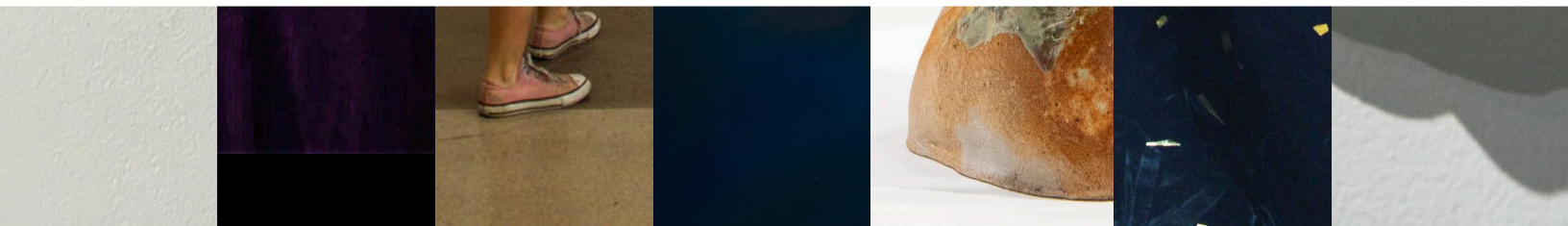


B F A   E X H I B I T I O N   2 0 1 9





# Welcome

On behalf of the University of Wyoming Department of Visual & Literary Arts, I want to congratulate the 2019 BFA graduates. BFA students are among our strongest students. The BFA degree prepares students for advanced creative work and professional activity beyond the undergraduate level. BFA students contribute to the Department of Art and Art History and are leaders in our academic community. We wish them all the best with their future career endeavors.

A handwritten signature in black ink, reading "Heidi Rogers". The signature is fluid and cursive, with a long horizontal flourish extending to the right.



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# Donatellia

## Austin

*My work reflects a fascination with fungi, lichen and moss. I analyze the patterns, textures and colors of these natural phenomena and deconstruct and distill them to emphasize their aesthetic qualities. Mushroom gills become textural patterns on platters, simplified shelf fungi grow upon simplified tree trunks as well as on the walls of a gallery. In the exploration of fungi, lichen and moss I also have an interest creating representative versions of these natural forms both sculpturally and 2-dimensionally. Recognizing the familiarity of these forms, the materiality of the material used to create them is then emphasized or they then become a functional part of a ceramic teapot or work. Clay is the primary material in my recent work. The natural quality of clay along with the natural forms in which I work with pair nicely in its ability to both abstract fungi forms and to represent them to the degree of representative that is useful in my work.*

I am also interested in the materiality and processes of sculptural paper, metal, fabrication and fabrics to bring out new problems and solutions in creating artwork that emphasizes these forms beautifully. Recently, some of my work has emphasized viewer engagement. Through the process of creating work that is familiar and humorous, the pieces can illicit a variety of responses from humor or disgust, especially placed in professional gallery settings that contrast heavily with the content of the piece. Some of this work focuses more on viewer interaction with the piece physically, visually or auditorily. In much of this work I am considering what it means to have viewer engagement and in what degree does this change the way the work is perceived by the audience.

# Bryan Lane

*Humans impact the natural world, not* just through being inherently omnivorous or with global warming, but by the daily interactions we have with our environment. My work is an exploration of materials and processes within different artistic areas while expressing philosophies with an audience. This expression becomes an exploration of materials, mediums, and concepts with representative and abstract imagery. Through the exploration of materials used to create three-dimensional pieces I have begun to create a body of work that expresses my views on different interactions humans have with nature. This includes different environments, such as forests and oceans that humans interact with as well as the different creatures within those environments. The pieces I create express the careless and destructive nature of mankind by reversing the roles of humans and nature within different interactions.

These role reversals create a commentary on my philosophies about the different types of devices that humans use on creatures. Not just the different ways in which we deal with 'pests', like flyswatters, wasp spray, and rodent traps, but also devices that inflict torture on domesticated animals that we consider 'family' which includes electric fences and shock collars. With this body of work, I want to invoke a sense of fear and horror within the audience so people begin to think about the barbaric and destructive nature of humans. Through the exploration of different materials and mediums, I began manipulating the scale in which I have worked. I started creating forms and designing abstracted or altered natural imagery; with these forms I am developing my understanding of different processes to create small scale sculptures, wearables, and even installations. Whether working with various materials or scales, my work will continue to create places of discussion on different interactions humans have with the natural world.









# Brooke *Michael*

*Brooke Michael is a graphic designer and digital artist from Colorado Springs, Colorado. Everyday through graphic design, Brooke finds new inspiration that deepens her complete commitment to this area of innovation. She loves what she does because graphic design is dynamic - the constant growth and change with new software and technology expands the possibilities of what a graphic designer can bring to the table. She is regularly introduced to and experimenting with the multiple facets of graphic design. Brooke is still exploring a variety of approaches; ultimately her ambition drives her to create designs that reinforce the relevance of the arts in today's global society.*

Throughout Brooke's education, she has had the opportunity to work with a variety of methods of graphic design including brand development, illustration, typography, videography, animation, 3D modeling, and creative coding. Exposure to each of these methods has led her to appreciate different aspects of design, and realize her potential as an artist and designer.



# Ashley

## Miller

*One thing that has always intrigued and inspired me has been our unavoidable human predisposition to forming connections and attachments to things. Humans are collectors by nature, we form attachments to inanimate objects easily for a host of reasons. The best part is that no one person attaches to the same thing in the same way as another. We have acres and acres of archives and boxes upon boxes of stuff that we keep for no other reason besides that the chosen object holds value and brings joy. So much can be said about a single person when you are allowed observe the things that they hold close to their hearts. With my work I try to remind viewers of their connections, whatever they maybe, and I try to inspire viewers to act, to move and remember. Realized or not we all have had a favorite thing at one point in time or another, fabric or not.*

The special thing about fabric is that it takes so many shapes and sizes, it's hard to imagine our world without it. With this piece, I am trying to evoke warmth and safety. My connection to fabric started with my grandmother. My grandmother became a seamstress to support my aunt and my mother in the 1960's shortly after she became a single mom. Her perseverance made her my hero, there was never another moment in my life where I was more amazed than when she was teaching me to quilt for the first time. Whenever I think of that memory I feel warm and at piece exactly like her quilts make me feel.











# Abigail Schneider

*A recurring element in my work is an exploration of labor and reproduction. I often use my personal hand to produce and recreate a plethora of objects that could be produced more easily by machine. As a female I embrace the opportunity to use materials and processes often related to home crafts to create structures very fitting of domestic habitats such as textiles, loose fibers and collage.*

# Olivia

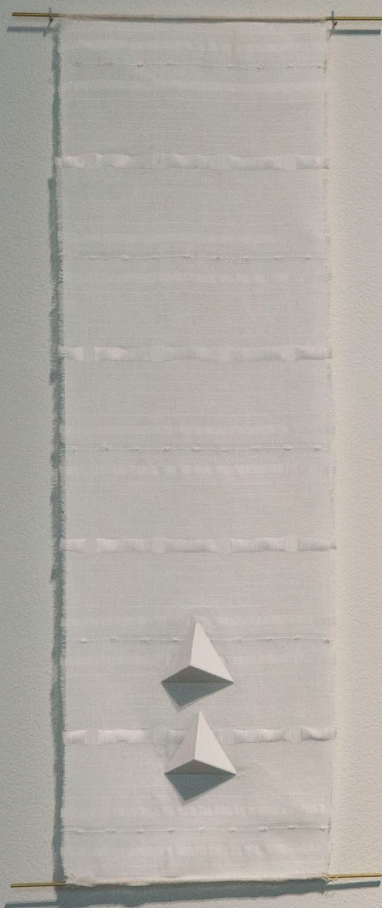
*Tesoro*

*I often use the act of painting and drawing to dive deeper within myself. Utilizing elements from the natural world along with linear abstractions, I focus on dealing with my emotions and thoughts in a therapeutic way. Some of my abstract work was created in a time of great distress, whereas some of it was created in peace. Thinking also on the lines of mental illness and the extreme highs and lows that many of us suffer from, I dive deeper within my figural paintings, mixing color and avian species to tell the story. Through working on the ways in which thoughts and feelings can suffocate a person, I also work through ways in which we can heal from them. My inspiration for my work comes from travels, the outside world, and philosophies that have changed the way in which I think.*



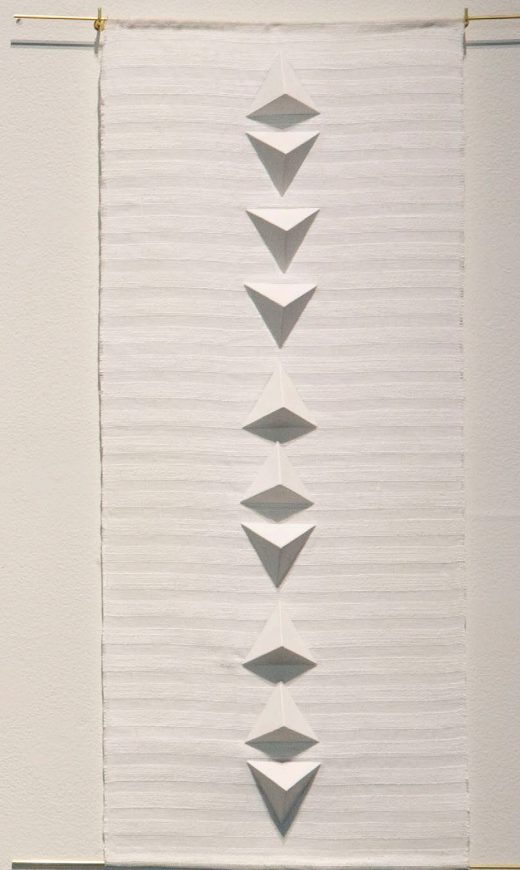






Andrew Wadsworth  
Cyrle  
2013  
Fibres, Pleats, Strips

There is a change, a transition, a moment that becomes the catalyst for something new. This transition, difficult, painful, is difficult, because from the struggle we learn, and there is growth. As we grow, there is uncertainty, and we take risks. Risk involves a change, and the Cycle repeats.



# Aubree Wallace

*Making work is meditative for me and* my process often comprises making multiple units to create a whole visual experience . I am a mixed media artist who works in ceramics, metal, and paper. Primarily abstract, my work is a vehicle for introspection and communication through simple forms that encourage powerful and positive emotion. Throughout this practice of self introspection I seek to express the common human experience and create work that allows my viewer to feel a certain amount of familiarity. I strive for this through my use of texture, scale, and minimal color palette. Inspiration for my pieces often comes from experiencing nature, textures, and light.

Dealing with concepts of human perception and communication through visual and tactile experiences, I seek to suggest emotions to my viewer through the use of formal compositions. I present my work in conceptual layers, allowing accessibility to my work for a variety of viewers.

First my work is about creating a visual aesthetic, second it is about emotion and the experience the work suggests. Finally I pose the question: what are you experiencing? What do you see or feel? What does the work make you think about? I don't strive for a single message, narrative, or view of my work. I intentionally leave details in my work unillustrated or blurred to leave room for my viewer and I to have a silent conversation. This interaction can not be controlled completely, as each viewer brings their own history and experience to the work. I relinquish the control of narrative to my viewer and give the viewer permission to use their imagination and own experience to refer to the arts meaning.

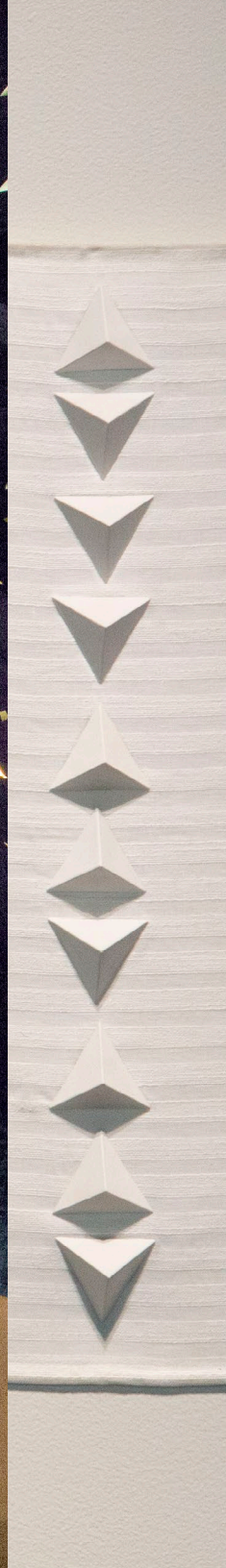
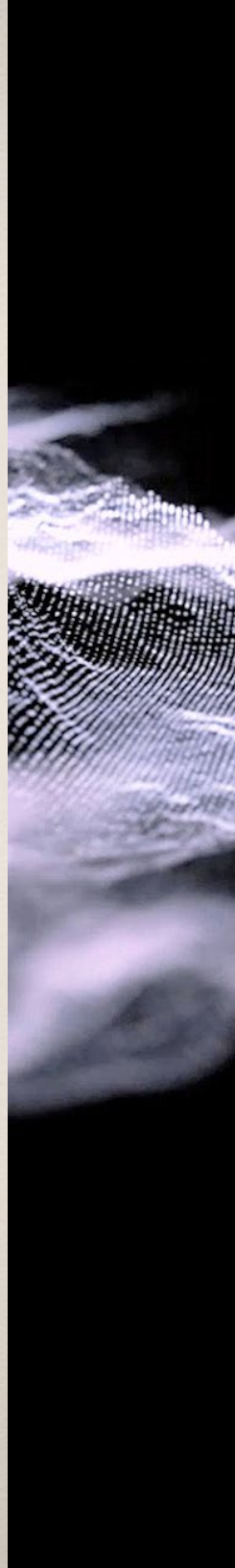
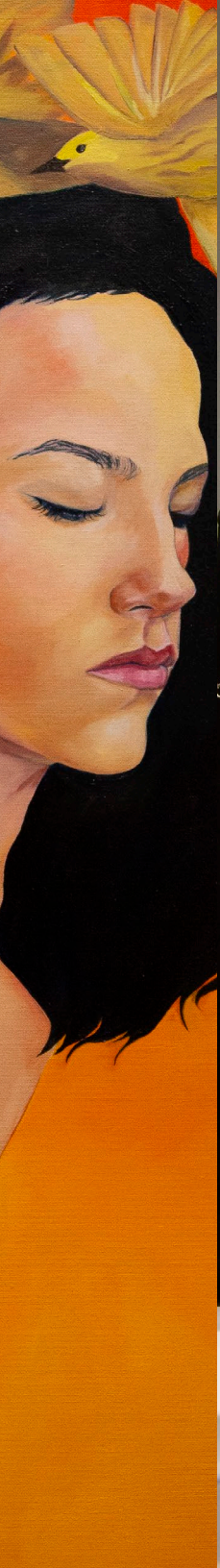
# About

## *Department of Visual & Literary Arts*

The Department of Art, Art History and Art Education 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 department fosters a unique combination of innovation, tradition, aestheticism and practicality, by providing a professional visual arts education built on a strong University Studies Program (USP) foundation.





# Special Thanks

Visual Arts Gallery Preparator

*David Jones*

Catalog Photography

*Rani Robison & Featured Artists*

Catalog Design

*Annie Warnock*

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# BFA CATALOG 2019



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Department of Visual  
and Literary Arts