



BFA
2020

WELCOME

ON BEHALF of the University of Wyoming Department of Visual & Literary Arts, I want to congratulate the 2020 BFA graduates. Our graduating BFA students this year have had unique challenges: seeing their exhibition move to an online format, the loss of the celebratory exhibition opening, and the loss of the camaraderie so crucial as they move forward to the next stage in their future. I have no doubt that these challenges will be something we all look back on as important milestones, and I congratulate these students on their fortitude, positivity and tremendous creative work as evidenced in this catalog. 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 "Phila Rogers". The signature is fluid and cursive, with a long horizontal line extending from the end of the name.



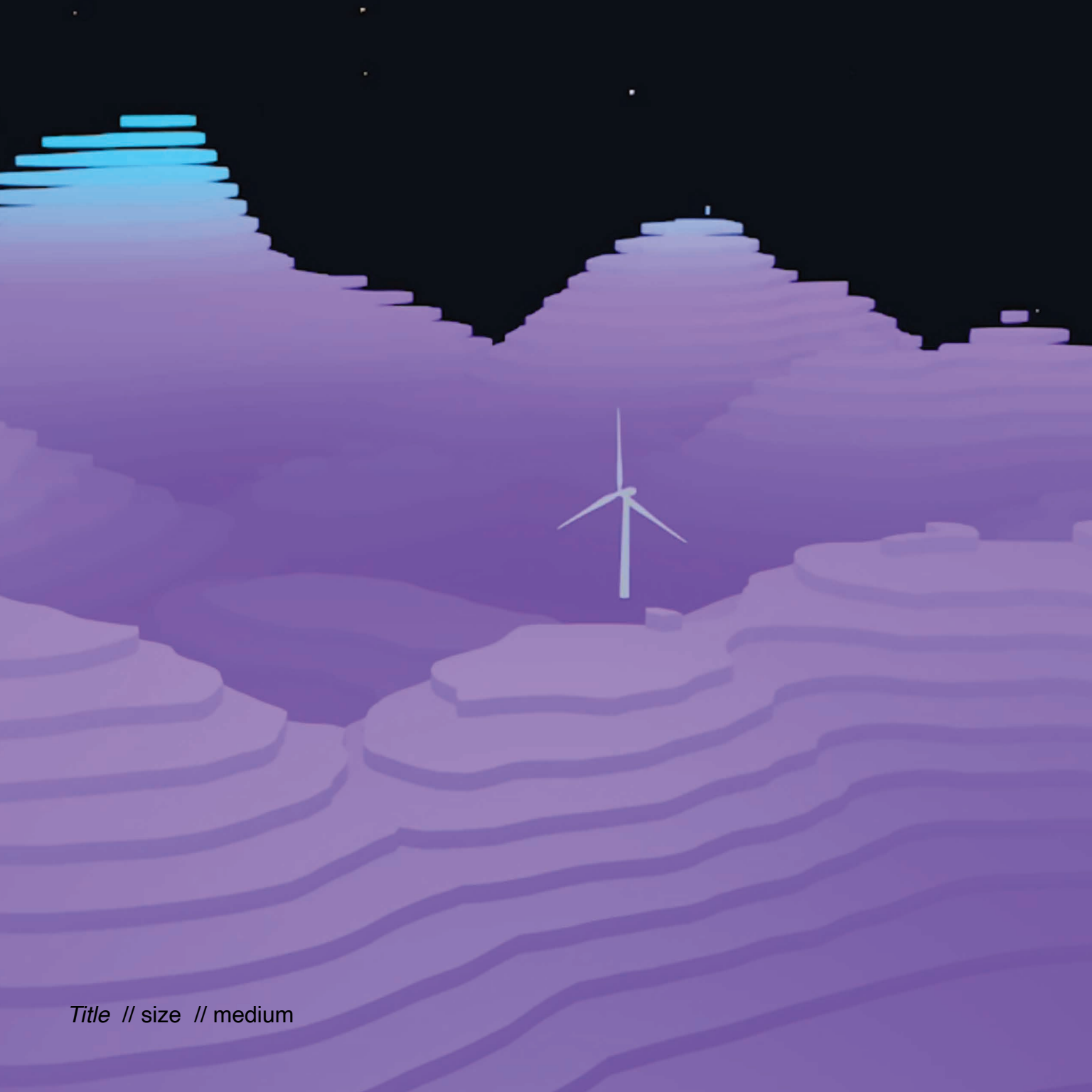
Self Reflection // 3.5" x 2" // Ink on BFK paper, encased in abalone shells

Ashlyn ANDERSON

ASHLYN ANDERSEN is from Star Valley, Wyoming. She is a transfer student who enjoys drawing and book arts. Ashlyn is currently enrolled as a Post Undergraduate Assistant for the drawing department.

My drawings portrayed in this show consist of oil pastels and pen; and the book is made with ink on BFK paper, encased in abalone shells. My main source of inspiration comes from experiences from my childhood that formed feelings of vulnerability and low self-esteem. As someone who struggles with mental health issues such as anxiety and body dysmorphia, the aim for my work is to portray negative feelings I have towards myself in a vulnerable, honest, and romanticized way.

The intention for my drawings are to depict feelings of complacency and decay, alongside growth and progression. The book was made to have a more intimate relationship with the viewer, with the intention of being much more vulnerable in an enclosed space. Ultimately, I aspire to create artwork that acts as an emotional outlet for myself and reaches out to others who can relate to emotional vulnerability, anxiety, or feelings of inadequacy.



Rebecca AUSTIN

REBECCA AUSTIN is an artist originally from Santa Rosa, California. She concentrates in Graphic Design but also works with photography and has expanded her interests to the digital media realm to include 3D modeling and designing in Virtual Reality (VR) and Augmented Reality (AR). Rebecca hopes to continue her education and eventually get into animation and game development.

It was my husband who first pointed them out to me. He had told me one day that we were twelve minutes from home and he could tell because the wind turbines were just to our left. It was interesting, because he didn't pay attention to the actual mile markers, he paid attention to the landmarks surrounding them. He was so familiar with this road that he knew, just by seeing them, how close he was to home. I began to take notice of them too, and I realized that almost everyone I talked to had a story that was similar. Not with the same objects, but the same connection to the landscape or the elements of the landscape. It's a human tendency to see something that may have been there for years before them and connect with it a feeling of relief: *They are only so far from home.*



Promesas // 48" x 19" x 9" // Paper casts, handmade net, glass bead

Ismael DOMINGUEZ

ISMAEL DOMINGUEZ was born and raised in rural northern Wyoming. Before UW, he attended the junior college, Northwest College in Powell, Wyoming where he received his Associate of Arts. Ismael is now living in Laramie and studying sculpture and metalsmithing.

Interpersonal connection with those currently around us, and those that have come before us, contributes in shaping the identities and themes that form the building blocks of my work. Growing up as a queer person of color in the rural midwest has greatly contributed to the experiences that fuel my work to drive abstract ideas of humanism and the connection, or lack thereof, between individuals that is often a reactionary act to the isolation found in Wyoming. Religious sculptures and rites from Catholicism, as well as cultural Mexican practices, serve as the largest inspirations that have permeated into my work creating ritualistic, modern manifestations of these archaic ceremonies. By bringing the ritual of these practices into contemporary objects, I aim to emphasize the history of the human condition through emotions and how this reverberates within all of us today.



Ross EVERETT

As I Was Done Dying // dimensions // medium(s)

ROSS EVERETT was born in Denver, Colorado but spent the majority of his formative years in Florida. Ross and his wife have spent the past eight years in Wyoming, in which time he has explored the great state, finding a passion for the outdoors before returning to art UW where he is currently a Post Graduate Assistant in painting.

With these works I decided to talk about the positive and negative concepts surrounding death. Focusing on memories as the record of one's consciousness, I used images from my past alongside garbage and refuse to discuss the constantly decaying nature of memories. Death is the ending of selfness which is scary to contemplate, but this does not happen all at once and it is comforting to know that this natural process happens over an entire lifespan. It is in fact a beautiful thing to let things decay so that there can be new growth. Without this there could be no healing and trauma would stay in the human consciousness forever. Such a fate is far worse than simply allowing things to transform into their next state. In this way, the illustrations show a dream of mine that worked as a healing experience to accept dual aspects of my personality.



Odontophobia // 30" x 40" // Oil paint

Kaitlin KIRSCH-OPFAR

KAITLIN KIRSCH-OPFAR is from Phoenix, Arizona. She works primarily in painting mediums, however, she enjoys working with drawing materials, ceramics, and printmaking. Life after receiving her Bachelor of Fine Art degree includes going to graduate school and becoming a licensed counselor and art therapist.

In this series of paintings, my goal is to portray various fears. Understandably, not everyone is going to be fearful of the content of these paintings; for not everyone has the same fears. These three paintings explore mysophobia, odontophobia and lachanophobia; each of which cater to a specific concept and one of them is unique and NOT common. The second phobia is odontophobia, the fear of teeth and oral procedures. As an artist, it is only fair to include a phobia I can relate to. My fear deals with specifically with the oral procedures; as a young girl, I nearly drowned in a dentist's chair due to malfunctioning equipment. In order to cater to both accounts of this fear I decided to create an image with rotting teeth and dental equipment prodding at them in a threatening manner. For those who don't have this phobia, the goal is to create an uncomfortable sensation.



Reminder // 4" x 5" x 1" // Nickel silver, copper, brass, paper, graphite.

Denallie MOORE

DENALLIE MOORE enjoys creating both two and three-dimensional art. She grew up in Alaska, Minnesota, and Wyoming and takes influence from places and people she has met across the United States. After she graduates from the University of Wyoming, Denallie intends to pursue the family trade of metalsmithing.

Communication flows through technology and social media in a constant stream, but I find it difficult to connect with people near me. I always have. I often feel that it is easier to fall back to people who are a safe distance away from me, people online who I never have to meet. As I grew older, I recognized this trait in many people I encountered. In this body of work, I use positive reinforcement to encourage human contact between familiar people and strangers alike. I prefer simple design with moving parts that require gesture or touch in order to activate hidden elements. My jewelry background allowed me to design wearables that can function in everyday life so that my concept can become less of a performance and have more of a direct influence on the wearer.



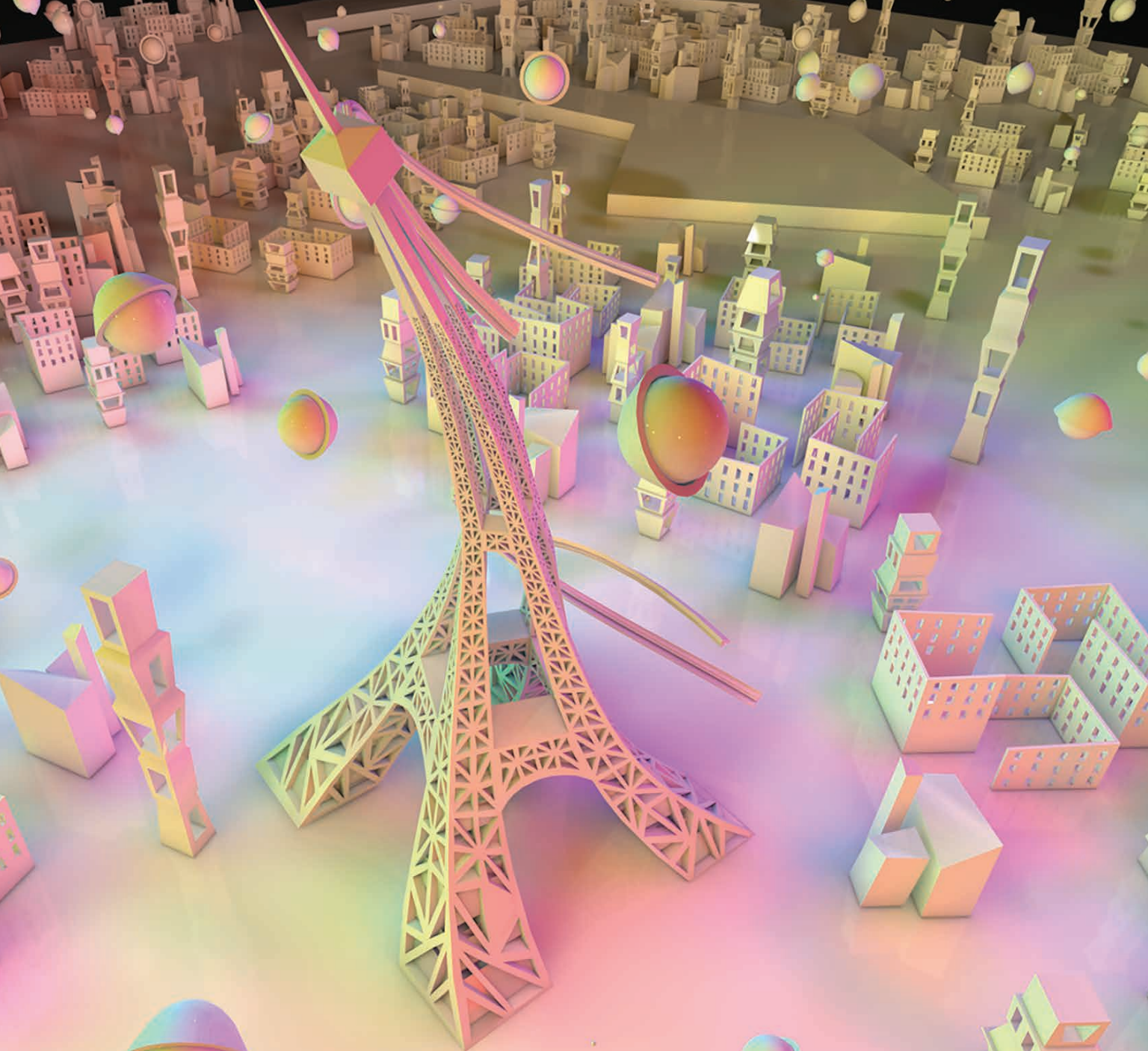
On the Range Suite-- Cool // 22" x 30" // Intaglio-based monoprint

Benjamin NATHAN

BEN NATHAN was raised in Green River, Wyoming as the oldest of five siblings. He works primarily in printmaking, but also spends significant time painting. He is interested in making art that: is inspired by the west, and presents a contemporary approach to representing the landscape.

The On The Range suite is a collection of variable intaglio etchings that reflect on what the landscapes I associate with home feel like to me. I have spent virtually my entire life in "the west" and all of the colors and textures that I chose to use in these works were sourced from years of travelling and living in the I-80 corridor. As such, I feel that each print is representative of my own observations, experiences, and memories of a life in Wyoming.

Perhaps the most significant part of these prints are the layers. The various layers of ink and paper in each print overlap and respond to each other; ultimately forming a combination of individual entities that generate a completed whole. This completed whole is effectively a visual representation of my own formative experiences as influenced by the unique aesthetics of the west.



La Danse de la Tour // Variable // Animation, motion graphic



Ashlee PURCELLA

ASHLEE PURCELLA is a digital artist with a focus in 3D animation and visual effects. She was born and raised in Buffalo, Wyoming and received her Associates of Fine Art from Northern Wyoming Community College in 2018. Purcella aspires to become a professional VFX artist and Animator in the film industry.

At a young age we are taught that art belongs in the physical dimension of objects including their aesthetic, imaginative, and creative content. However, as our world persists in a constant state of technological advancement, can we afford to think that way any longer? Does fine art deserve a reputation beyond traditional conventions? My body of work explores this concept by reaching into the technological realm in an attempt to explore significant fine art influences, reimagined in digital three-dimensional space. This series examines paintings from different artistic movements and seeks to conceptualize their aesthetic qualities through 3D-modeling software. I have created two original, digital pieces influenced by 19th Century artists, Wassily Kandinsky and Robert Delaunay, which are accompanied by a mixed-media, contemporary motion graphics piece. My work experiments with different modes of visualization to push the boundaries of what society deems as "fine art".



Untitled // 12" diameter // Ceramic

Tamara RODGERS

TAMARA RODGERS is an award-winning photographer based in Cheyenne, WY where she recently expanded into underwater photography. She enjoys discovering the possibilities of merging her other passion, ceramics with photography. Currently, Rodgers is in the process of forming a community clay center with her husband in Cheyenne.

My most recent body of work focuses on women in rodeo, specifically Saddle Bronc Riding, where the competitors ride a bucking horse and are scored by form and duration. Between 1929 and 2018, women were banned from this sport. The images featured in this work are made with a silkscreen process based on photographs I captured of the first female Bronco Riders at Cheyenne Frontier Days since 1928. I choose to use clay because it is one of the oldest art media used worldwide. Blue and white surface treatments have a long-standing convention in historical ceramics. The textures are a reference to the traditional leather tooling that has long been celebrated in western rodeo gear such as saddles, chaps and belts. I am depicting our contemporary women riders through a traditional craft/art form. This highlights a common misunderstanding of gender roles and abilities within a once male dominated extreme sport.



Strung Together // 7' x 3' // Pins, string, watercolor, acrylic

Emily SCHANEMAN

EMILY SCHANEMAN has lived in Laramie her entire life. She hopes to one day be an illustrator or animator. Her dream is to create wonderful stories and enhance the world's imagination.

Oh Snap explores a fictitious world that is manipulated through government interference. The fictional world in Oh Snap! is intended to create a doorway into the very real issues of childhood trauma and stress in the world today. The characters are drawn in a charming style that is in opposition to the darker narrative world these characters inhabit. The animation draws the viewer in using a bright color palette and simple child-like drawings, combined with a narrative that serves as a metaphor for very real and traumatic events in the world, as well as a metaphor for corruption.

While the art serves as metaphor for corruption, the body of work also represents my personal fear. I have a constant anxiety that I am an inconvenience to those around me: "Am I the cause of everyone's problems?" "Did I disappoint them?" These questions are constant thoughts that play on a loop in my mind. I feel that any small move I make will explode my world as I know it. Even though the thought that a snap will cause so much destruction is irrational, in a world of unknowns it feels so possible. The narrative in the art is symbolic of my fear that any innocent gesture on my part will harm those I love most.



Swaddling // 24" x 18" x 0" // Archival print from digital photograph

Jandey SHACKLEFORD

JANDEY SHACKELFORD was born and raised in Gillette Wyoming, and has recently returned from studying abroad in Australia. This experience helped change her perspective and gave her confidence to make her current work, while becoming more direct. She plans to continue making work talking about the objectification of women.

I create relief blocks with photo digital processes using a laser cutter. With these matrixes, I make multiples and variables. With the same block(s), I create folded books, quilt-like structures made of prints on paper which are sewn together, and single image solutions. As I progressed in my creative work, I felt I needed to be more direct with my content and imagery. This change was more apparent when studying in Australia. I used my own headless body as a direct allusion to objectification. Through experimentation, I started adding thread and sewn elements. During this process, I was looking at textile artists such as Sally Smart, Pia Camil, and Sarah crowEST for inspiration and information. These artists made me question the importance of textile work and where my work could lead to next. As I continue working, I am constantly questioning my creative concepts, such as: if the objectification of women has changed with technology, am I objectifying myself by using my own body? Is this a discussion that needs to continue? I use the female human figure to speak about my own history with objectification.



Found (detail) // 36" x 24" x 2.5" // Charcoal, conte, paper, found object

Macey STRATTON

MACEY STRATTON is an artist that is not confined to one medium. Born and raised in Cheyenne Wyoming, she explores media including, painting, drawing, and sculpture. Macey considers her biggest influences her instructors and peers, as they encourage her to delve into different concepts and approaches in her work.

In learning about turkey vultures and seeing northern flickers within my daily life, I began developing my own symbolism surrounding these birds. Turkey vultures are crucial to the environment, they eat decaying carrion that would otherwise spread disease. Learning this sparked a personal connection to my emotional state. Like so many others, I have suffered from depression, and the negative thoughts that bury happiness and plague the mind. It was my interest in turkey vultures that led me to believe that these birds are able to symbolically purge my brain of depressive feelings and thoughts. Later, when I began therapy, the northern flicker started appearing to me, which I interpreted as a signal that I was on the right path. My series of drawings illustrate the journey of coping and living with depression, the cleansing of depressive feelings and the preservation of positive thoughts.



Jericho Boys --Variation 1 // 27" x 38" x .5" // Lithograph on tengucho paper

Stacey Ann TILTON

STACEY ANN TILTON grew up in Golden, Colorado where she was surrounded with the beauty of art and nature. She uses these experiences to develop her own unique impressions of the world around her. The art she creates, tangibly expresses her thoughts and experiences.

As we experience pain, loss, or fear, we begin to develop the counterpart to the soul, our shadows, which for me, manifests in vivid dreams. Few nights go by where I am not visited by figures that seem remarkably realistic, bringing neither good tidings nor bad. It became my obsession to create a physical image to capture the essence of these other world beings that continue to appear. These figures represent what might be behind you when you look back and see no one is there. By creating a series of prints that have a similar quality, the figures become tangible. Working on paper that is almost non-existent, ghost like prints are created, where at the right angle, a glimpse of the entire figure can be seen. A series of multiple prints became important due to the frequency of their appearances in my dreams, and now that they have a physical form, I may no longer see them.



Naturally Artificial // 12" x 16" // Hand-cut intaglio prints

Nichole WOLZ

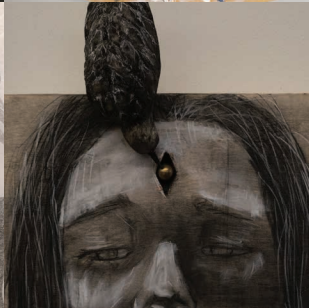
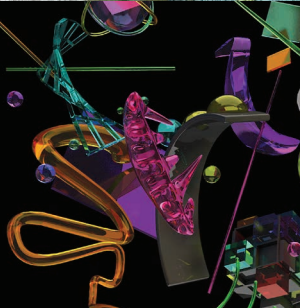
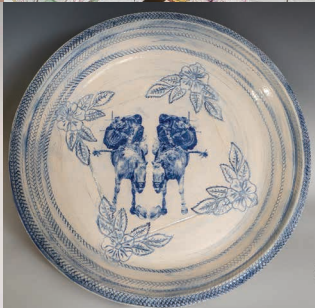
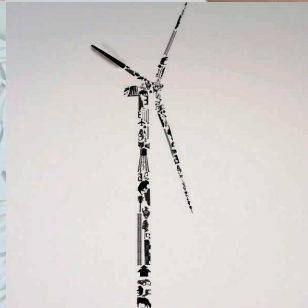
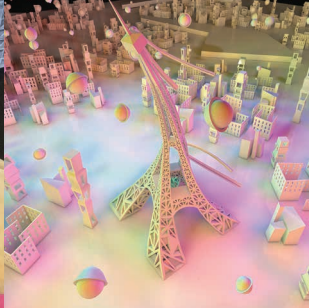
NICHOLE WOLZ is originally from Wright, Wyoming. She attended Sheridan College and earned an AFA before transferring to the University of Wyoming. While at UW, Nichole has double majored in art history and studio art, where she has been the most interested in printmaking and paper related mediums.

My current body of work explores human tendencies to collect, compartmentalize, and arrange nature to fit into man-made spaces to become more visually pleasing. Botanic gardens, flower arrangements, and depictions of plants interest me the most. I investigate the flora that is manipulated and altered to fit better into our own ideas of beauty, and how that intervention often increases the artificiality of the plants. My most recent works are inspired by the history of using plants as themes for decoration throughout history. By using botanically inspired forms and then altering and arranging them in my own work, I aim to gain a better understanding of human tendencies as collectors and manipulators of nature.

ABOUT

BFA Exhibition & Department of Visual and Literary Arts

THE DEPARTMENT OF VISUAL & LITERARY ARTS 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 - Ashley Hope-Carlisle, Rani Robison & Featured Artists

Catalog Design - Demi Dusenberry

Virtual BFA Exhibition - Rebecca Austin and Brandon Gellis

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BFA CATALOGUE 2020



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