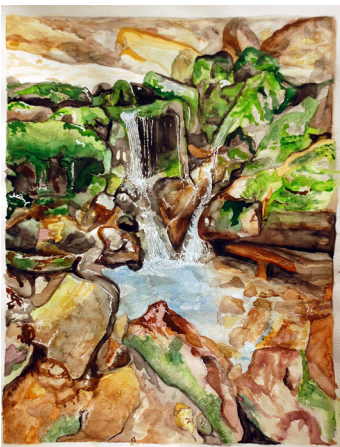
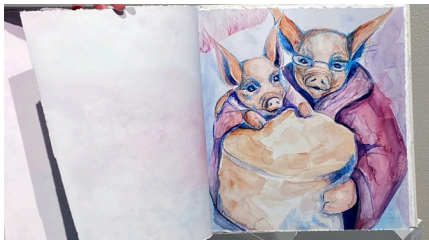
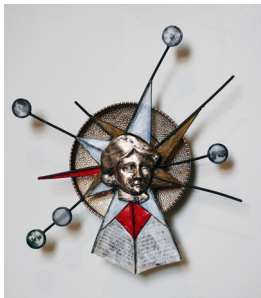


2022 BFA EXHIBITION



UNIVERSITY
OF WYOMING

College of Arts and Sciences
Department of Visual
and Literary Arts

Welcome!

On behalf of the University of Wyoming Department of Visual & Literary Arts, I want to congratulate the 2022 BFA graduates in the Art and Art History Program. The BFA students exhibiting this year come from two professional degrees: the BFA in Studio Art and the BFA in Visual Communication Design. The work in the Visual Arts Gallery demonstrates the attention, rigor, and guidance our BFA degrees provide. I congratulate these students on their fortitude, positivity and tremendous creative work as evidenced in this catalog. BFA in Studio Art and BFA in Visual Communication Design students are among the strongest in our program. Our BFA degrees prepare students for advanced creative work and professional activity beyond the undergraduate level. All BFA students contribute to the Program of Art and Art History and are leaders in our academic and creative community. We wish them all the best in their future career endeavors.

A handwritten signature in black ink, appearing to read "Doug Russell". The signature is fluid and cursive, with a long horizontal stroke at the end.

Doug Russell
Head, Department of Visual & Literary Arts

ALEX BOX

Nostalgia is deeply rooted within humankind. It manifests within fuzzy memories and stories that remind us of our childhood. I create narratives that reflect memories, utilizing anthropomorphism of animals to bring characters to life. Through illustration, these characters become your friends, rather than acquaintances you hazily recall from a dream, burrowing a home within your memory.

All of my illustrations begin with a drawing that is reflecting a sentiment or memory. Each narrative is brought to life through sketches that capture the fleeting feeling of nostalgia. Print techniques paired with watercolor allow illustrative qualities to shine through, referencing the fantasy that children's books inspire within us all.

My work seeks to create an intimate connection to the viewer's memory through illustration, allowing my animal characters to develop in many iterations, lending to an emergence of storybook whimsicality. I create bright and inviting settings which reflect innate desires for comfort. As a medium, watercolor allows for the characters and their homes to gleam with a childlike joy that is found within memory, instinctively demonstrating a comforting feeling. I also enjoy the endless possibilities of capturing this tenderness through printmaking, specifically lithography. In an instant, with the manipulation of haze, color, and texture, a wrinkle or blemish of the illustration can connect to the nostalgia nestled with the embrace of memory.

Love is a Biscuit

Watercolor, hot press watercolor paper, mat board, acrylic paint
7' x 8 1/2'



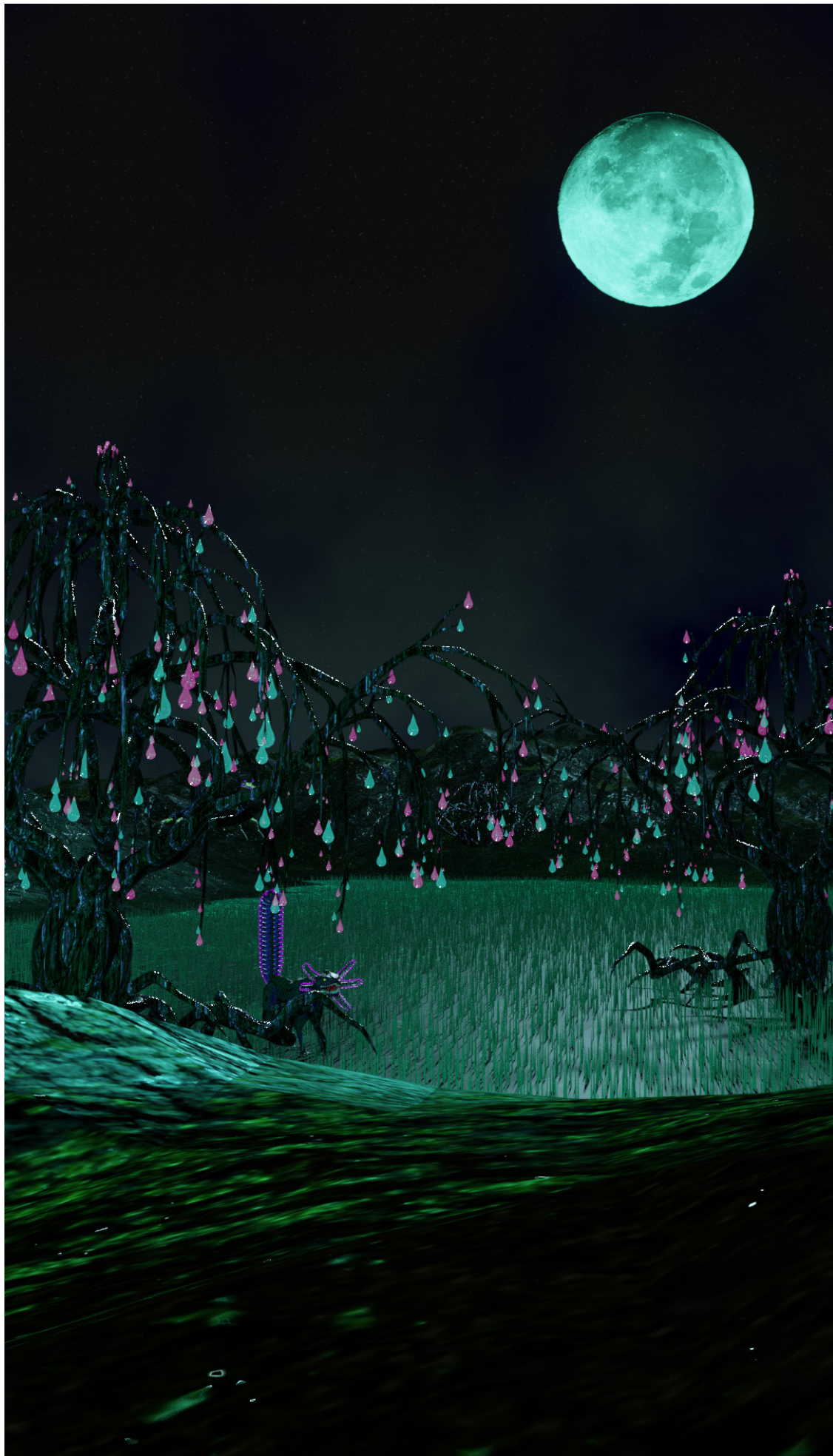
SANDRA COLEMAN

Ruminations is a collection of experiences, impressions, and ideas centered around my exploration, observation, and documentation of the Pilot Hill Recreation Area in Laramie, Wyoming. The piece is meant to be interactive, using various tactile and visual cues to reveal hidden objects and images as the audience explores the art piece. *Ruminations* encourages the contemplation of self and environment amidst an array of unique specimens and illustrations.



I believe the arts can influence positive ecological changes that complement traditional education and scientific forums. The emotional quality of creative expression perfectly complements the objectivity of scientific data. Through artistic response, *Ruminations* promotes new ways of communicating awareness and reflections on nature. When viewing artistic creations, people's emotional reactions stimulate the mind to develop innovative ideas and awaken new interests. When combined with art and science, these conceptualizations encourage innovative research, education, and engagement in the scientific processes. *Ruminations* is a platform for collaboration between artists, teachers, researchers, and scientists seeking to incite creative ways to explore our relationship with the environment.

Ruminations
Mixed Media
12.5" x 11.25" x 3"



KEVIN HARDY

The idea behind the doorway is influenced by *Howl's Moving Castle*, a Studio Ghibli film, wherein a door serves as a portal that transports characters to new locations. With a turn of the knob the characters in the film would open the door to one of several locations: different fantastic cities, the middle of the wastes where witches are banished to, an open field full of flowers and streams, or a mysterious doorway into total darkness. Using this idea to create my artwork I made three locations on the other side of the door. Each with its own individual theme. However, in my doorway, the viewers' perspective is restricted to the dimensions of the physical doorway. Being unable to step into the world they are seeing, the viewer is forced to use their imaginations to explore what they can see in greater depth, potentially adding to the immersive experience that I set out to create.

The goal of my work in this piece is to create a series of projected and immersive animated 3D-worlds for viewers to explore. Each world is designed to be a new experience and is intended to invite viewers to interact with these worlds through a physical door. As the viewers open the door, each animated scene is projected onto a screen on the inside of the door frame.

My work is primarily inspired by fantasy and science fiction films and shows such as *Howl's Moving Castle*, *Porco Rosso*, and *The Last Exile* which have contributed to inspiring me towards becoming a digital artist and animator. However, my work is also inspired by my passion and former education in architecture and engineering. Paying tribute to these inspirations I created several models that are references to objects in these films and shows which I chose to complement each scene.

Doorway(s)

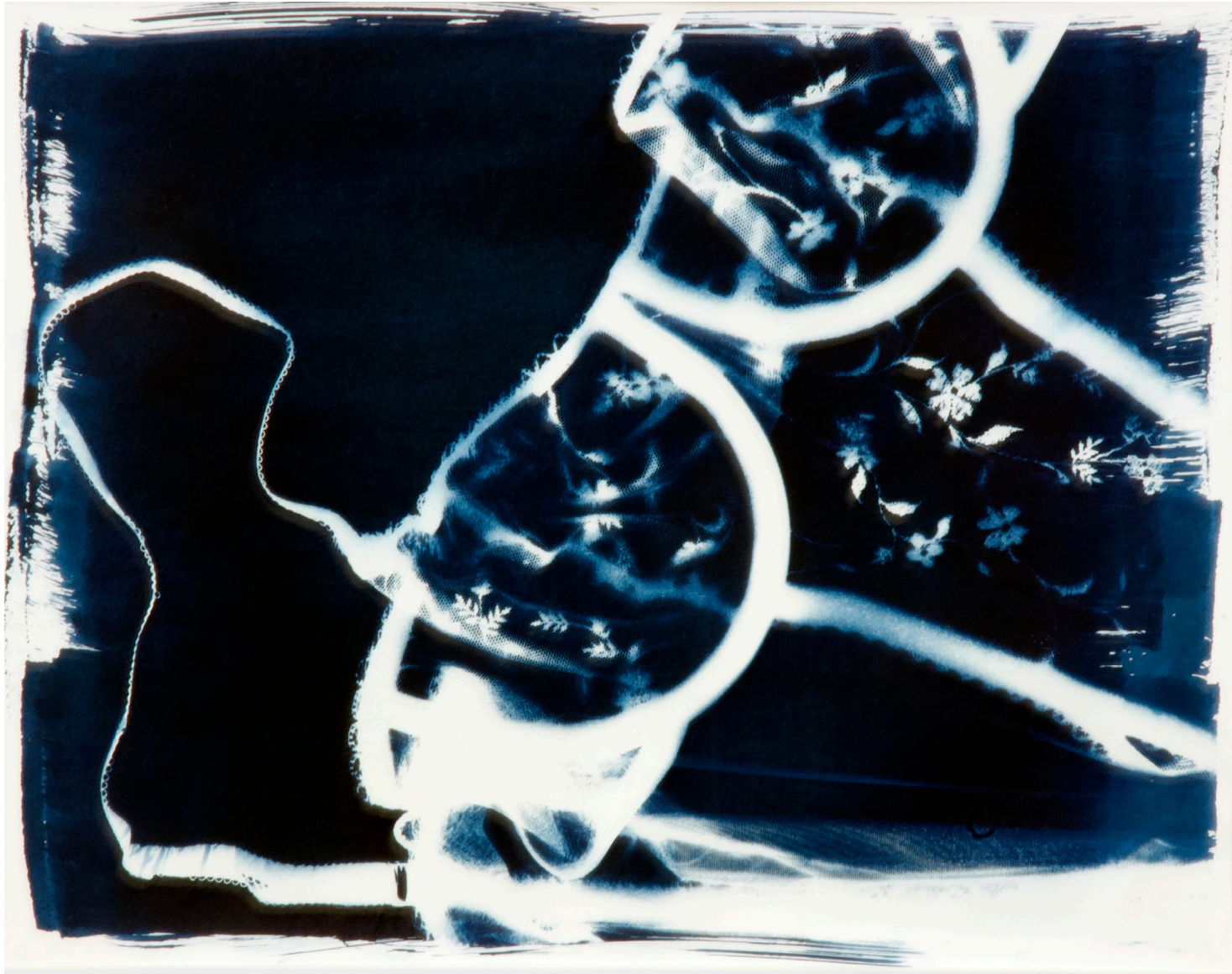
3D modeling and animation in Blender, wood, drywall, paint
84" x 84" x ~100" high.

MADISON HAWS



My artwork is a celebration of the beauty and complexity found in the natural environment and landscape. In my work, I show different perspectives of the natural world by enlarging, zooming in on the scenes, and exploring the fascinating textures and forms that can be found, while giving a nod to the physical location the scene originated from. I find small moments of interest that usually go unnoticed. These include the tangled knots of tree branches, a crumbling wooden stump, or the unexpected pattern of falling leaves. These moments capture my attention for their uniqueness and beauty. I love giving new life to an otherwise fleeting moment, finding the interesting depths which lurk in everyday objects. I want to capture the ever-changing surface of our world, with its complex structures, textures, and configurations. I can do this through my work because it provides me with the tools to be able to express, record, and respond to the world.

Decayed Form - Silver Lake
Oil on Canvas
57"x 34.5"



EMILY HOOGE

“The thing women have yet to learn is that nobody gives you power. You just take it.” - Roseanne Barr

As women, too often have we been told to be quiet, to wait our turn, to sit down, to submit, and to change when we work against typical societal standards and expectations. We are judged on our abilities to be beautiful, to be skinny, to be sexy, to be daughters, sisters, mothers, and partners. We must say yes, even when we want to say no. To be considered “woman” is to be considered inferior - not only in the eyes of society, but also by those who surround you.

My work, collectively known as *The Burden of Being Woman*, focuses on the expectations of women in today’s societies as well as the dwindling freedoms afforded to us. As a young woman, it has become clear to me that while being a woman can be magical, powerful, and illuminating, my identity can also be easily limited. By creating cyanotype prints that showcase the duality between sex and purity, I aim to bring awareness to the burdens associated with what women are meant to look, speak, and think like. Additionally, with my fabric sculpture piece, I aim to illustrate the unfortunate reversal of many pro-women and pro-reproductive laws, and connect that to the stereotypical ideation of women in the 1950s and 60s.

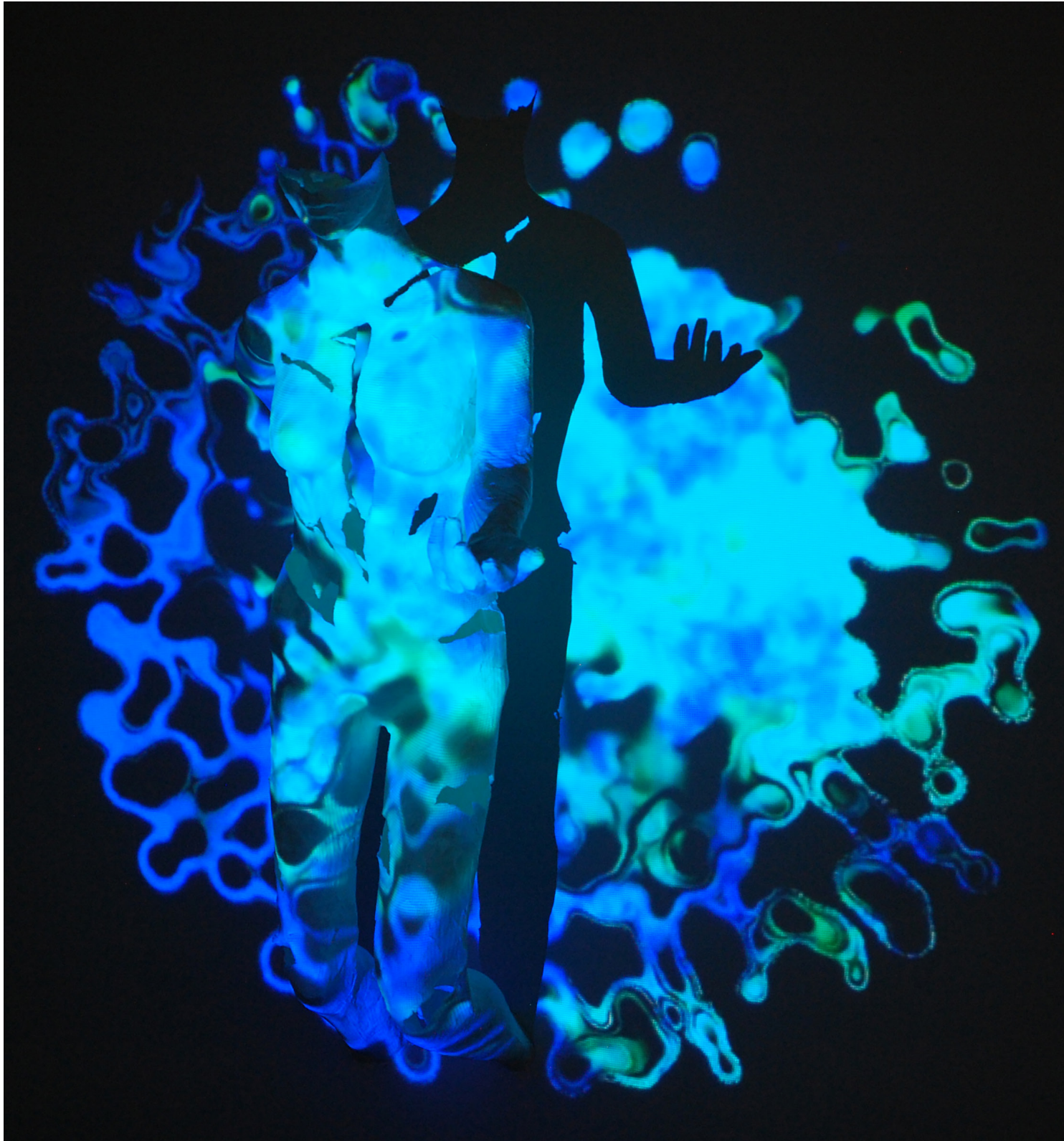
You Didn't Say No
Cyanotype
16” x 20”

HAILEY JENSEN

Humanity, as a collective, tends to forget things. Our phones, wallets, keys, holidays; many things tend to slip our minds. These moments are accidental; maybe the forgetter was in a rush, had a lot going on, or simply succumbed to a bug in their brain's biological code. The human brain is not equipped to keep track of the massive number of stimuli that exist in the world. I create work that focuses on the forgotten things, both the thoughts and the physical objects that fall through the cracks.

In *Dissolution of Identity*, I am exploring those things that we must forget and cast aside to grow and thrive, the things necessarily discarded from our minds and ourselves in the creation of our own identity. *Turmoil and Tranquility*, an acrylic and metal assemblage, discusses the start of the journey, looking at a seemingly ordered outside that devolves into a chaotic reality the further one delves within. *Surpass* discusses the necessity of cutting away the parts of our identity that no longer work for us, while reaching out towards a better future as we learn and grow. Finally, *Dissolution* depicts the end of the process, the dissolving of the parts of ourselves into something unrecognizable at present, but from which we can grow and create a new, better reality for ourselves. In this body of work, I have created three pieces that dance between digital and physical, inviting the viewer to evaluate their sense of self and the way they perceive identity.

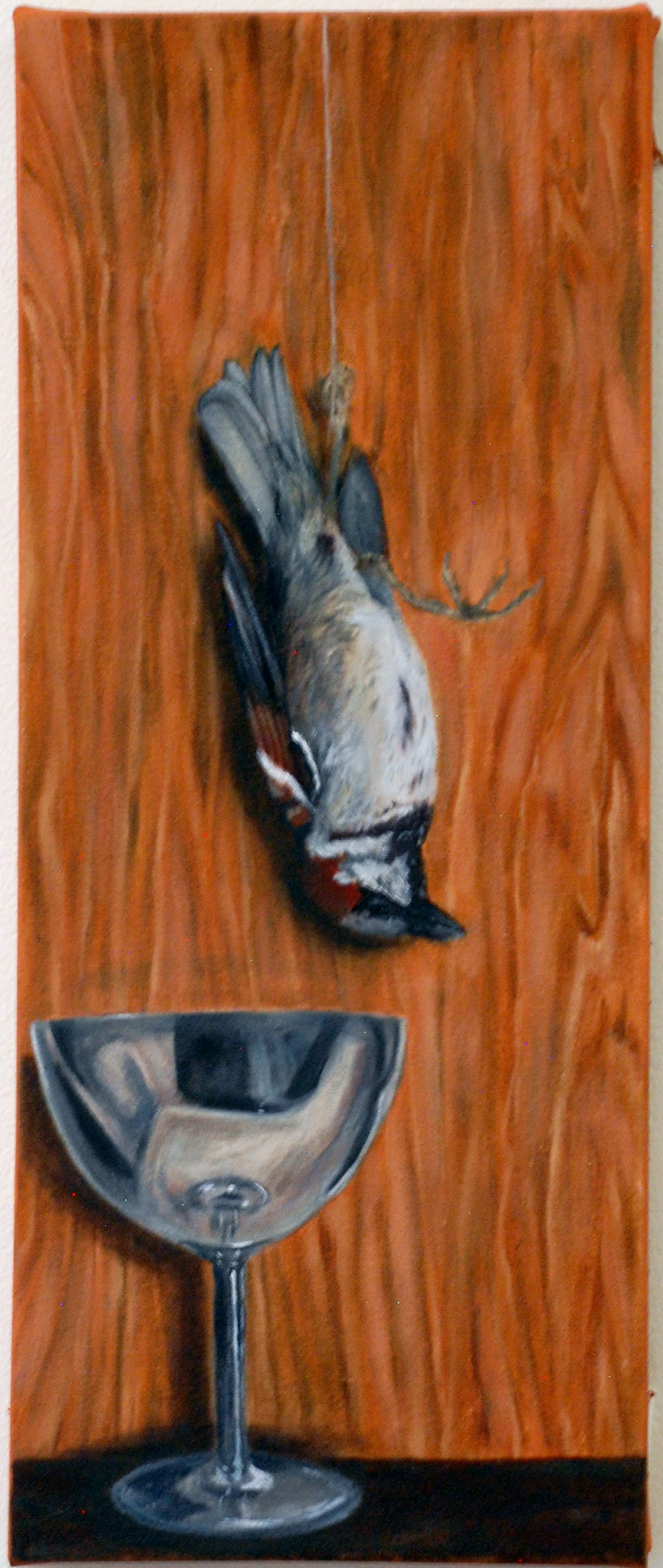
Surpass
Paper and digital generation
60" x 60" x 40"



BAILEY JOHNSON

In my work, I explore the strangeness of emotion in all its forms, touching upon the twisting paths that it sends us on. I work towards expanding societal boundaries around feelings of grief, anger, and joy to create visual work driven by a shifting narrative. In my triptych, I touch upon the complication of these emotions through compositions that balance stillness and chaos, employing the surreal and whimsical to emphasize and understand them.

Focusing primarily on iconography to relay my narrative, I reflect upon the images of saints that surrounded me as a child in rural Nebraska, interlacing them with figures from the tarot cards that I have discovered more recently. I also lean heavily into the meanings and lore placed upon animals and plants by humans, using these meanings to weave an intricate story within each piece and presenting theatrical depictions of the mind.



Arcana in Reflection
Oil on canvas
24" x 58"



NESTO LOWHAM

Moments in between.

I have held them here somehow. Just here.

Vulnerable spaces hold malleable memories.

I make manifest
the stillness
of the mind.

The image is
the reinterpretation of experience,
interlaced with transparency
to my current state.

Unavoidable.

My work narrates my own vivid experiences into reconstructed actualities. The unreliability of my own memory allows for components of the experience itself to be inflated, influenced, invented, or removed. The imagery expresses the emotional landscape that is left behind after an experience, while the process is my navigation through such landscape to better understand my own feelings. In navigating, I bring awareness towards the latent memories of my own intermediate conditions, now understanding them to be pivotal moments that have led to the construction of my identity today.

When Brothers Were Birds
Charcoal, pastel on canvas
84" x 96"

ANNA NAIG

“They [mythic images] are speaking about the deep mystery of yourself and everything else. It is a mysterium, a mystery, tremendum et fascinans-tremendous, horrific, because it smashes all of your fixed notions of things, and at the same time utterly fascinating, because it’s of your own nature and being.”

-Joseph Campbell, *The Power of Myth*

I wish to communicate with viewers through the language of mythology, a crucial aspect of our ancestor’s lives. As I personally search to reconnect with nature, images of mythic figures and archetypes materialize in my dreams. My work focuses on these figures, which tend to have strong relationships to the earth, plants, and animals. Our connections to each other, the earth, and animals are deep rooted in all of us. My intention is to interrogate these connections and push them conceptually through the use of abstracted archetypal and mythical figures rendered in a fashion reminiscent of cave drawings. Lithography, the process of printing from drawings on limestone, was primarily used to create and repeat these figures referencing the recurrence of archetypes throughout history and various cultures. I hope that by using the language of mythology viewers can sense some of this connection that all humankind shares.

Dreaming in Myth

Lithograph, watercolor, and drawing
12' x 6' x 6'



CARMEN NOTTAGE

In the years before returning to my pursuit of art, I found myself in a repetitive cycle that felt mundane and purposeless. I was unhappy and felt alone, at that point of my life I thought I had very few options and found myself enveloped in dark thoughts. At 28, I felt like I had an expiration date looming over my head.

For as long as I can remember I have struggled with depression, anxiety, and feelings of isolation. The world has always felt so big and overwhelming and even as a child I have felt claustrophobic in all the noise. What is your purpose, what will you do with your life, if you don't do "xyz" then how will your life have value? I have given myself permission to exist and take up space, allowing myself to let go of the weight of expectations. My work is a confrontation of the struggles and shame I have faced with my personal mental health experiences. It is a creation of quiet spaces of reflection where despite the darkness, being overwhelmed and exhausted, I am able to find my light. I am drawn to using elements of nature as a conduit of self-reflection and healing due to its ability to reclaim and recover even after devastating damage.



Hush

Oil Paint on Panel

29" x25.5" x 1.5"

ZOE DOVE PARKS

A child's experience of the world around them partially makes up who that child is as a person, and also influences who they will become as an adult. Being a mother I am able to watch as my children grow and experience the world around them, however, I have come to learn that what I perceive as my child's experience is not always parallel to how my child perceives their experience. This collection of work shows the juxtaposition in the child versus maternal experience.

Given that this work is about children, I made silhouettes of my children at various ages that are reminiscent of paper dolls. Using printmaking I am able to place patterns on the silhouetted child figures. This use of pattern shows how different experiences are internalized by the child, and shape who they are as a developing human being. To show the maternal experience as the observer of the child, I use written words describing the child's experiences from my point of view. Given that my children are of age to recognize patterns, but not recognize words, I am able to show the differentiating thought processes of a child versus an adult.

Since this work is about the child experience I placed the silhouettes at the child's eye level. By placing the work at a lower eye level, the child is able to experience the work primarily, whereas an adult would be observing the work from a different point of view.



Paper Dolls
Printed paper collage
Installation dimensions vary

LINDSAY STEWART

Eight years ago I suffered the loss of a loved one. I felt like my north star had been extinguished and I was unmoored. In the years that followed, I vacillated between drifting and discovering. Over time, I was serendipitously introduced to women no longer in this world. They became my circumpolar constellations and guided me in very specific ways. These women each came to me through reading and searching for the voice of my matriarchs. I am now always listening for the voices and wisdom of women, past and present, allowing them to direct and nurture me on my way.

Women of Understanding is a body of work about a few of the women I have met thus far. Inspired by bricolage, iconography, and illustration, these mixed media assemblage works depict the knowledge and understanding each woman shared with their corners of the world. Like the Dutch Still-Lives of the 16th-17th century, the flora and fauna hold specific meaning. Each work is made of watercolor illustrations, found objects, cast bronze, and photographs. The compositions within the boxes are influenced by Nichos from Mexico used to honor ancestors, loved ones, or religious figures. The cast bronze portrait takes on similar religious symbolism with the nimbus created from a found object. Each work attempts to emphasize the sacred authority of each woman's contribution. Accompanying each piece is a quote from each woman. Their names are Margaret Conley, Alma Thomas, Mary Oliver, and Cecilia Payne. All of them resolutely and unapologetically engaged in works that filled them and in turn filled those in their scope with energy and understanding.

Margaret Conley, 1929-1993 - My Grandmother
Bronze, Watercolor, Cast Paper, Found Object
16" x 13.5" x 3"



KATHERINE WILLIAMS

I aim to create beautiful objects that feel like a mother's love. I primarily work with non-objective form, as it allows me to explore and combine elements of space, texture, and color, free from the pressure and limitations of making a recognizable object. My work uses a combination of media, usually at least one which is rigid, such as cast metals, welded steel, or wood; and one that is yielding, such as fabric, wool, or yarn. During the process of birthing a sculpture, I get to know it, and come to understand what it means and why I created it. Most often the process comes back to the most meaningful thing I have ever done, to mother. Water's elemental connection to birth as well as my childhood spent on the coasts of the United States leads me to seek inspiration from the sea. The vast diversity of life forms found in the depths of the ocean offer an array of possibilities for form, color, and texture in my work.

Linda
Mixed Media
2.5" x 2.75" x 2.5"



About **BFA**



The Art and Art History Program supports the creative, aesthetic and cultural development of students within the university community, and serves the cultural and educational needs of the state. The department is dedicated to preparing its graduates to assume leadership positions in their professional lives while maintaining an inner commitment to the aesthetic standards of their chosen discipline.

The BFA degree is the preferred program for students preparing for graduate school and professional careers in the visual arts. BFA candidates work closely with their academic advisors to plan a program of upper division course work to meet their artistic and professional goals and objectives and to define an area of concentration and development.

Special Thanks

Visual Arts Gallery Preparator

David Jones

Catalog Photography

Ashley Hope Carlisle & Featured Artists

Virtual Exhibition

Brandon Gellis

Catalog Design

Ashlyn Dunn

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