



BFA 2018



UNIVERSITY OF WYOMING

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Untitled • Monoprint • 20 x 30"



kathryn **BAKER**

I was born & raised in Georgia but now call Wyoming my home. Aside from my family, I have severed ties with my birth state to create a new life in the West.

Of all things, I find the mountains of Wyoming and Colorado to be the most distinctive. These sublime vistas inspire me to create illustrations using my own photographs as a source for images. By working with drawings and printmaking, I am

able to compose landscapes that feature soft gradients, cohesive compositions, and experiments with color. My landscape prints have gradually evolved from small-scale experiments using Asian paper and BFK, culminating in multiple

full sized prints. Eventually I created a panoramic landscape consisting of fifteen 26 x 30 inch BFK sheets to honor my new home by expressing my admiration for the beautiful mountains and colorful skies of the West.

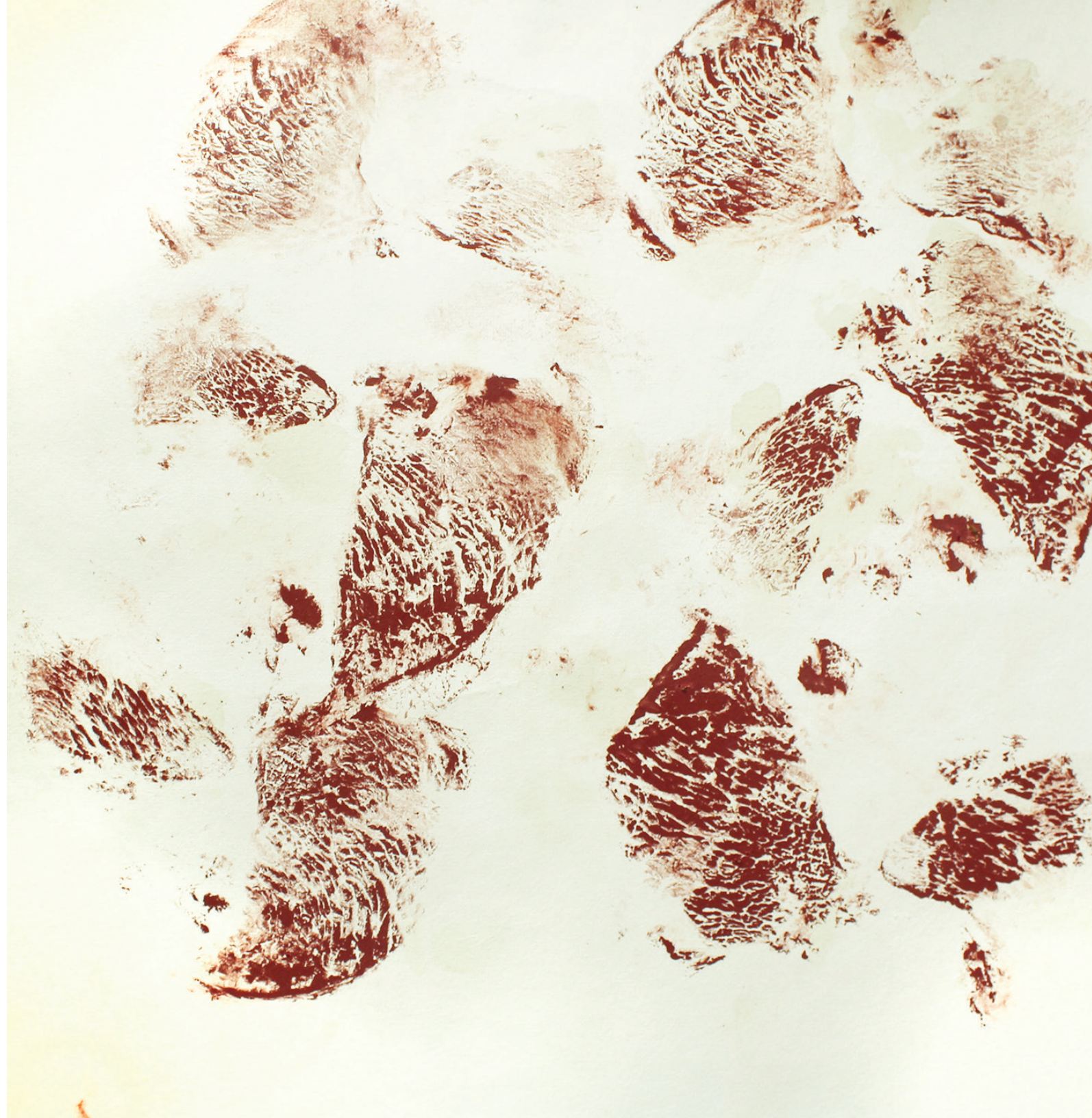
peytin **BRISCH**

My work explores sexuality and identity through images of the body and organic objects such as, meat, lace, and yarn.

I have been creating monoprint collages by inking and printing the actual meat and lace, and layering these with more recognizable imagery. Most recently, I have begun to crochet tiny meat-like shapes to be added as elements to larger instal-

lations. Through the process these incorporate the idea of "women's work", adding the feminine flare to a masculine form. I am interested in playing with metaphors through these objects and creating a narrative of my sexuality as

a married, bisexual woman. My objectives are to find the relations through metaphors of organic, feminine like objects and tie them to human identity and sexuality.



Narcissus & Echo • Oil & Thread on Sheer Fabric • 5 x 7'



cole CARPENTER

My work focuses on narrative & contemplating the relationship between self and place.

I prefer using various fabrics and translucent materials to push the idea of transcendence. Purgatory, lust and moral conflicts are overarching themes within my body of work. I choose to incorporate feminine influences such as floral motifs, fabrics, and

textiles, in concert with rugged landscapes and images associated with death and inhibition. My fascination with metaphysical and gendered materials comes from holding a queer identity in the American west or occupying a space that exists

between two norms. Utilizing painting, drawing, sewing and printmaking processes I strive to manifest intangible experiences and characters, bridging the space between thought and physical space.

garrett CRUZAN

With my work I explore culture, identity formation & common assumptions relevant to my experiences.

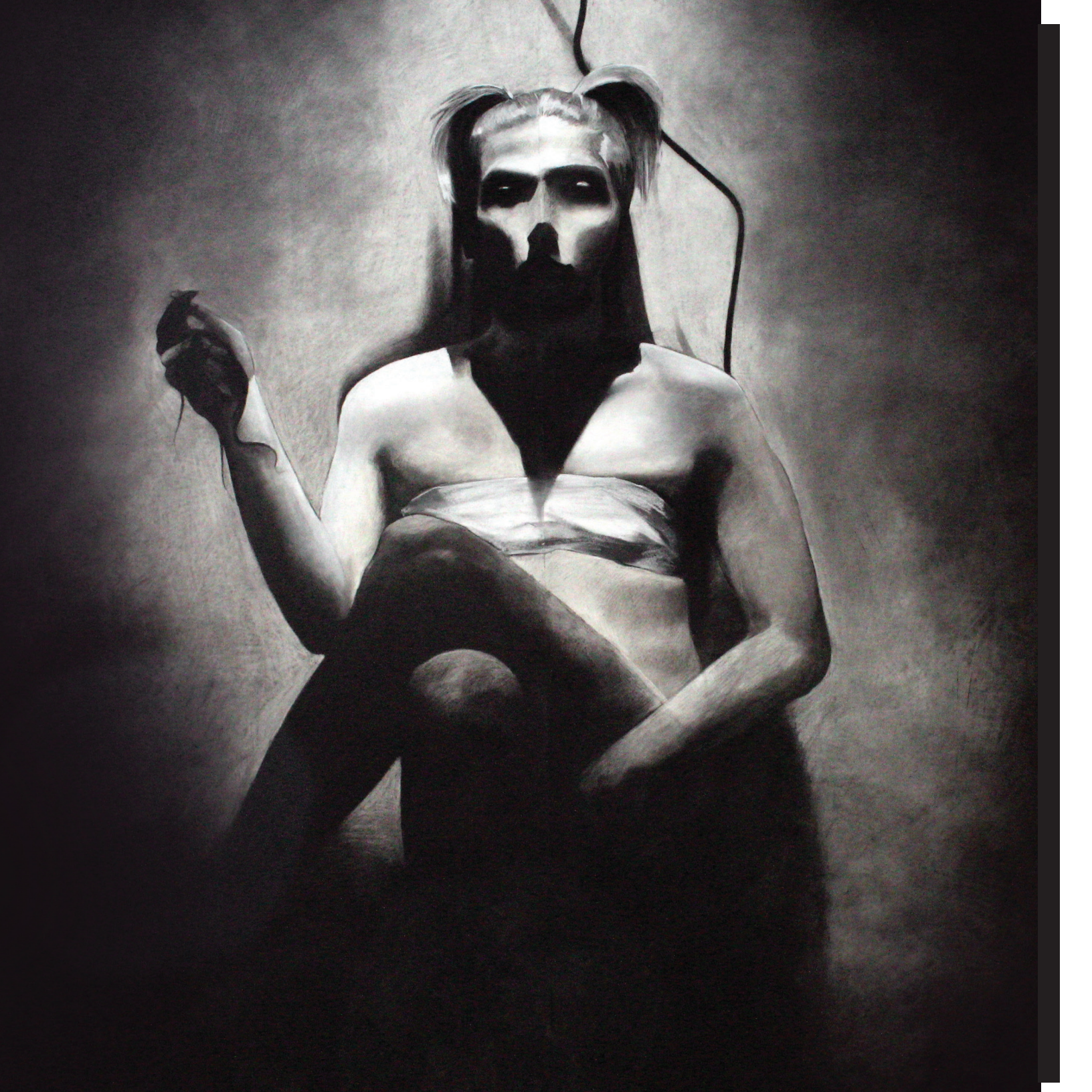
I am interested in provoking inquiry in viewer's minds when it comes to their concepts of image and self, what it is to be human, what it means to belong or be excluded, and how pre-conceptions often stand in the way of meaningful relationships. As is the case with many who belong to marginalized

groups, I am driven to spread awareness and advocate for social change through art. Always aware that art making and art viewing are inherently imbalanced power relationships, I take my role in communication very seriously. Probing people's ideas of normativity, I seek to prompt

self-reflection and familiarization with subject matter that may be uncomfortable to many. To put it bluntly, I try to challenge popular notions of humanity and the process by which they are socially constructed.



F52.1 • Pastel on Paper • 16.1 x 12.6"



Self Portrait • Charcoal • 30 x 30"

ezra HANSON

My artwork and I are drawn to themes of queer sex & identity politics.

Often, I relate these themes to the imagery of rats and vermin to compare how queerness is treated in similar to how "pests" are. Controlled, removed, hidden away, and made ashamed of. I am reclaiming the idea of being separate from cis-heteronormative society into a culture formed by queerness,

nightlife, gender expression, and sexuality; making it something to be proud of. This is a choice to encourage myself to be "visibly queer". I am fascinated by costuming, theatrics, masks, dress-up, and drag. My own experiences and the experiences of those close to me are the focal point,

be it childhood memories, nostalgia, friendships, lovers, and sexual encounters. Art making is a documentation of my own identity along with the beauty and heartbreak that I have experienced as a queer person growing up and living in Wyoming.

curtis **HOLCOMB**

My art is done in a variety of mediums & influenced by an assortment of topics.

Ceramics, photography, and printmaking are a few of my preferred methods. My major influences are math, science, geometry, space, 70's Sci-Fi, mysticism, pop culture, movies, color theory, and the everyday experience of miniscule, yet awe-inspiring moments. My intent as

an artist is to transform the medium I am working with to inspire a sense of wonder, intrigue, and fascination. I also strive for clarity, clean execution, and a high level of craftsmanship. I want the viewer to see what is in front of them and wonder how these pieces came to

be. I want the viewer to be in amazement. In this way, I feel like I can change and enhance the world around me as well as others and if nothing else, learn more about myself through the different processes I practice in the creation of art.

Chimney Rock • Ambrotype • 3 1/4 x 4 1/4"





Dad • Archival Inkjet Print



cassidy NEWKIRK

This series, *The Fall Run*, is a photographic history of the west.

This true west is still living and thriving, and one I was blessed to grow up in. The photographs are taken from an outside perspective: a brand inspector's perspective. The brand inspector is the hinge, the glue that holds all commonality between the vastnesses of images presented. It is showing a not only a job that has

lasted hundreds of years but a lifestyle and a truth of what the work is really like. Romanticism is engrained in our being ... The West ... The Cowboy ... My father told the ranchers that the book was not going to be this Romantic shit you see of a cowboy riding off into the distance at sunset, but the truth of occurs out here.

Truth be told, the real to the outside world is romantic. The question now becomes how to convey to the audience that the romantic west they may know is not true. To educate them on a dying life and the importance of such people, places and actions. To make them walk away with a greater knowledge than what they came to the show knowing.

sierra **MORROW**

I, myself, have always viewed weather forecasts as a treat; I anticipate knowing what the next day holds and how I should dress for it.

Being a graphic designer, I wanted to visualize weather being a flavorful treat. With help, a year's worth of weather data from 2017, from an area close to my hometown, was gathered through wunderground.com. Using an open source program called Processing,

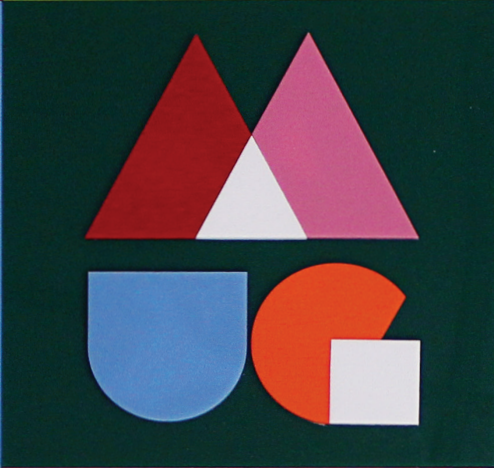
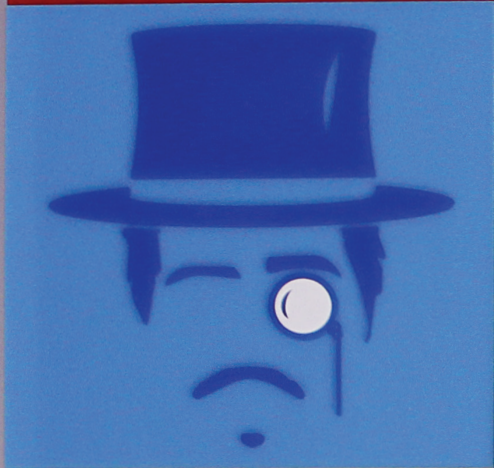
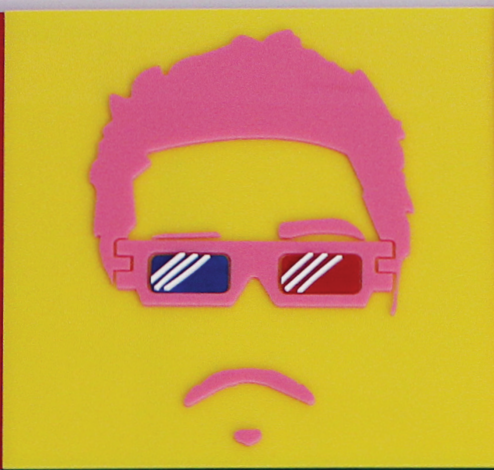
and the assistance of a senior coding expert, I created the code that generated a week's worth of ice-cream on top of a cone. The bottom scoop represents the first day and the top represents the last day of the week. The flavor of ice-cream represents the average type of weather,

the sprinkles represents the maximum temperature for the day, and the size of scoop represents the maximum windspeed from the day. The larger the scoop, the higher the winds speed. It proved to be a lengthy, but rewarding coding project.

APRIL 9 - 15, 2017



Week 15 • Coding & Illustrator



MUG • Illustrator, Acrylic & Laser Cutter • 24 x 24"

jarron SPRENGER

My current work is heavily influenced by the Pop Art movement.

It is meant to appeal to the amusement and lightheartedness of this era and push it into the modern world. I utilize the bright, and high contrasting color of the 1960's and combine them with variance of shape and scale to bring the viewer closer to the work. I chose to use the modern technique of laser cutting and digital printing to expand the concept of

modernity. Conceptually, my work is not meant to have any specific meaning. As an artist I do have a meaning in mind, but I find it is most intriguing when the viewer projects his/her own meaning onto a piece based on life experiences. For me, my work represents more than just value, color, and scale. I saw these pieces as an opportunity for me, as a graphic artist, to defend

this medium as a legitimate and thriving art form. I have an great appreciation for all forms of art whether its sculpture, painting, or drawing, but I firmly believe that graphic artists get classified as "button pushers" and gets pushed aside for the "finer" arts. I wish my art to argue against the utilitarian misconception of this medium.

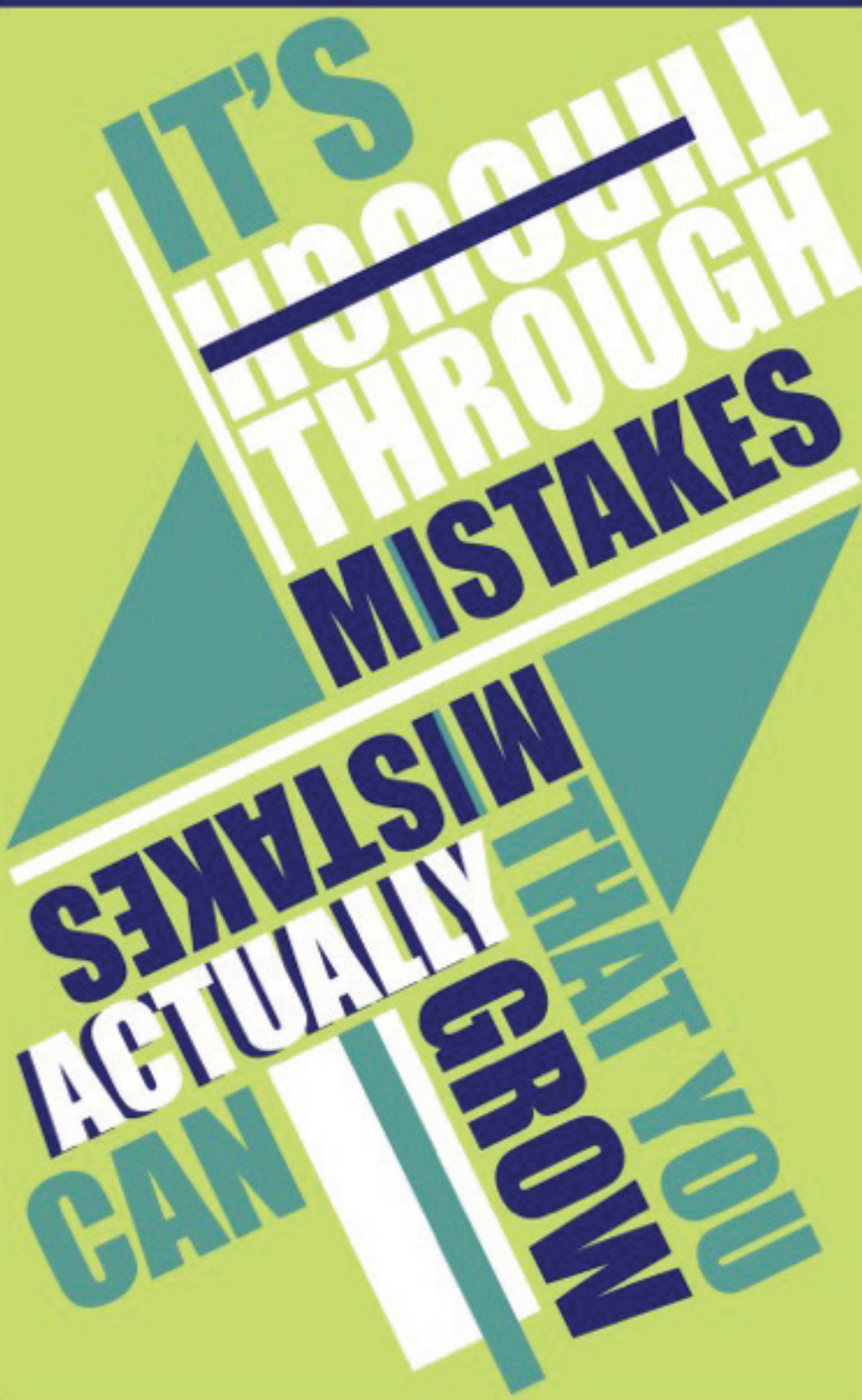
sarah **TROSTLE**

Neoteric [nee-uh-ter-ik]: modern; new; recent. This body of work explores a theme of art that is contemporary and fresh.

Throughout my years as a University of Wyoming Art student I have come to learn that much of my inspiration comes from simple, geometric, shapes combined with modern, exhilarated, bright colors. For this final show, as a graduating senior, I wanted to bring together

everything that I've learned about myself as an artist and showcase it. Through three pieces I plan to showcase who I am as an artist. My pieces include: a video piece that explore colors, shapes, and textures; a modern photographic piece examining a combination of photo and

graphic elements; and lastly, a three-dimensional piece that will traverse ideas of space and texture. As a Bachelor of Fine Arts student with a concentration in Graphic Design, I encompass my favorite tidbits I have learned – welcome to Neoteric.



Neoteric • Illustrator



Mental Differences • Digital Film

alexine **SUMNER— HULTGREN**

The pieces on display have an underlying theme of mental issues, or how I prefer to call it, mental differences.

Whether it be anxiety, a reaction to trauma, or persisting delusions, these pieces deal with mental issues that few people take the time to truly acknowledge. Here, there is no choice but to listen and experience those differences; you have no choice but to acknowledge what you might otherwise avoid. When facing these issues there are no easy answers, and these pieces may not be easy to face either. I urge you, however, to look. Take the time to think about what I am showing you, and see what you may have not seen before.

hailey **WOODALL**

My work is often generated through observations of the natural world.

A lot of my ideas and aesthetic choices are based on organic imagery. My intention is to explore both human-to-human relationships and the human relation to nature, in its many forms. Concepts such as time, process, and change in the natural world inspire and drive

my work. I believe it is crucial to explore these concepts so that we continue to foster relationships with one another as humans. It is just as crucial to sustain a relationship with nature as it becomes more depleted in an ever-changing world. I have recently been

working to develop work that brings to light social and cultural issues that affect these relationships. I find myself drawn to working in metal and clay, as well as mixing media such as wood and fabric into my pieces.



Roots • Salted Fired Ceramic • 16 x 12 x 48"



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