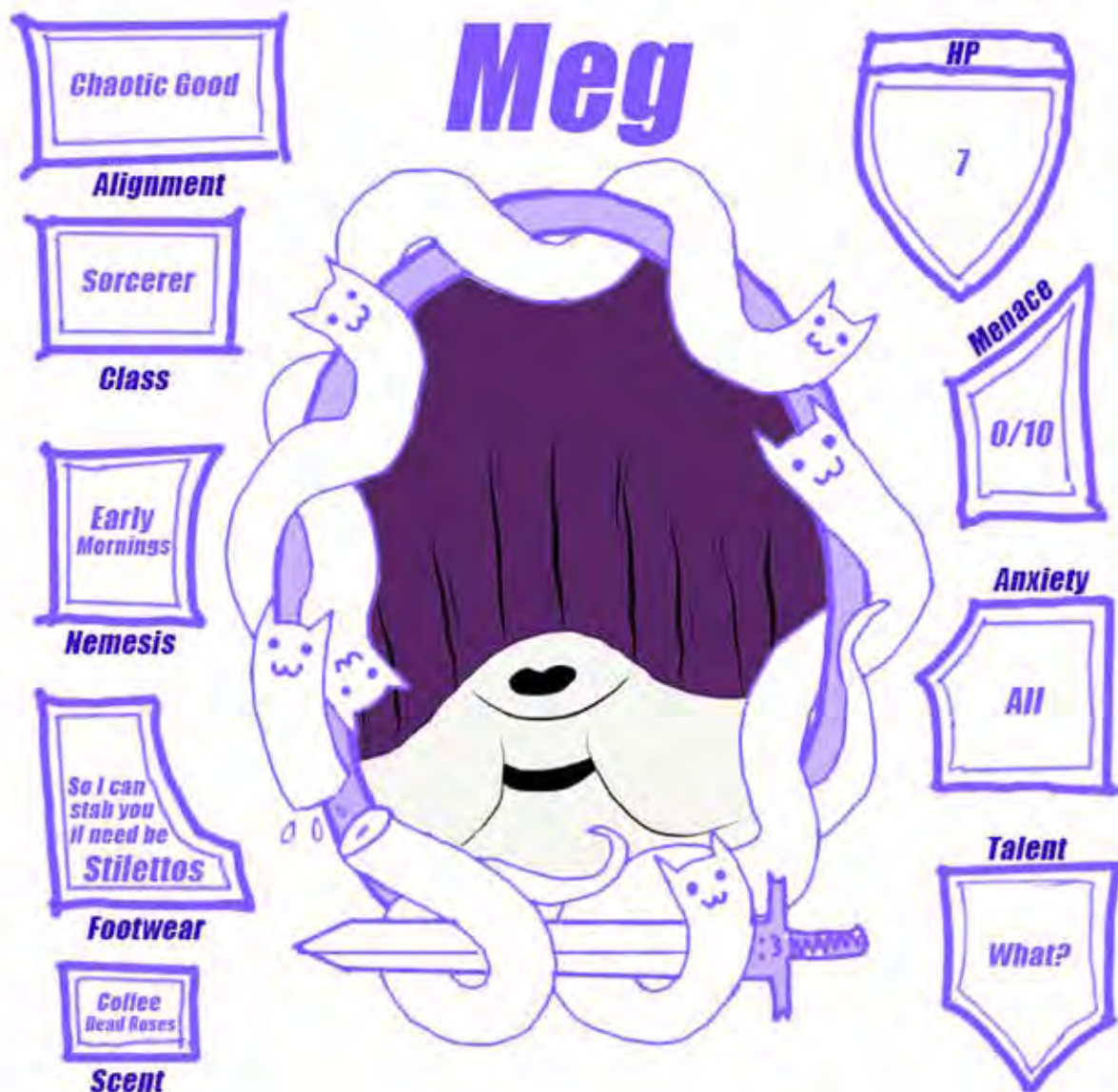
Michael A. Salter  
Professor of Art











The string that runs through all of my work is an undertone of melancholy. "Melancholy is the happiness of being sad," Victor Hugo. I strive to embed this quality in my work because I believe that there is a beauty to it; beauty in the dark, beauty in sadness, and beauty in the discontentedness. There is no joy without sorrow and no light without dark. The word itself is beautiful and lyrical. I have always been obsessed with it. It is a necessity of life and even though it has the weight of sadness it is not attached to anything. It's a feeling that one must experience in order to feel other emotions. It is not necessarily a bad thing to feel. So in seeking subjects for my work I tend to look for subjects and create images that find and show those subtle tones of melancholy and admire it for what it is. I love making work that slowly reveal the complexities of our daily relationships with ourselves and others, encompassing the beauty of sadness that tempers many of these relationships.









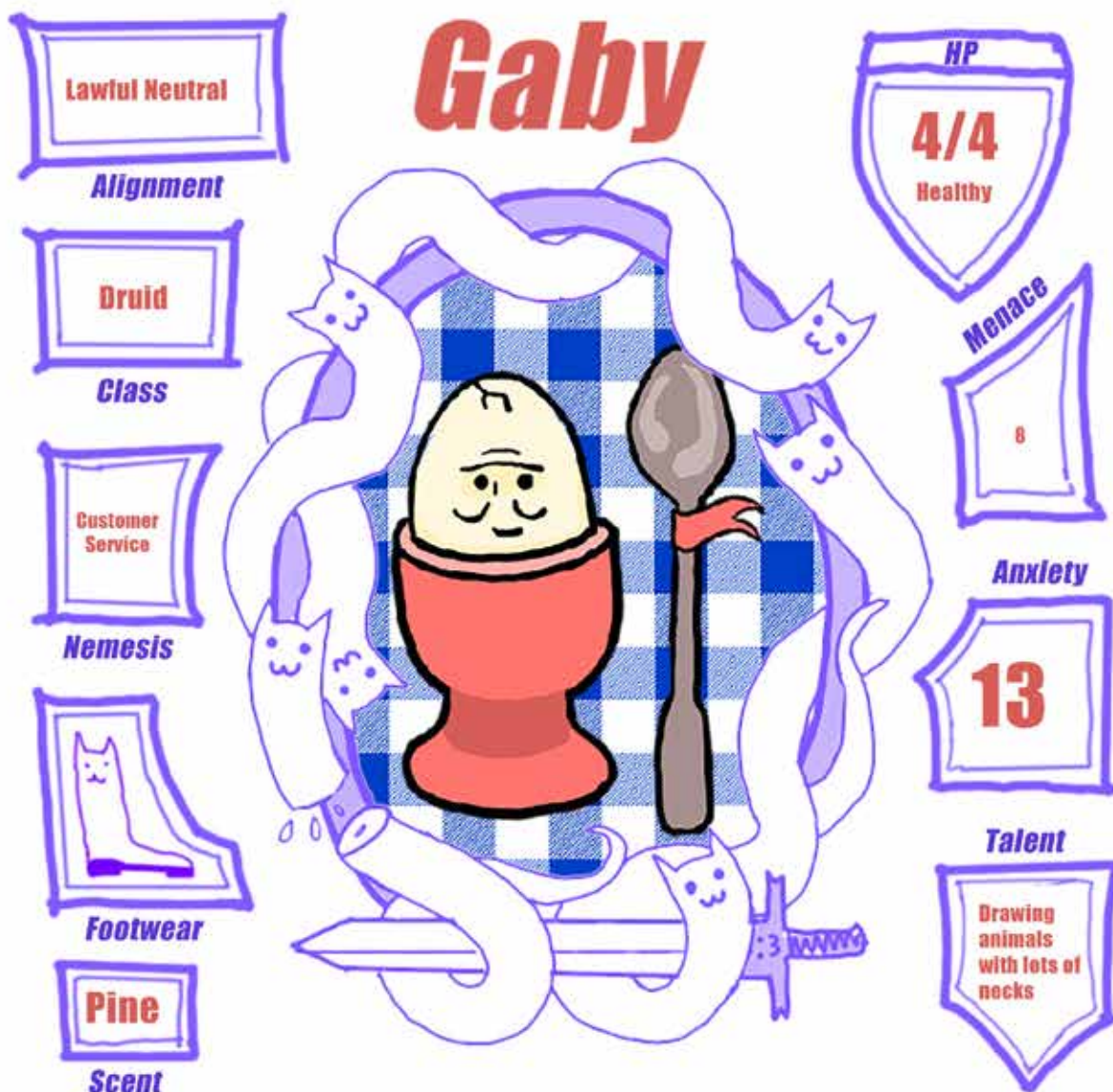












I like to make things that seem absurd, but have a sort of logic underlying their existence, or are a partial manifestation or trace of some larger, alternate reality phenomenon. Through inviting interaction, I lead my audience into discovery of this underlying logic. I'm also interested in emotional responses to physical qualities of materials or objects, and excited about the way such responses can be contradictory, as well as difficult to pin down using our common language for emotion.









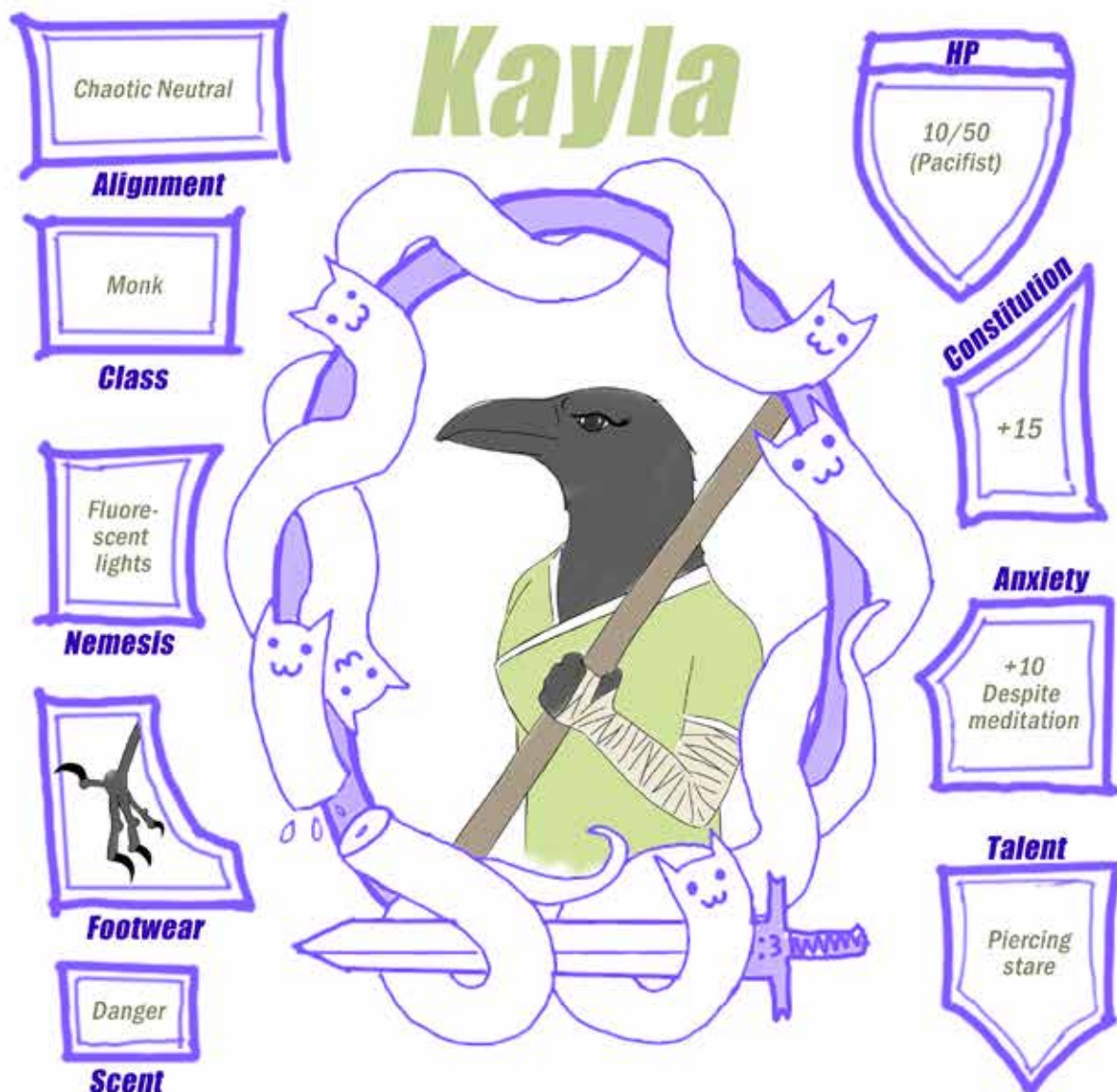












I study, curate, and transform evidence of the human experience. I examine what we leave behind when we're gone, what is remembered, and how residual ephemera preserves or complicates the remembrance of a life. I bring forward ignored and forgotten moments to investigate how a life lingers in the present. These investigations question the act of remembrance, archival efforts, and the preservation or transformation of an experience. Monumentalizing these moments creates a connection to the past and documents the impact of presence and absence.



Dear Sir  
Enc

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 PORTLAND CITY OREGON 624

|                       |                         |                       |               |                       |                    |
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| SEX<br>M              | DATE OF BIRTH<br>6-2-22 | HEIGHT<br>5 FT. 9 IN. | WEIGHT<br>180 | COLOR HAIR<br>RED     | COLOR EYES<br>BLUE |
| DATE ISSUED<br>4-5-60 |                         | EXPIRES<br>6-2-62     |               | LICENSE NO.<br>382753 |                    |

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XIII





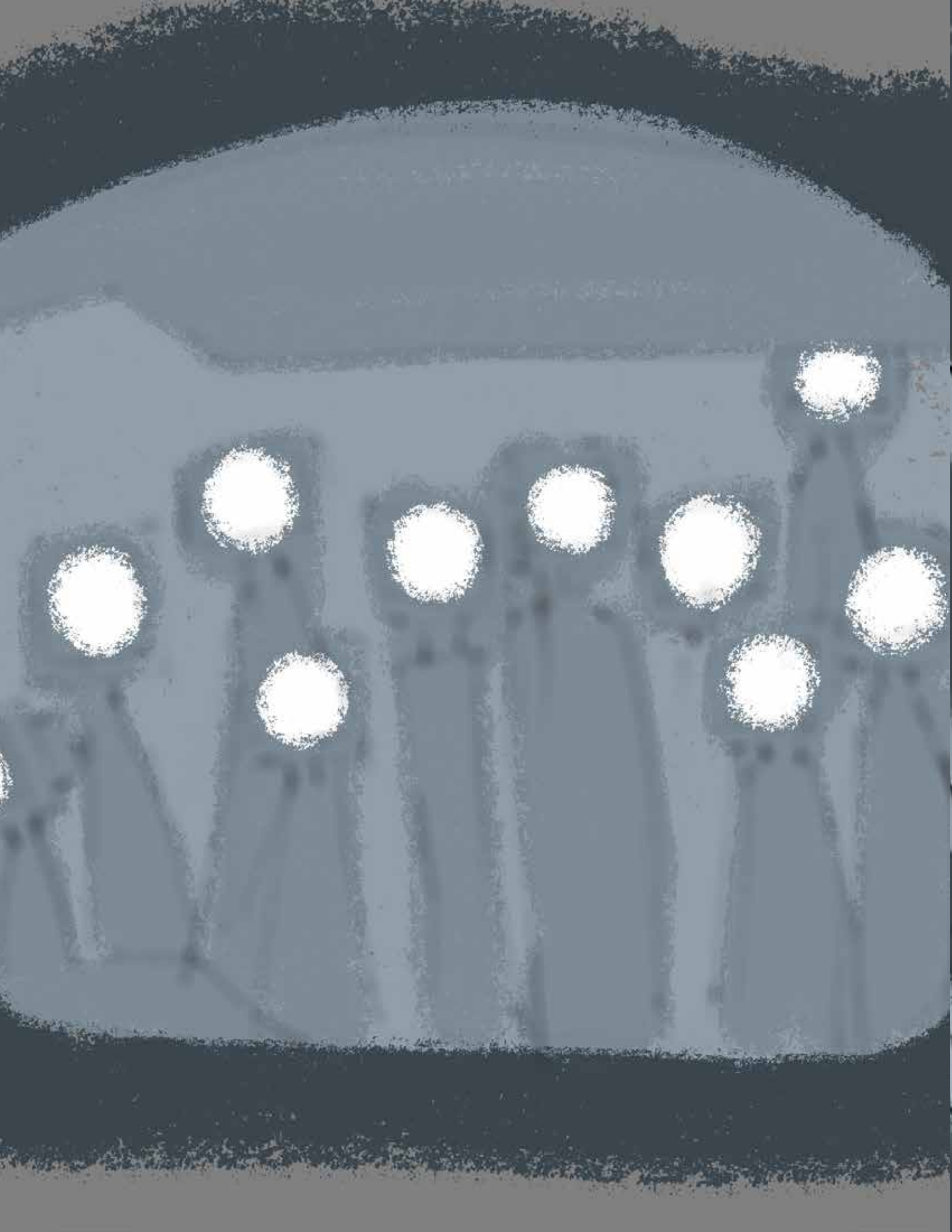
I am a visual storyteller. My work combines 3D modeling, computer generated animations, and a smidgen of modern cartoons. I want people to feel new experiences, or discover deeper connections to common understandings. I want to inspire feelings of awe and grandeur, shock and horror, thrill and joy. I want to create an opportunity for the viewer to escape from the difficult and stressful realities of life. I also want to honor the joy of storytelling and share this experience with others.

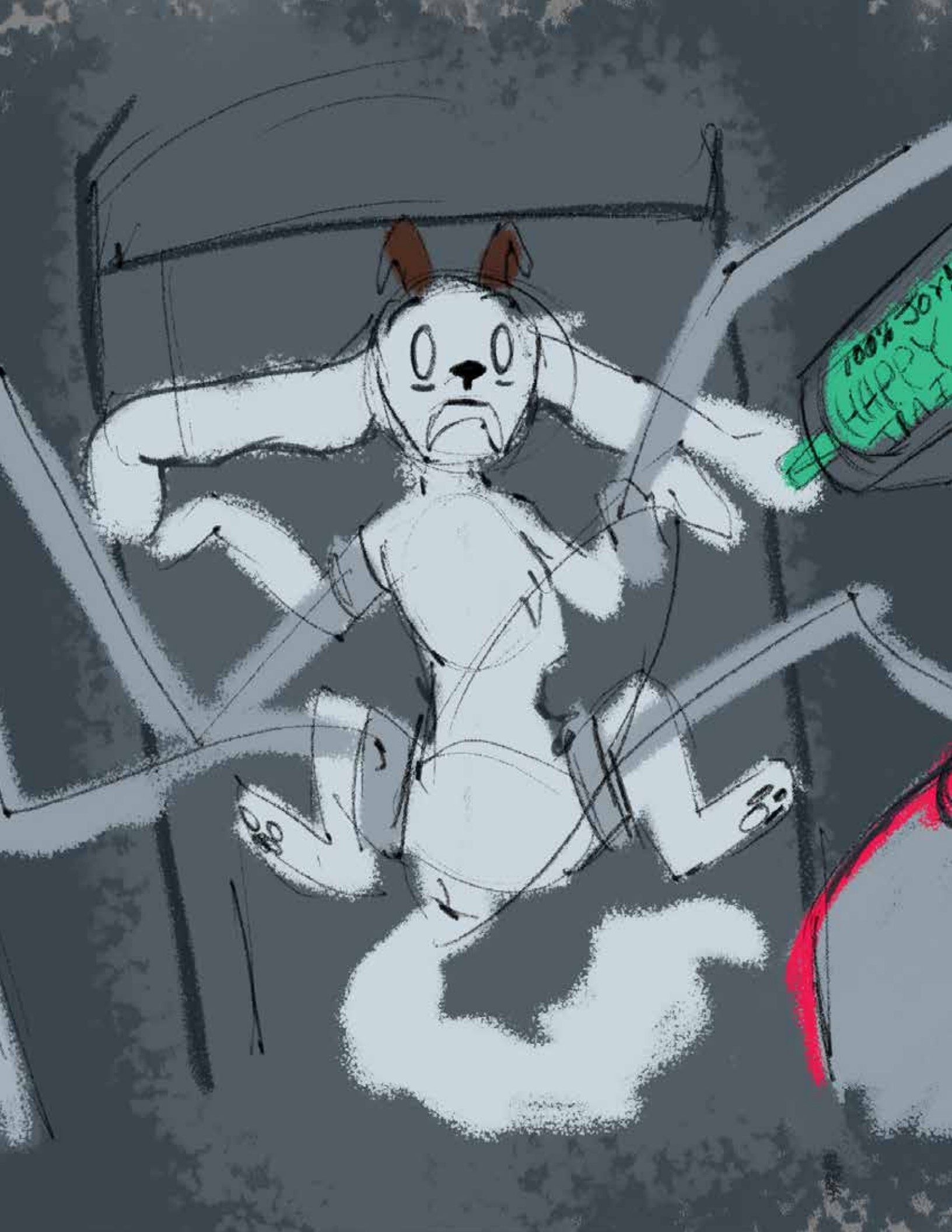












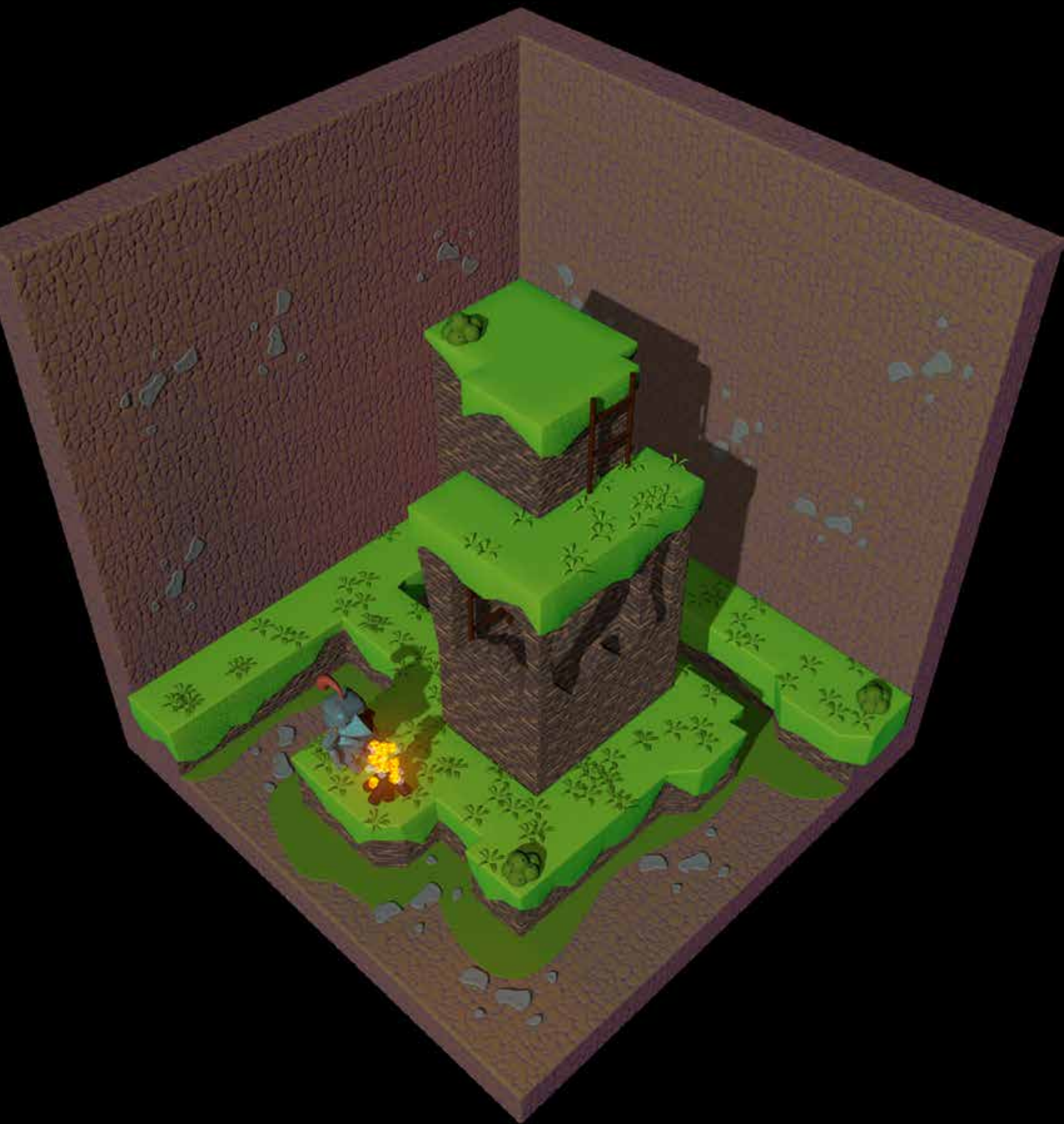






A real boy plays with blocks in a virtual world. I create small isolated universes that display moments and aspects of games that I have come to appreciate. These pixels are replicas of my gaming experiences and imaginings of my own creation. They are moments that offer an opportunity to take in the virtual world that has been built and reflect. Games should make you question, "What am I doing here?". What brought the player character to this point in the story? And what effect do your actions have on this virtual world? Most games revolve entirely around the player character and their actions. However, that does not mean that the game, as it runs in your machine, is not living. There are a plethora of constantly changing timers, flipping sensors, and ambient effects being tracked out of view of the player. In this sense the way you play and the actions you take will change a living world, a good game will let you see the consequences of your actions. What are the consequences of the actions we take in our own lives, how does it change our world? Unfortunately, in the real world witnessing the consequences of our actions is not always possible or satisfying. Games can offer that chance and I offer a piece of that.









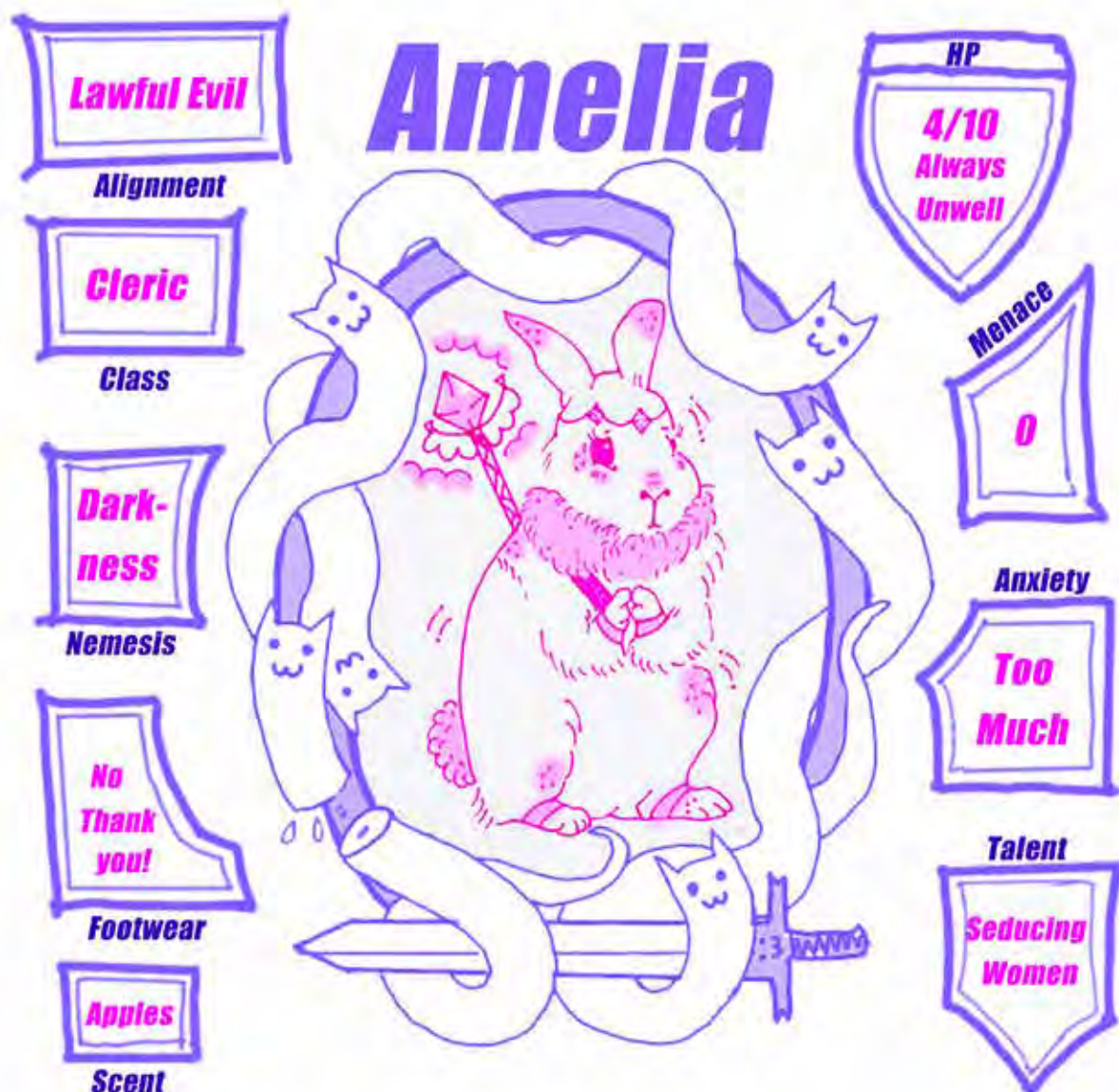












I am a lesbian who makes art about being a lesbian. My goal as an artist is to try to bring the light to the under representation of realistic lesbian content and history. By participating in this discourse, I wish to add to the small reserve of content that lesbian women can view and find relatable, and for those outside the LGBTQAI+ community to find a level of education or newfound interest. My primary mode of making is through multimedia constructions. At the root of this multimedia sphere is fibers and costume creation with interjections of technological techniques. My current work revolves around bringing a key period of lesbian history to life, particularly white lesbian history as there is little written word outside of that realm. The work is a constructed Victorian historical costume. The garment itself is influenced by the period in which lesbian history was not only attempted to be removed from educational text, but also had incredible influence on the treatment of modern lesbians.





The image shows a sewing machine in the process of creating a decorative piece. The machine's needle and foot are positioned over a white fabric. A black thread is being used to stitch a design. The design consists of a central text area surrounded by a floral border. The text is written in a cursive, handwritten style. The floral border is made of small, dark, five-petaled flowers connected by thin lines. The sewing machine is a light-colored model with a green light indicator. The needle is currently stitching the top part of the floral border.

I am my  
friend, I  
am your  
lover!









IDEA  
(RETAIN)





The History of the Corset  
18th - 19th



Corset History





Forgotten Temple

Ser

Mon

urine



Divided Alignment would like to thank our faculty mentors who have guided us throughout this year: Ying Tan, David Rueter, and Michael Salter. We would also like to thank the rest of the faculty and staff of the art and technology department. Lastly, thank you to our families, partners, and friends for all of your patience, help, and support.









