

2019
STOPPING
STORM

University of Oregon School of Art + Design Senior Show

2019 Spring Storm

University of Oregon School of Art + Design Senior Show

Spring Storm is the culminating exhibition for School of Art + Design senior students completing degrees in Art, Art & Technology and Product Design. Synthesizing the work accomplished throughout their studies, each student develops a piece with support from their faculty mentor in the final term.

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.

Spring Storm is a celebration of the diversity of those efforts and ideas across Art + Design, all the catalytic interactions and the individual discoveries made during these seniors' college careers.

Laura Vandenburg
Director, School of Art + Design
Professor, Department of Art

2019 Spring Storm

Analee Ackerman
Claire Alexander & Steven K. Tang
Allegra Ambrosio
Jake Atkinson
Thompson Bain
River Banks
Madeline Banta
Brett Barraclough & Keara Vu
Shannon Beebe
Kayla Blum
Henry Brown
Lynne Capra
Lily Cronn
Abigail Dolby
Ezra Ende & Aaron Taylor
Samara Goldbrener
Noak Goldhauss & Taiki Ishii
Sophia Delaplaine Green
↳ Linda Guo
Sawyer Hagen & Masaru Kiyota
Adrian Hartvigsen
Doug Hatano
Brad Hodgins

Priscilla Jesslyn
Jerry Jiang
Courtney Johnson
Shaolun Lee
Ryan Lemoine
Julie Levelle
Yalin Li & Xiao Xiao
ChangRong Lin & Vanessa Qi
↳ Kate Liu
Lax Magnon
Erin Manibog
Annie Margarita
Madeleine Maszk
Megan May
Kaitlyn McRae
Oscar Navas Ruano
Lauren Perkins
Madeline Peveto
Emily Rae Preston
Marisa Ralston
Mark Rempel
Josh Rollo
Jingfan Shi

Madison Skriver
Lynette Slape
Hannah Smuland
Carly Spencer
↳ Elijah Stewart
Stefan Strek
Aaron Taylor
Lydia (Mann) Teague
↳ Paige Van Doren
Bailey Volchok
Billy von Raven
Katy Wallace
Qi Wang
Simone Whiteley-Allen
Colin Willoughby
Taylor Winegar
Clara Wolff
Tagg Wood
Hayan Yoon
Zijie Yue
Rens Zhao

↳ Indicates Director's Award

↳ Indicates Jurors Award

Analee Ackerman

... and the moon sees me
2018
gelatin silver print
8 x 10 inches



Art

Art is magical; you can see so much about someone from what they create, or maybe nothing at all. I came to do photography from coincidence, out of my love for history and a romantic inclination, mixed with friend who showed me the ropes when we were both too young to not have fun with it. Ever since, I've been at the right place at the right time and learned a lot along the way. I always think I know what I know and then get thrown to the ground with something new. It's an absolutely captivating and wonderful aspect of living; and something that taking pictures helps me record in the meantime. Sometimes it's frank, sometimes it's romantic and usually it's frankly romantic. The process keeps me coming back again and again.

Product Design & Material Studies Claire Alexander & Steven K. Tang

Pencils Pouches
2019
leather, nylon thread
12.25 x 8.75 inches



After looking into the industry of pencil bags we had found that often times, these bags were produced in poor working conditions with lower quality materials in order to sell them at a cheaper price. Therefore, we both wanted to create a series of pencil pouches made out of reclaimed leathers with fair labor to handcraft their products, as an alternative solution to the issues of how pencil pouches are produced today.

Allegra Ambrosio

Newbop
2019
vinyl
10 x 6 feet

For Spring Storm, I knew I wanted to create something site-specific. So, when the exhibition was over, all I would have left would be a photograph or memory which I feel is reflective of my time ending here. Although, for a long time I didn't know what that would look like. Yet again, I found that bright, white reflection of my empty digital canvas staring back at me. So, I stepped away for a while and listened to some Electro Swing music, which inspired me to create Newbop. I wanted to somehow capture the power of the bass, unique melodies of the brass and upbeat lyrics all woven into that undeniably sweet retro sound into a visual medium. By looking at this piece, I hope that you can begin to imagine the music that might accompany it.



Art & Technology

Art & Technology

Jake Atkinson

AS LONG AS IT LASTS
2019
digital prints
8.5 x 11 inches



This series of digital prints was created with the prompt of "collaborating" with and responding to an existing artist's work that uses typography and grid systems. With this series I am re-contextualizing conceptual artist Lawrence Weiner quotes with images of our environment in peril to raise awareness and alter perceptions about the urgency of the environmental crisis we are all facing today.

Thompson Bain

I wonder if anyone's better
for anything I've done or
said?

2009-present
archival inkjet prints
dimensions variable



I often find comfort in the smallest memories, and the way they can remind, recapture and reassure me. These images are a representation of where the insignificant becomes significant, and vice versa.

Art

Art



River Banks

Fishies
2019
oil on canvas
3.5 x 6 feet

My work is self-revolving, not to say selfish, but rather self-discovery. I feel that since I am still deciding on who I want to be, my art is still deciding as well. For I tend to show experiences and observations of my life in my work. In my practice, creating is a way of processing, distraction, and/or recovery from crisis. I hope to speak to those that are in crisis, for I can empathize. I attempt to visualize growth that can come from times of crisis. Maybe there will be something new learned by the end of it all. Or something forgotten.

Madeline Banta

Natural Pleasures
2019
fibers
dimensions variable



My artwork is an investigation of how figures can be used to create characters that the viewer begins to become emotionally invested in. I create a setting that activates my characters. These characters highlight the importance in everyday interactions between people and nature. The image as a whole explores the idea of stories created through the use of the figures. The interactions between the characters and the environment embody a space of beauty and chaos. My artwork highlights the importance of the chaos in the moment that is paused, resulting in a brief moment where we can clearly see the beauty embodied in the small things. I explore intimacy and beauty through overlapping events that happen day to day and are often unspoken about.

Art

Material & Product Studies



Brett Barraclough & Keara Vu

PURA
dimensions variable

Brett Barraclough graduated from the University of Oregon's Material & Product Studies Program while also pursuing a minor in business. He is currently a freelance designer while looking into ways to advance PURA products. Brett's design focus consists highly of 3D rendering skills and developing ideas through digital modeling. He's passionate about sleek, futuristic design. Keara Vu graduated from Jesuit High School in 2015 and continued on to University of Oregon, Material & Product Studies Program, where she graduated spring 2019. She is currently working as an events & marketing designer and coordinator while developing the PURA brand. Keara is based in Portland, Oregon and loves to project manage and grow brands through consumer research and marketing techniques.

Shannon Beebe

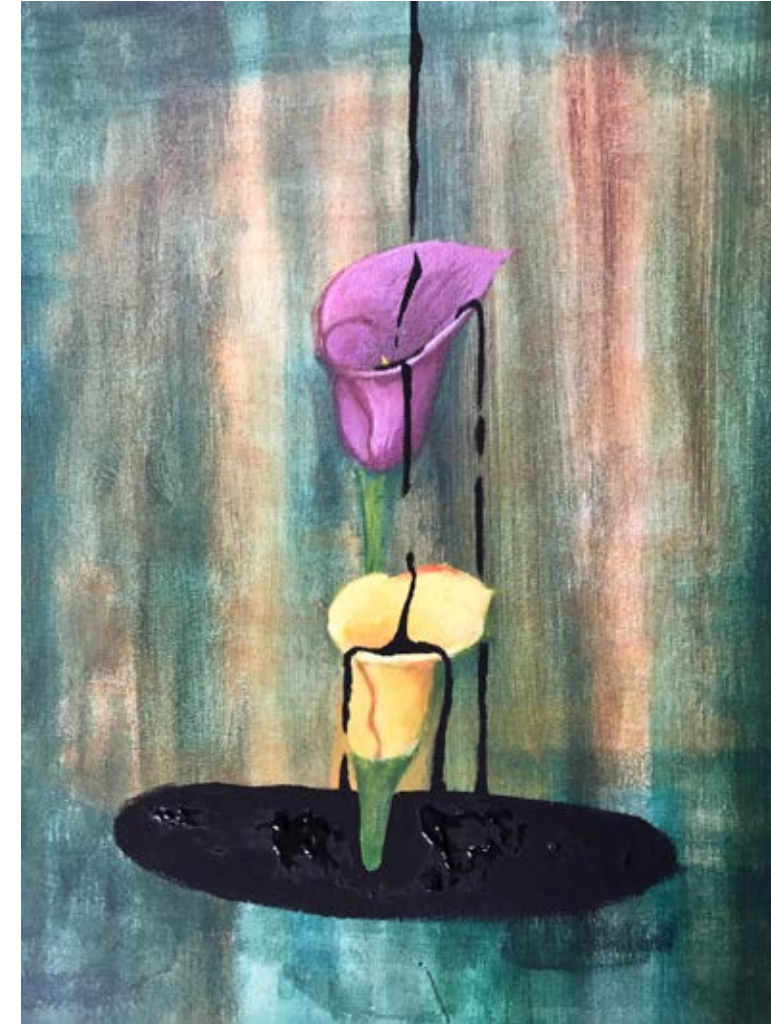
Untitled
2019
oil on canvas
48 x 40 inches



I am interested in microscopic things like viruses, molecules, chromosomes and cells. Specifically, I find chromosomes to be some of the most interesting parts of the invisible world. They contain every piece of genetic information to create life. The way they are constructed, paired, and their quantity will make up life on earth. I'm thinking about genetic predisposition to certain traits or illnesses. Everything is encoded in these building blocks of life and that we will never fully understand. I am afraid of what I can't see or control, but its beauty in invisible worlds is around us. I love the shapes and colors I find in microscopic images and incorporate them into my work.

Art

Art



Kayla Blum

The Substance of Sorrow
2019
acrylic on canvas
18 x 24 inches

This piece is something very near to me; it is the culmination of hours of labor and deep introspection. What I wanted to do here was to bring to the forefront emotions that are difficult to look at, difficult to think about. The thoughts that I had and the feelings that came to the surface were of loss. Deep and profound, not just loss of others but loss of self as well. I wanted to paint images associated with each individual part of that wide pool of feelings, and then I covered each image with black. The substance of sorrow and mourning.

Henry Brown

Thoughts and Prayers
2019
printed paper on manne-
quin, 00 buckshot
dimensions variable

I think we are past the point of being subtle. Time and time again I see politicians react to mass shootings with disgust and heartbreak, while continuing to take millions of dollars in contributions from the NRA and voting against legislation that could help combat gun violence. They have made it clear that they are unwilling to take any action beyond Tweeting their reactions to tragedy. If these people only have "thoughts and prayers" to offer in the wake of a shooting, I might as well see how much power those words really have when it comes to protecting a person from gun violence. Their words are meaningless without action.

Art & Technology



Art



Lynne Capra

Over the Falls
2019
enamel on copper
6 x 30 inches

The soothing colors, movements and sounds of the waterfall near my childhood home continue to inspire and fascinate me. But behind the beauty and wonder is the fragmented memory of my six-year-old self. I've designed this piece with specific mechanisms and physical properties that invite interaction. Jewelry is an intimate extension of the body and in this case a vehicle for a personal experience.

Lily Cronn

Heliophilia
2019
screen print
12 x24 inches triptych



Art & Technology

As an artist, I work by combining modern digital practices with fine arts. The works I am showing can be split into two categories: realism and abstraction. In my realistic work, I examine the relationship and overlap between the natural world and surreal. I gained an appreciation of the world around me at a young age through hiking, gardening and exploration. Years later, I still continue to be fascinated and captivated with the divinity and natural forms in the world around us. My abstract work is a recent artistic exploration that fuses ideas within my stream of consciousness with random, fluid compositions of color and form. At first, these works began as a frustrating, painful exercise to loosen up my practice but later turned into a small series. Unlike my other work, the abstractions are not planned out compositionally or technically.

Art & Technology



Abigail Dolby

WORK-PLAY
2019
vinyl print with acrylic on
canvas
2 x 5 x 6 feet

During my years working retail I acquired a small collection of vinyl banners. Originally these two were accompanied by bright typography; WORK and PLAY. The printed words distracted the viewer and conditioned their perceptions before they even had the chance to absorb the piece as a whole. I do not believe the intended correlation between the words and subject matter were accurate. By separating them, I encourage the viewer to now gaze deeper into the image and try to discover its true definition. This diptych highlights the falsities in modern day advertising, specifically, in the representation of young woman.

Ezra Ende & Aaron Taylor

Conda-1 Shoulder Pads
2019
fabric, TPU plastic,
carbon fiber
15 x 24 x 16 inches



CONDA1 are specialty lacrosse shoulder pads focusing on protecting lacrosse players from commotio cordis while specifically tailoring each pair to individual fit and style needs. Commotio cordis is a rare, but potentially fatal instance of a cardiac arrest induced by low level blunt force impact above the heart. To combat this, we have implemented a rigid chest plate into the pads to deflect and divert impact above the heart rather than reduce it. This gives players and their parents a peace of mind as they suit up and get on the field. The use of 3D printing and carbon fiber within our products sets us above the rest in terms of weight, strength, and overall simplification of product assembly. By using flexible TPU 3D printing filament, our shoulder and chest pads form to the player's body, while providing supreme protection and shock absorption.

Product Design

Art



Samara Goldbrener

Abundance
2019
powder coat on copper,
sterling silver
4 x 1.5 inches

Time, though invisible, is a constant variable - never stopping or changing direction, and inevitably impacting every person and everything. The human experience revolves around understanding and accepting where we have control. This consciousness forces me to have intentionality where I do have control; the impact I make with my time. My process is inspired by the laws of nature, which demonstrate the most graceful allowance of time passing within its life cycles and patterns. The act of assigning organic characteristics; motion, delicacy, fragility, imperfection, to an inherently static and permanent medium such as metal allows me to examine the dichotomy of acceptance and control, by physically documenting time; transforming it into something tangible, beautiful. Each piece was fabricated by hand, producing a body of work that carries a narrative. Being a maker allows me to preserve time. I've created lockets which contain my time and are artifacts of my process.

Noak Goldhauss & Taiki Ishii

Product Design

Fanny Pack
2019
dimensions variable



This fanny pack is a representation of the University of Oregon student body culture alongside the lucrative history and emotional connection to the sports program here at the university. We wanted to integrate the lifestyle and fashion of the current trends while keeping the functionality and convenience of a fanny.

Art & Cinema Studies

Sophia Delaplaine Green

Tick, Squish, Crunch
2019
shelving, multimedia, sensory assemblage sculpture
7.5 x 3.5 feet



Throughout my art degree I've found that I become the most passionate about work that interacts and engages with the viewer on an experiential level. Tick, Squish, Crunch (2019) has been my personal endeavor to create an experience for the viewer that piques their curiosity and draws them into the forefront of their minds, the tips of their fingers, and the taste buds on their tongues. Through the familiar domesticity of the shelving I invite the viewer to allow their inner curiosity to take the forefront while interacting with the unfamiliar aspects of the sculpture. Within the work I have created opportunities to engage all five human senses through textures, light, taste, scents, and sounds using both found objects and crafted materials. My desire is to confuse, delight, and intrigue with the unexpected.

Linda Guo

MARRY
2018
silver
dimensions variable

The concept of my work comes mainly from Chinese culture and history. Ancient Chinese jewelry has disappeared in political conflict. I want to use my work to reclaim ancient forms in modern vocabularies of adornment. I am trying to rethink history. Related to that, the work consists of layers of time and ideas. I researched images of paper cutting, as well as the meaning and histories of Chinese jewelry. Complex patterns of image, metal and color are the result.



Art

Product Design



Sawyer Hagen & Masaru Kiyota

Oshel Bicycle Helmet
2019
PLA plastic 3D printed
7.8 x 9.4 inches

The Oshel is designed to be stylish and modern with a domestic attitude to encourage young adults, specifically men, to wear a helmet while biking. The Oshel is designed by referencing the urban environment around it, taking inspiration from automobiles by sampling panel lines and air intakes that provide a cohesive design language with the modern city boy. The Oshel is designed with a Lock It & Leave It vent system that allows the user to lock the helmet with their bike and leave it without worry of theft. The careful color choice appeals to a user who is conscious of style.

Adrian Hartvigsen

It is Him
2019
acrylic and removed stickers
16 x 20 inches

My piece is based on the song "HIM" by Sam Smith. This song is a beautiful, but it also contains some heart wrenching lyrics of the difficulties of being homosexual and religious at the same time. This song has a great message, coming from a great person. I wanted to create something that left someone with the same feeling as I did, listening to that song for the first time. This term I wanted to use text in a way that adds to the meaning of the words themselves. I experimented with different lyrics to different songs, and the pairing of the way I went about creating the letters, and the lyrics I chose with this piece, felt the most genuine. The ripped off paint and sticker residue that is left after the stickers are removed, which was once seen in my eyes as imperfections and impurities, are now an important part to the story.

Art



Art



No comment at this time.

Doug Hatano

This is just Memory Foam
2019
memory foam
dimensions variable

Brad Hodgkin

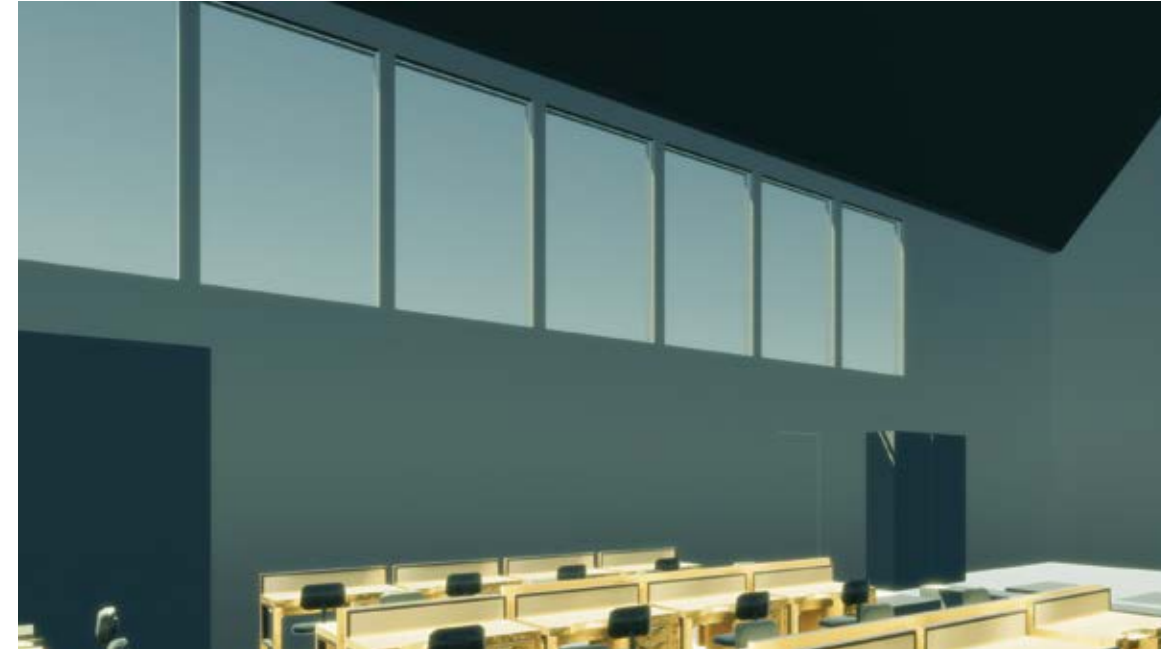
drifting_sucks.mp4
2019
images projected on
sheer voile
6 x 6 feet.

Just for fun. Move! (dance) Sing and yell as loud as you can. I made these photographs between 2013 and 2017. I laser printed them and manipulated them with a scanner in 2019. The distortion and contrast and smoke speak of what I think is the best of car culture: driving hard, letting loose, and having fun. Drive it like you stole no tomorrow from hell.

Art & Technology



Art & Technology



Priscilla Jesslyn

A Newbie in Studio
2019
unity, blender
1920 x 1080 pixels

I thought Art is safe, but I was wrong. In the studio, Woodshop and metalsmithing, I am dealing with tools that I might harm me.

Jerry Jiang

Squishy Time Mountain
bike tire insert
2019
foam model
27.5 x27.5 inches



Mountain bikers often damage their rims and tires while trying to run lower tire pressure to get optimal performance from their bikes. Low tire pressure gives riders better traction, but the tire is more likely to roll off in corners and the rim is more likely to get damaged on impacts. A dented rim can strand riders on the trail or ruin planned weekends. Fixing a dented rim is a very expensive and time-consuming process. I'm creating a tire insert solution that protects the rim from almost all impacts while being easy to install and remove. This product will allow riders to push their limits without fear of damaging their rims. This product will also create a suspension system in the tires which increase performance of the bike. With its custom material and design, this product will allow riders to have great riding experience.

Product Design

Art & Technology



Courtney Johnson

Croft
2018-19
mixed media
9 x 12 inches

Ever since I can remember, I have always loved all things art related whether it's drawing or painting or singing, dancing and acting on stage. The arts are home to me... or dare I say a place of magic and an escape. Art is my Emerald City, Neverland, Wizarding World and Storybook Land. My inspiration has come first and foremost by my parents (who are artists) as well as Disney movies, Marvel and DC, Jimmy Henson, Cartoons and live-action films. My favorite artists are my parents, my good friend Dean Carpenter, Salvador Dali, Frida Kahlo, Jimmy Henson, Tim Burton, Tom and Tony Bancroft, and Jim Lee. I started out in University in 2015 at the Academy of Art University San Francisco, concentration in Storyboarding in the field of animation and in 2017 I transferred to the U of O as an Art and Tech major, paving the way towards graduation.

Shaolun Lee

Ecosystem Vessel
2019
ceramics
dimensions variable



What is the biggest problem in the world today? It's pollution. I often say earth is just like the mother, which feeds us well. Art is the best way to persuade people, and design is the best way to make people believe. When I was little I usually saw a plastic bottle in trash after they finished it; in fact, there are many meaning and purpose of it. It can be a vase, a vessel etc. The forms are taken from plastic and glass bottles. There is a joint between the top and bottom that fit together, and it prevents them from falling. There are holes underneath the bottom part that helps the root from being hurt when people are trying to take them off the ground. The design brings another meaning and purpose to plastic and glass bottle.

Art

Art & Technology



Ryan Lemoine

Collage College
2019
digital imaging
23 x 35 inches

This project brought me to revisit many prior art projects that I've worked on throughout my years at the University of Oregon. I found that it would be fitting for me to create this piece through something I've learned in one of those classes. My drawing classes taught me that it didn't matter how I placed things on the canvas because those little nudges and ideas that flow through your subconscious during the creative process help bring out your inner artist. Which brought me to this piece where I then used my skills in Photoshop to bring out color and texture to highlight my love for this piece. P.S. Thank you to all the professor in the Art & Technology program for being some of the most creative and intelligent people I've ever had the pleasure of working with.

Julie Levelle

Untitled
2019
copper
3 x 5 x .25 inches



Art & Technology

There is beauty in decorating life with elements of the earth. In relation to jewelry and adornment, I'm interested in both ornamentation of the body and ornamentation of the object. I intend for my work to be a conduit between bodies, tying beings together by means of my own craft and labor. My current work is an exploration of where I stand in the space between my attraction to the visual vocabulary that I saw of highly ornamental Nepali and Indian jewelry, and the language that I am creating in my own work as a product of Western culture.

Product Design



Yalin Li & Xiao Xiao

iGreen Helmet
2019
10 x 8 x 7 inches

Yalin Li - I really like the sentence: "There are thousands of ways we can see the world and feel the world. As long as we can subconsciously apply these angles and feelings to our daily lives, it is design." People are once again going to design so many things that already exist, just because our perception of life makes these things have new meanings.

Xiao Xiao - My grandfather was a retired art teacher and he showed me the wonderful world of arts when I was still little. I have practiced drawing and painting for more than eight years. Most works mainly focus on my life, and describe my childhood scenes, and vividly record my memories.

ChangRong Lin & Vanessa Qi

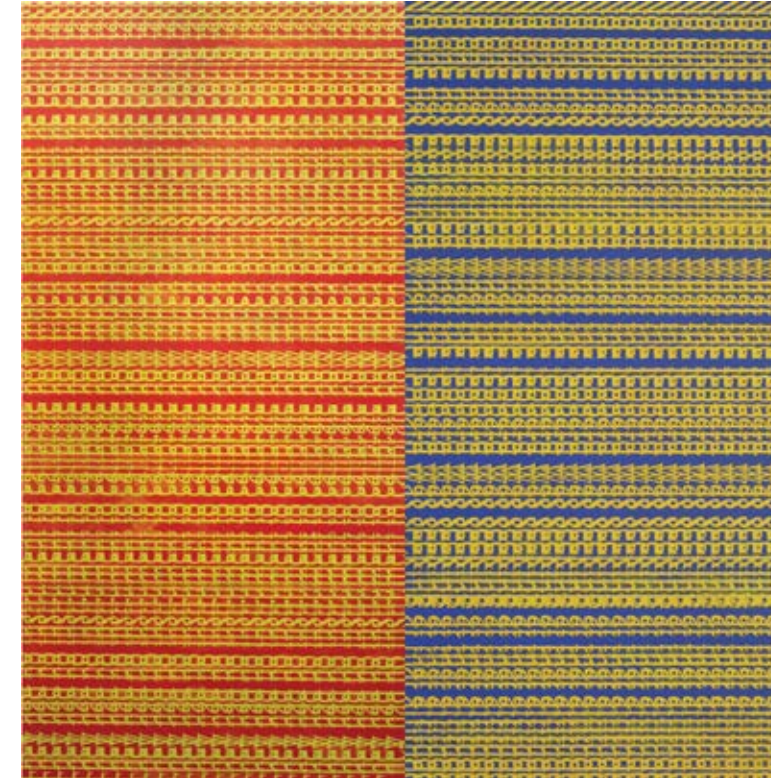
Mist
2019
MDF, epoxy resin,
and plastic
6 x 12 x 3.14 inches



Mist is an indoor Bluetooth speaker which is mainly made out of medium density fiberboard and epoxy resin. It is designed for people who care about sound quality and appearance. Therefore, we decided to use MDF as the main material for the housings of our speaker because it is thick enough not to resonate with sound, and provides decent sound quality. Moreover, epoxy resin is applied in the speaker which really enhances the beauty of the speaker. It makes the speaker looking more organic and natural. Overall, Mist is not only come with good quality music, but also is an aesthetic speaker that when fixed in homes or in houses, it will add beauty to them.

Product Design

Art



Kate Liu

Leopard/Punishment
2019
acrylic on canvas
6.5 x 6.5 feet

I'm interested in our compulsion to communicate: how this compulsion manifests itself in what we write, how we read, what we see, how we try to be seen. Relationships between text and image have been center to most of my work this past year. When I'm painting, I like to think about what happens when text becomes image, or when disparate languages are intermixed. How does the act of communication help us construct our experiences and the way we navigate them? How do we cultivate meaning, and how important is it that some meaning is always withheld? Can paintings even answer these questions? Would we want them to?

Lax Magnon

Jiào Yuán
2017
oil and acrylic paint
dimensions variable

I met an exchange student on campus who requested that I do a portrait of her. She was from China. By the time I finished the painting she had already gone back to her home country. I have no means of communicating with her because she is no longer active on the messenger app which was the only way I had to contact her. She told me that she was coming back to Eugene at some point, so I have been holding this for her for a while now, hoping that I will run into her on campus so she can finally get her painting. That may never happen. In the meantime, I figured I might as well display it at this exhibition. Maybe she will see it hanging on this wall. That would be ideal.



Art & Technology

Art



Erin Manibog

E.Y.M.
2019
pen
18 x 28 inches

The works that are being presented are representations of me, the artist, within three separate sections. Each section giving subtle context clues of who I am as a person. Although character design was the original concept, I had run into a moment in life recently that had re-surfaced insecurities of who I was and how others had perceived me. These drawings are to let myself know that I am okay, and I am defined by what I do and love. It is okay to be me.

Annie Margarita

Persistence
2019
oil on canvas
40 x 60 inches



Upon arrival in the McKenzie valley where I now live, I was struck by its mysterious beauty. Clean streams, thick forests, and abundant wildlife have become the focal point to my life and work. My daily commute to the University of Oregon to attend classes is full of phenology, changing vegetation, animal migrations, and the changing clarity of the river. My love of the area has become my life work to reflect its beauty and to preserve the wildness and health of our area. I experiment with different techniques such as digital, abstractions, realism, and film to create art that will have impact on public awareness, to help protect the Northwest from the growing population.

Art & Technology

Art



Madeleine Maszk

Untitled
(roadside landscape)
2019
oil and acrylic on canvas
48 x 72 inches

I draw all the time. Drawing random objects from my surroundings throughout the day helps me to notice these things, focusing my attention on their formal qualities. I make roadside drawings riding in the car, attempting to render the fleeting glimpse of these objects as they pass by the window. By incorporating these drawings into a painting, it may cause the viewer to consider their own associations with these objects and construct their own narrative.

Megan May

A Single Laugh
2018
archival pigment print
32 x 40 inches



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 reveals the complexities of our daily relationships with ourselves and others, encompassing the beauty of sadness that tempers many of these relationships.

Art & Technology

Art & Technology



Kaitlyn McRae

Stories
2019
digital drawing
19.75 x 19.75 inches

These pieces were created based on parts of stories I heard from podcasts. I enjoy bringing stories to life and that tends to be a central theme in most of my art. I really love to create characters, especially strong female characters. I just create the female characters that I always wanted to see more of in any form of media. I try to experiment also with my art style a lot. I never want to limit myself to only creating work in one style. That experimentation led to this dotted style I now like to feature in my more recent pieces. By stepping out of my comfort zone and trying something new I was able to find a new way to visual the stories I'm interested in.

Oscar Navas Ruano

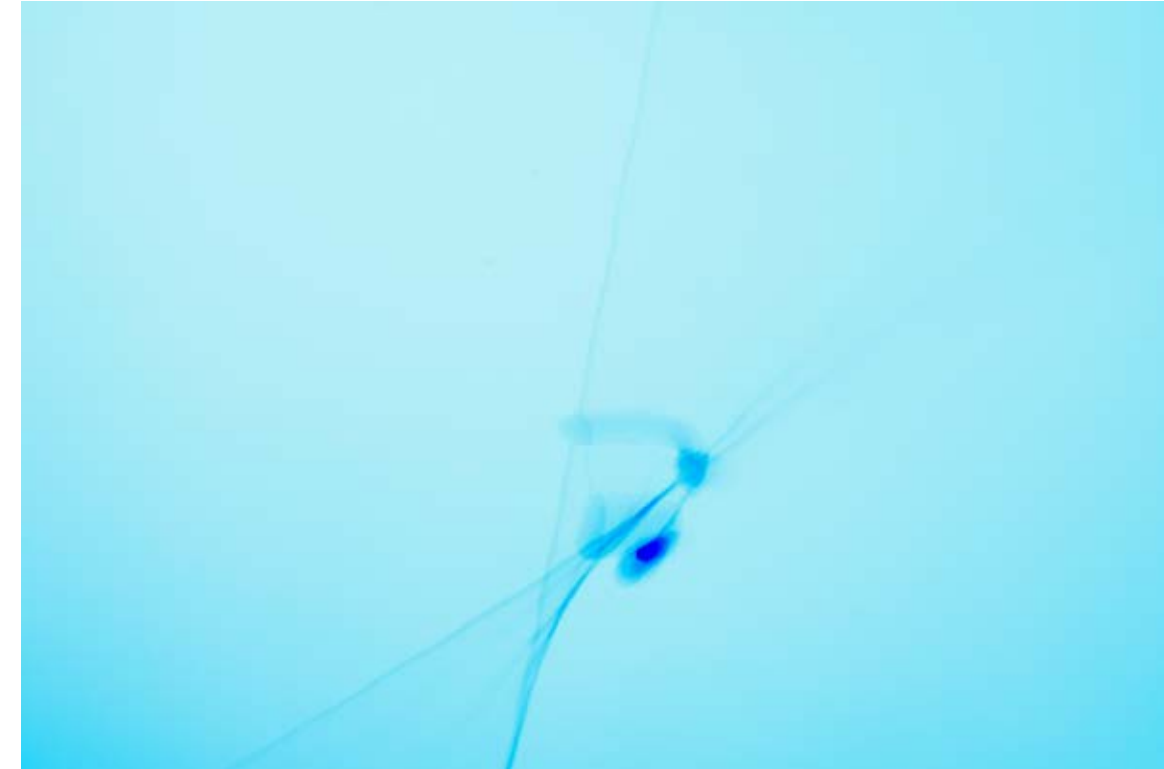
3D Sculpt
2019
ZBrush digital sculpting,
blender
1920 x 1080 pixels

I am a digital sculptor who likes to bring a bunch of polygons together and create 3D Art. I like to post my sculpts in my Instagram account @chipi3D

Art & Technology



Art



Lauren Perkins

Untitled
2019
photography
11 x 17 inches

Madeline Peveto

I No Longer Have
Pretty Words
2019
archival 35mm B&W film
pigment print
17 x 22 inches



My work focuses on the duality of sexuality that has been compromised by violence. The relationship with one's body can be both loving and resentful, a locus of both forgiveness and betrayal. Through both mediums of metalsmithing and photography, I begin to navigate the extreme discomfort and often debilitating reality of a new, horrific and ambiguous relationship with the body, and to explore conversations surrounding isolation and eventual forgiveness of crimes the body did not commit.

Art

Art



Emily Rae Preston

You Can't Always Get
What You Want
2019
mixed media
5 x 5 x .16 feet

For this piece I wanted to find a way to visually communicate a sense of moving through and beyond something intangible, such as the ways in which we deal with frustration, failure, loss, and other negative but for the most part universal human experiences. Often when faced with negative, uncomfortable or shameful aspects of our lives, we try to resist and ignore them, covering them up or hiding them or simply remaining in a loop of anger over what could have been. But in order to leave these parts of our lives behind us, we must recognize and accept them for what they are: not the nails in our coffins, but the tools we can use to visualize a better future.

Marisa Ralston

Never Enough
2019
digital drawings
13 x 11 inches



I like to explore ambiguous and androgynous characters, as well as cartooning clichés/symbols and how to use them. One of my favorite ways to create characters is to just start making random lines and forms, and then finding the character within them. I draw things that both escape from this world and reflect on it. In this set of drawings, all of the characters are in situations out of their control, and they all want things that they cannot have.

Art & Technology

Art & Technology



For as long as I can remember, I have always been enamored by warfare. As a child, the guns, vehicles, and technology were far more engaging to me than the human cost of our industrial war machine. I grew up near a marine base, and my formative understanding of what the United States Military came from watching helicopters flying overhead and standing behind men in uniform at the supermarket. Over the years, I have developed a cynicism about our armed forces that is difficult to shake. In this piece I wanted to move away from accepting our military for what it has become.

Mark Rempel

Shifting Weaponry
2019
Adobe Photoshop and
After Effects
1280 x 720 Pixels

Josh Rollo

Untitled
2019
digital animation



We scroll endlessly through billions of pages of shitty memes: “ironic” humor, casual racism, casual sexism, sarcasm, made-up stories, made-up news, devil’s advocates, radicalization, violence, laugh reacts, exploitation, pyramid schemes, heated gaming moments, “facts not feelings,” climate science denial, edginess, high schoolers telling you to kill yourself, old people complaining about snowflakes, conspiracy theorists, misdirection, gas lighting, “both sides are the same,” complacency, anti-intellectualism, cynicism, distractions, impatience, unhappiness.

Art & Technology

Product Design



The VERTEX is a magazine rack made of steel sheet that brings the most straightforward experience for users. The folder edges inspired from the action that people subconsciously mark book by turning it over when they need to pause the reading. The M shape part allows people to put magazines back without organizing intentionally. VERTEX aims to turn the unnoticed movements into the most eased moments for users.

Jingfan Shi

VERTEX, Magazine Rack
2019
steel sheet finish & color:
grey and white powder
coating
20 x 11 x 15 inches

Madison Skriver

Bullet Bra
2019
cotton fabric, acrylic paint,
embroidery thread and
hoop
14.5 inches diameter

The Grass is
Always Greener
2019
yarn, string, wooden dowel
12x 32 inches

Chunk o Lawn
2019
canvas, acrylic paint, yarn,
string, felt, embroidery
thread, polymer clay
12 x 16 inches



Art

Collectively, these pieces explore the implications of mid-century American culture; War, the eminent possibility of complete annihilation, the counterculture revolution, the sexual revolution — this time of massive upheaval and cultural shifting has always interested me. The embroidered wall pieces point toward ideas around the body as machine/commodity, particularly women's bodies (bombshells, bullet bras, etc.), who were used to represent patriotism, capitalism, and beauty ideals. The polymer clay food is connected to the proliferation of food science and production, this was when highly refined and processed foods were becoming commonplace in the home. The lawn/grass pieces touch on our constant desire to control nature, to assert our domain over it. I want the viewer to think about how we internalize the things that are present within our culture and how much our daily lives and subjectivities have changed over the past 70 years (and how much they haven't).

Art



Lynette Slape

Pet Squirrel
2017
watercolor
18 x 24 inches

I have always been able to express myself more with drawing pictures than words. I continue my passion for drawing portraits with a pen. In addition to drawing, I developed a passion for illustrating content by designing the space in the layout with typography in promotional material that includes magazine layout, package design, logo design, branding, and web design. I plan to design and illustrate content by reading the story first as a professional, respected graphic designer. A few drawing tools, such as the mesh tool, pen tool, and the brush tool in Adobe Illustrator are a few of my favorite tools. These tools allow me to draw on the computer as I can draw on paper with a pen. I have a keen ability to brainstorm creative ideas through my drawing skill with thumbnails and later move to the computer to produce finished products. I am a graphic designer/illustrator with a background in art and graphic design.

Hannah Smuland

Disoriented Memories
2019
6 of 8 letterpress
prints on Mulberry
5 x 7 inches



Making sense of inexplicable emotions through distortion is a common theme in my work. This work explores lost, forgotten memories and a detached feeling that consumes me when I look at my childhood photos. Originally colored prints made with a flatbed scanner, I repurposed these as letterpress prints. Analog forms of art are always at the core of my practice although I primarily work digitally.

Art & Technology

Art



Untitled
2019
oil
30 x 30 inches

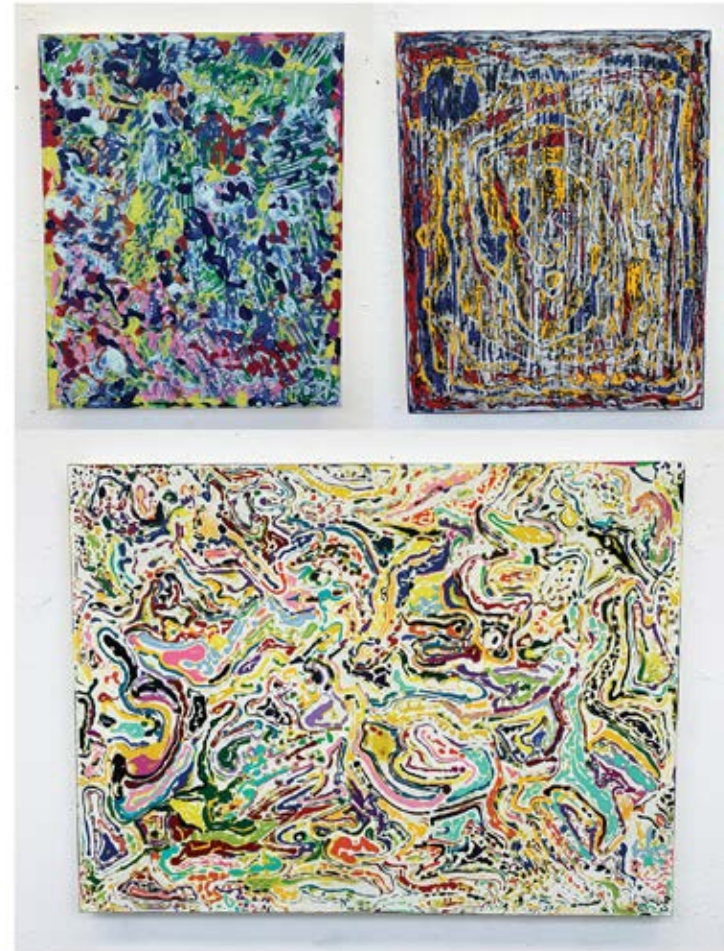
I have always seen art as a therapeutic outlet, but often times I find myself creating problems for myself on the canvas and then scrambling to solve them. Whether I am battling with the vision of what the final piece needs to look like or putting too much pressure on myself to create something life changing, none of that ever works out. The most successful pieces, in my opinion, are the ones where I let my mind go, and let my hand run faster than my planning can. I aimed to create my own little world within this painting that had smaller spaces you can hone in on and run away into, while still remaining a cohesive piece. I will always be in love with the way a piece of art can move me and take me away.

Elijah Stewart

Untitled 2, Untitled 3,
2019
acrylic on canvas
16 x 20 inches

Untitled 5
2019
acrylic on canvas
3 x 4 feet

My pursuits in painting are explorations in abstraction, dimensionality, unpredictability, and user projection. I'm interested in the process of building a work through many layers and then eroding it away to reveal a plane that would not have appeared normally, drawing attention to the unseen elements of the whole. By taking a cross-section of an uneven plane, I expose the level at which all elements, represented through color, are equal and how they relate to those around them. The lack of iconographic elements coupled with bright colors is meant to leave the user questioning the meaning while paying attention to the forms and shapes revealed, forcing them to project their own thoughts and feelings onto the work.



Art

Art



Stefan Strek

This Is Not My Art
2019
acrylic, canvas, digital art
32 x 36 inches

My friend Emery was one of the coolest people ever. For his 21st birthday he bought a keg, with his own earned money to share with everyone. And again for his 22nd birthday. Before his 23rd birthday he shot himself and died, but first secretly bought a keg for all his friends. We all loved him very much. He had a cat named Mr. Fluffykins, 3 days after Emery died I remembered that Mr. Fluffykins needed a home, I was scared that people would think he belonged somewhere else, but nobody disagreed, and Mr. Fluffykins became my cat. This work is a statement on what it takes to be noticed in this world, and the cruelty we face when the world takes notice. In everything I do, everywhere I go, I miss my friend Emery.

Aaron Taylor

JT Enamelware
2019
copper, enamel, wood
cups: 3 x 3 x 3 inches
kettle: 5 x 4.5 x 5 inches



The JT Enamelware is an exploration of the social and natural elements that create Joshua Tree National Park and the surrounding area. The interiors of the cups reflect the wildflowers that are found in this desert environment, which is commonly overlooked when admiring the vast rocky landscape. This greenery and plant life provide sustenance and life to the wildlife of the region, as this set provides social nutrition when used in a camping environment surrounded by friends. These cups, given their form, are not meant to be set down when filled with liquid, rather the tea or coffee must be fully enjoyed in the presence of other individuals before one is able to set it down and get up.

Product Design

Art



Lydia (Mann) Teague

Home Again
2019
ceramic
dimensions variable

My work is an outward expression of what I hold most dear. I am convinced that I have something valuable to share, something through which humans can experience love and know without doubt that they are treasured beings. I am influenced by what I see in the world, physical manifestations of human existence, signs of life evident in paint peeling away from a wall, rust stains dripping from old nails, layers of dust and age, each layer a clue about who was here before me. I explore these signs through the use of clay, glass forming materials, metals, and organic substances to produce texture, color, and form, layer upon layer and tempered by fire. Through functional wares and non-functional visuals, I hope to create a space for thought, for remembrance, for conviction—to consider those who have been here and lean into loving those who are here now.

Paige Van Doren

I Carry This with Me
2019
copper, enamel, cotton
twine, cotton rope
3 x 15 x 7 inches

Relationships between time, the body, trauma, and memory drive the substance and form of my work. I construct large hollow metal forms that hang and drape around the body that can be worn, held, and perceived physically as weight, balance, and materiality. The pieces incorporate imagery of the body, both direct and abstracted, and utilize processes of making that leave the marks of physical labor. The extensive labor involved in making parallels the labor involved in living with trauma. This visual and methodological language allows the work to enter a conversation about the nature of actively and passively carrying and containing trauma in the body over the course of time.



Art

Art & Technology



Bailey Volchok

Arcade
2019
acrylic on canvas
42 x 66 inches

Technology is a result of human beings manipulating elements of this world that ultimately came from nature. And there will always be a dynamic relationship between the two, as they both repel and attract one another. Technology can be invasive, interruptive and even overwhelming, yet it is also inevitable that it becomes interwoven with the natural world. By contrasting, combining and manipulating organic and artificial elements that represent nature and technology, I can create a visual conversation around the absurdity and, at the same time, the balance between the two.

Billy von Raven

A Dream Compendium
2019
unique flag book (risograph
and screen print)
13.25 x 5.5 x .5 inches



Art

For me, dreams, myths, and fairy tales are the veins and arteries into our genetic memory and the larger organism we call home. Weaving dream recall and lucidity into my art practice has empowered me to survive and transform traumatic experiences. Predicting postmodernism, Joseph Campbell once said that we live in a time in which mythology has reached its terminal moraine, a fragmented heap of all that has preceded us. I believe it is the role of contemporary artists to repurpose and weave these fragments into new, evolving, and more intersectional stories. Making art across media (including sound and writing), I seek one thing: what makes me feel exuberantly alive and connected.

Art



Katy Wallace

Paradiso
2019
oil on canvas
36 x 24 inches

I lived in Las Vegas for my whole life up until I was accepted into the University of Oregon's Art and Design program. For a long time, art was a way in which I processed and navigated my life as a woman. It helped me to detangle physiological barriers around my body, my sexuality, and my agency. As I began learning more about how art responds to culture, I became inspired by Baroque and surrealist art. I'm interested in how I can appropriate from those, combine them, and restructure narratives around women.

Qi Wang

Hidden Space
2019
silver
dimensions variable

Space and dimension are interesting topics. The mathematical forms that describe three dimensional structures have the potential to inhabit a fourth dimension. I'm interested in that space between what can be made from metal and what can be imagined mathematically. I use silver wire and silver sheet to create simple shapes and assemble them, to understand different space views. When people wear these objects, they move, and the space perspective changes, which is the feeling of flow.



Art

Art

Simone Whiteley-Allen

I Still Have Those Cheetah
Print Underwear
2019
oil paint on canvas
48 x 48 inches

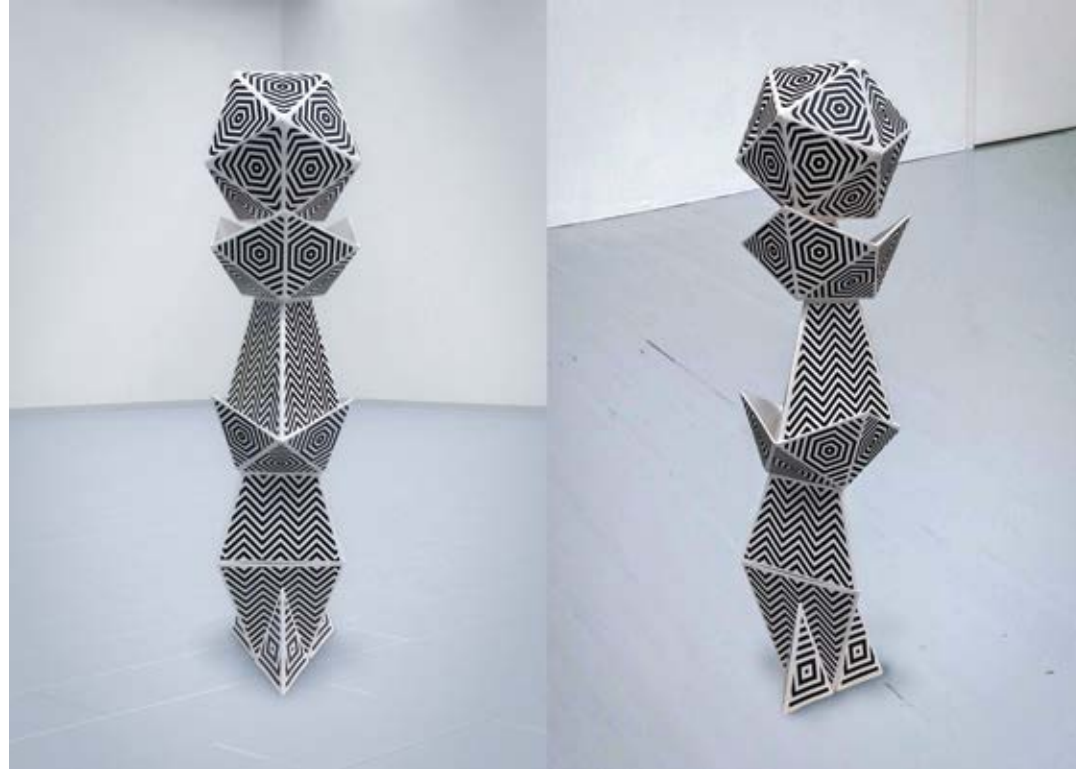
Slobbery Brains
2019
oil paint on canvas
16 x 20 inches

Can I Drool On Your Foot
2019
oil paint on canvas
16 x 20 inches



Colin Willoughby

Tower of Life
2019
ceramics
8" x 8" x 33 inches



The entire structure is created out of triangles fused together to create different modular forms which nest together to make the whole. The sharp geometric solids are finished with black and white alternating lines, giving the precarious tower an almost uncomfortable illusory motion. When viewed straight on the tower feels balanced and symmetrical. When viewed at an angle, the diagonal triangles create an illusion that makes the tower appear to lean to the side. The tetrahedron and the icosahedron belong to a group of shapes known as the platonic solids of sacred geometry, which is a term used to describe patterns, shapes and forms that make up all living things. The tower is both humanoid and resembles a flower, attempting to allude to the notion that fundamentally everything is created from the same basic materials.

Art & Technology

Product Design

Taylor Winegar

Ewers
2019
clay
2 x 4 x 5 inches



An ewer, as I found out, is a small pouring vessel for sauces and vinegars. I focused on creating this object without any consideration of precedent. Fortunately, I was unfamiliar with ewers, and thus my mind was free to create it from scratch. The form has angular, forthright language. These ewers were made via the slip casting method. After creating a firm vision, I modeled the form in CAD software, then 3D printed. After prepping it to print, I poured two plaster halves of it to make a mold. When those halves were dry, I was able to start casting copies. I used various colors of liquid clay, because colors are nice.

Clara Wolff

Precious Lecher
2019
undergarments, fabric,
stuffing, beads, yarn, wax
3 x 3 feet

My work explores the feminine, play, and relationships with the body through ideas of adornment, beauty, and movement. I am interested in breaking down gender binaries while still celebrating feminine expression. In Precious Lecher, small stuffed circles resembling a colony of organisms engulf undergarments, both obscuring the gendered nature of the clothing they consume and adding a decorative quality through their embellishment with pearls and yarn. This dichotomy of desire, delusion, and repulsion is a personal and cultural reflection on intimacy and femininity. Sickly sweet and disturbed, Precious Lecher is at once the stuffed circles consuming the undergarments and leaves the viewer feeling both pleasure and disgust at their consumption.



Art

Art



Animosity. Dissent. Destruction. Desolation. Wasteland explores the concept of the Other – an individual who is perceived by a group to not belong, or one that is different in some fundamental way. Using intaglio and letterpress allows Wasteland to mimic war propaganda so that it may be mass-produced during an apocalyptic war where resources such as electricity may not be available. At the end of the day, our core beliefs and causes revolve around improving the lives of the people we relate to. But what about those whom we don't relate to? It is often easier to fear and fight what one does not understand than to humanize and empathize with them. When creating art, I look for ways to bring attention to the gaps we create between each other, and hopefully, to begin bridging them. Wasteland illustrates the repercussions of failing to explore these notions.

Tagg Wood

Wasteland
2019
intaglio & letterpress book
11 x15 inches

Sam Wrigglesworth

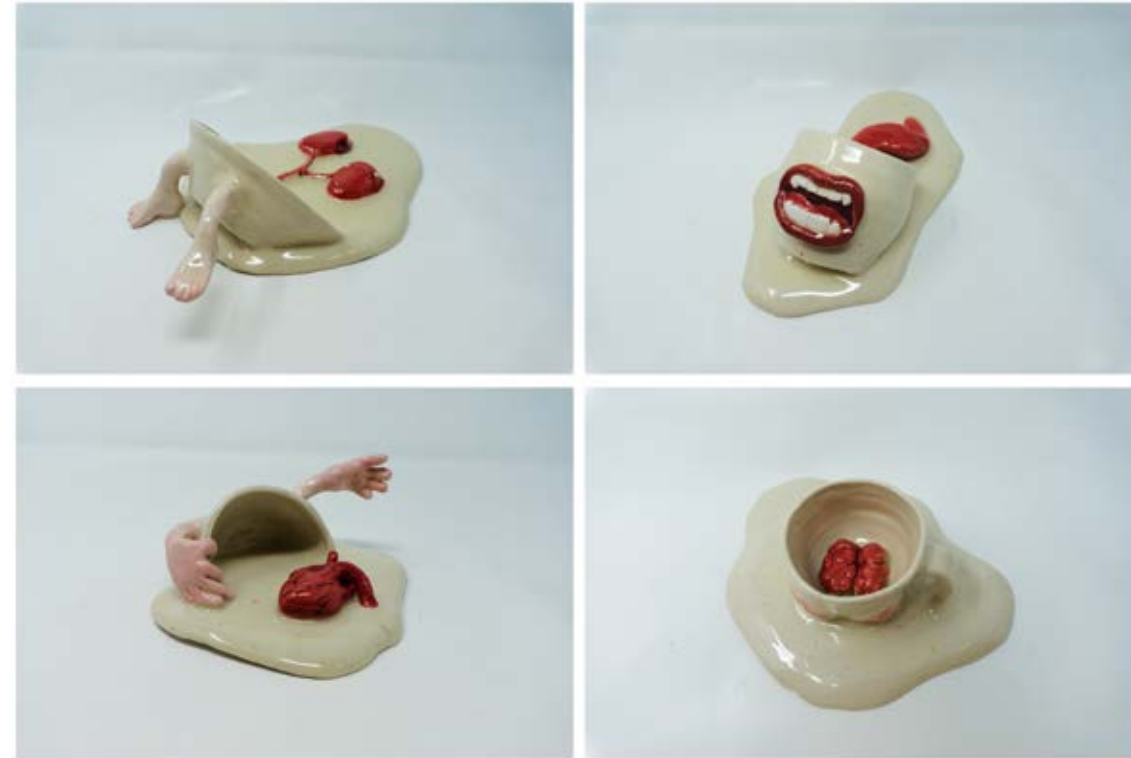
Some Invented Stories
2018
archival pigment prints
dimensions variable



Art

I'm interested in how haptic photographs from various contexts come together. I naturally find narratives while sifting through disparate, randomly sequenced prints in a thrift store box. The reproduced prints on the wall are all sourced from a shoe box filled with prints I purchased off of Craigslist from an amateur photography collector for eight dollars. From their loosely curated selection of snapshots, family portraiture, and institutional photographs I began to further decontextualize the photographs by cropping and enlarging to create my own invented stories.

Art



My interest is people's feelings and emotions. Everyone has feelings but sometimes people try to hide their feelings because they believe expressing emotions is childish. Therefore, I want people to unconsciously show their feeling when they see my work. I am focused on feelings of being unsettled and joyful because I think these feelings are hard to hide. People feel unsettled when they encounter weird and uncomfortable situations, and I think this emotion is instinctual. On the other hand, joy is a positive emotion, and everyone has this feeling when they find something that they think is cute. I want to cancel out feelings of being unsettled by using cuteness, so that people do not feel discomfort when seeing my work.

Hayan Yoon

Melting
2019
ceramics
dimensions variable

Zijie Yue

Suffering of Separation
2019
ceramic
dimensions variable



Art

My work is an experiment that changes the way of understanding philosophy. In Buddhism, there is a study of suffering's root causes, and the suffering is divided into eight different categories. In my work, I focused on one of the eight categories, the suffering of separation, tried to visually express it. Though the vision, a philosophy term, the suffering of separation, becomes easier to understand with its external visual context. Therefore, it will help me to understand its root cause, and a visual articulation makes me have a better understanding of my emotions when I noticed the process of its production in my life.

Art & Technology



Rens Zhao

Epilogue
2019
color high-definition ani-
mation on LED display
150 seconds

During a frosty winter night, a devastated and frustrated businessman is on the edge of committing suicide. "Epilogue" is a meditation on time, emotion, life, and all things that sustain us. It's utilizing animation format, showing spectator a visual banquet of line, color, space, and shape, the aesthetic harmony of life in motion.

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 Alex Xu

University of Oregon
 College of Design
 School of Art + Design
 5249 University of Oregon
 Eugene, OR 97403-5249
 Office: Lawrence Hall, 254
 541-346-3610
 artdesign.uoregon.edu
 artdesign@uoregon.edu
 @uoartdesign
 #uospringstorm

Special thanks to 2019 Spring Storm faculty mentors and jury participants.
 Designer: Brad Hodgin (BS 2019, Art & Technology)



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