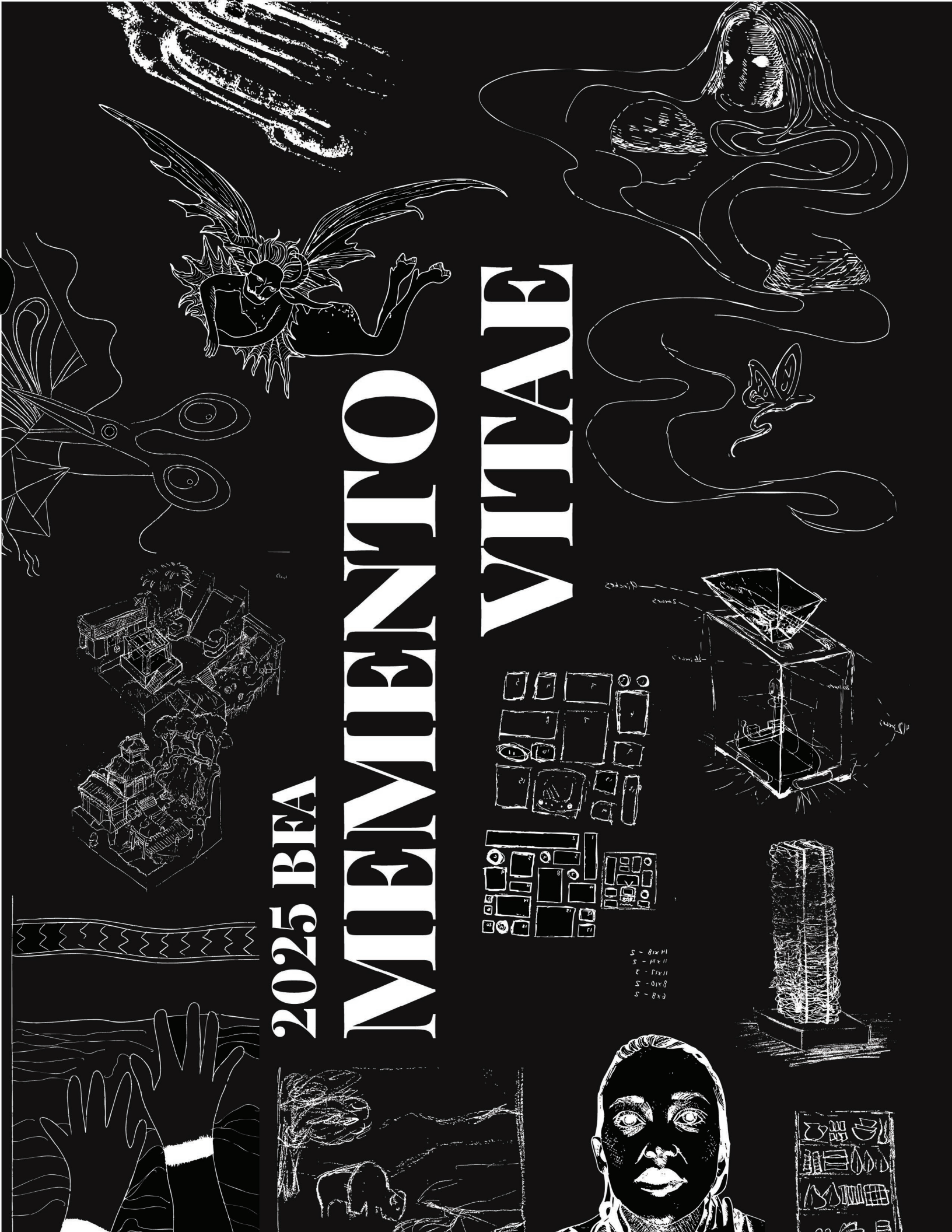


# MICHAEL O'NEILL





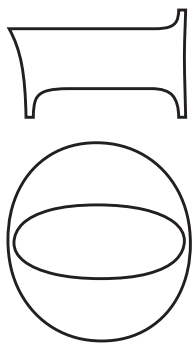
# FORWARD

On behalf of the University of Wyoming Department of Visual Arts, I want to congratulate our 2025 BFA graduates. 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 Department of Visual Arts and are leaders in our academic and creative community. We wish them all the best in their future career endeavors.

Doug Russell  
Department Head  
Visual Arts

**2025 BFA**  
**MIEMENTO**  
**VITAE**





FIBER ARTS &  
SCULPTURE

# AMELIA MARLATT

Humans are built with a natural desire to connect and be close with nature. It's a relationship that can't be untethered. But over time we've tried to sever this, as we move toward systems and processes of mass production. Rather than working with our planet, we've begun to take from it, foregoing the action of 'giving back'. The textile industry is a perfect example of this shift.

There was a time when clothes were handmade, cherished, and passed down through generations. Now, fast fashion and mass production have taken over, giving us more clothing than we could ever need. The cycle of overproduction uses up vital resources, pollutes our planet, and leaves us with mountains of waste in landfills that only adds to the problem.

Throughout my work, I explore the impact of the textile industry while working to create conversations about why our connection to the planet matters. The relationship we have with the Earth is an essential part of life, not only for the health of our planet, but for our health and well-being as humans. My goal is for my work to be visually impactful while also highlighting the urgency of rethinking our relationship to the natural world.

"Quantity over Quality"  
Clothes, wood, and banding straps







“The Price We Pay”  
Clothes, fabric scraps, thread,  
polymer clay, wire, dirt, flocking,  
acrylic paint, and wood



“Chokehold”  
Cast iron, steel, clothes, and  
chicken wire





# 02

PHOTOGRAPHY &  
FILM

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## BENNY ORTIZ



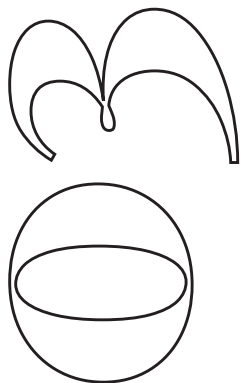
I attribute much of my nostalgia to my upbringing. Growing up, there was always a strong emphasis placed on family relationships. This loyalty trickled over into my experiences and interactions with everyone I met. I find myself comparing the relationships and experiences I create now to the ones I've formed with my family, forcing me to look back and reminisce.

I Remember... focuses on personal nostalgia, using photographs and short-form videos to explore its deep roots with memory and connection. The photographs employ varied shutter speeds and double exposure to create an exploration of time. The videos showcase the way memories are triggered and brought forth through photography but oftentimes jumbled and with a loss of clarity.









BOOK ARTS &  
PRINTMAKING

**Z.T.**

# BIRCH

There can be no certainty when it comes to the mind of another. We can never know their memories, thoughts, or associations. There is a gap between us all, too great to bridge.

Perhaps you already knew this, but I did not.

And I certainly did not realize that I must try to see through their eyes; all the while knowing I cannot. With empty coffers I could only afford them grace and that was all they needed. This was how I finally accepted my friends, my father, and myself.

May this be enlightening for someone else.



“BOOK OF SELF” (COVER)



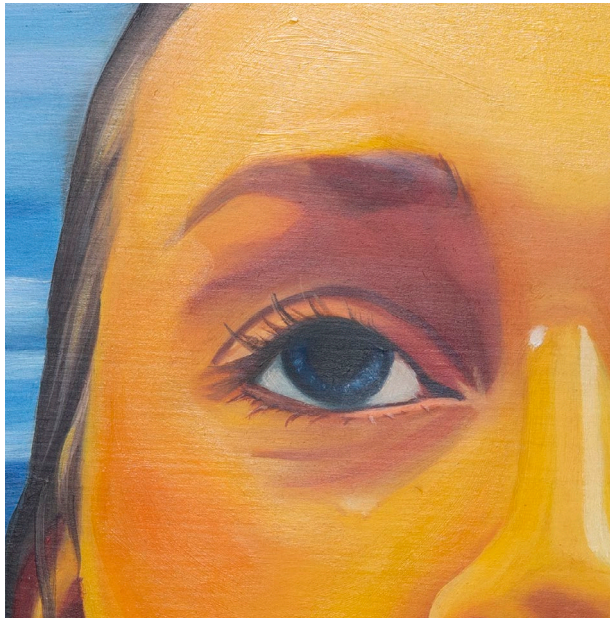
“BOOK OF SELF” (INSIDE)





“BOOK OF OTHERS” (INSIDE)






PAINTING

# CAPPEL MANN

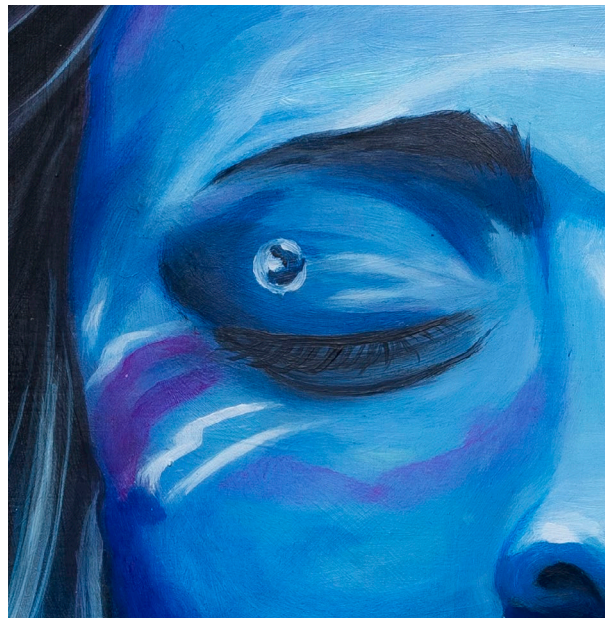
We all face obstacles and challenges in life, and hopefully, we often overcome them.

With this series, *And so, We Endure*, I wanted to embody this sense of struggle, but also the relief of surpassing it. The figure progresses through the stages of this experience: the quiet before; panic and strife; awareness of how to escape; a gasping release; and finally, the reward of prevailing.

Using self-portraiture, I reflect not only on my own struggles and accomplishments but also act as a proxy for others in this universal experience of overcoming obstacles. It is my hope to extend an empathetic invitation to the audience in an effort to create connection and understanding.

The figure escaping from the hold of the water illustrates these battles. During challenging times in my life, I often felt like I was drowning, trying so hard to fight my way through it, needing so desperately to breathe.

In the final image, the figure has risen out of the literal water, and metaphorical struggle, renewed. The shifting colors from beginning to end signify both the changes she has gone through, and the new person she has become.

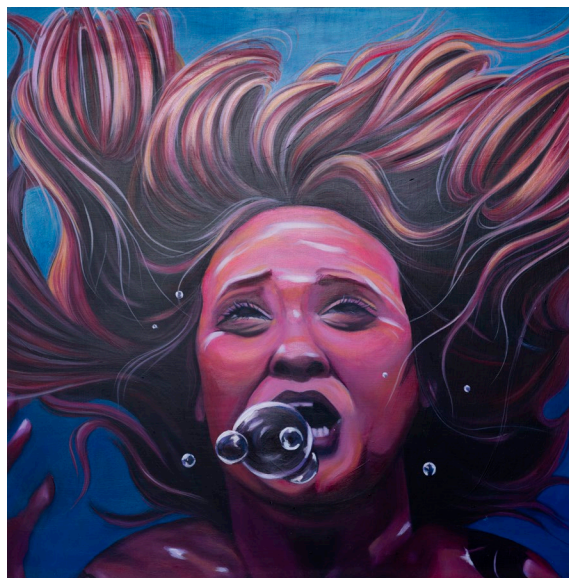






BEFORE

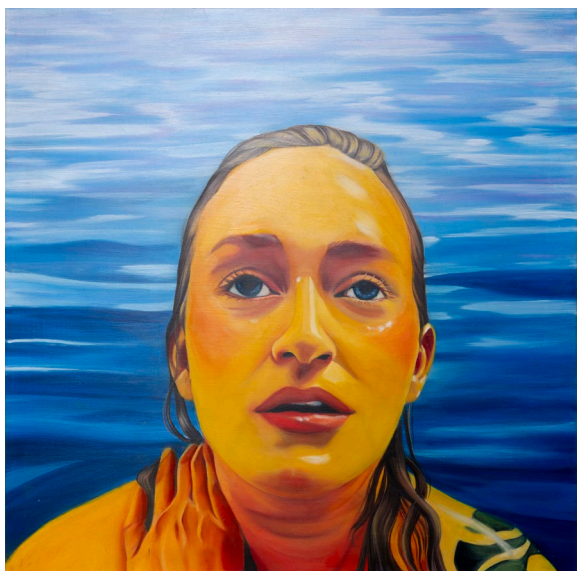
PANIC



ASCENT



GASP

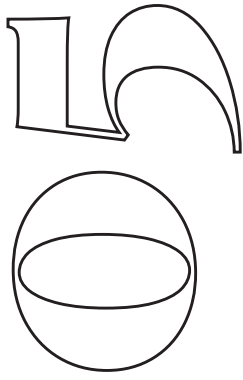


RELIEF

"WE CARRY ON"

2024-25

OIL ON BIRCH PLYWOOD

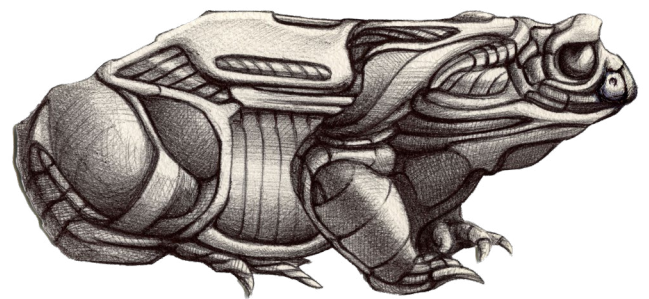
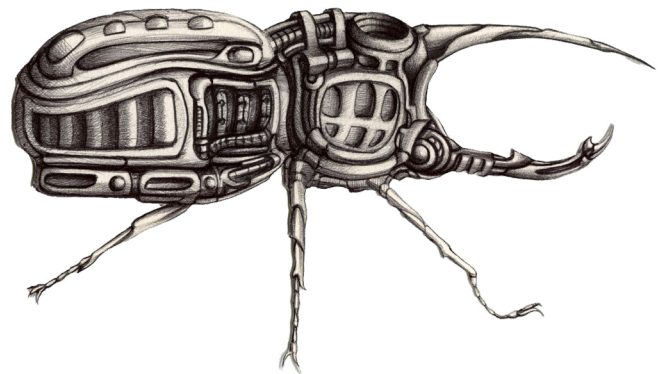
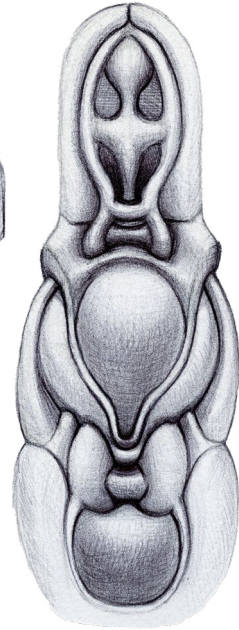
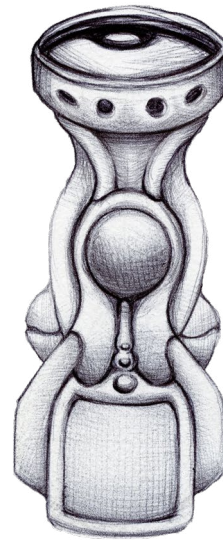


ILLUSTRATION

# CHARLES HOENES

As a child, I was captivated by the hidden worlds of insects that thrived in ecosystems brimming with life. This fascination evolved into thinking of how nature and living organisms shape the world around us, a phenomenon known as biomorphism. As an artist I often return to the experience of childhood and adulthood, contrasting life's changes to the metamorphosis of insects. Through this lens, I aim to capture the balance between transformation and continuity, as well as what is visible and what remains hidden.

I use graphite pencil, ball-point pen, and oil paint to create biomorphic forms with movement that blends the organic with the abstract, drawing viewers into a space of continuous flux. My artwork is a journey of self-discovery that has shaped my view of life while also reminding others of life's fragile and ever-changing nature.



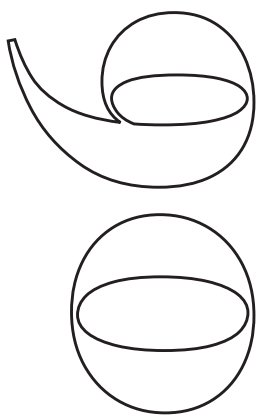




“PAIN AND COMFORT”

BALL POINT PEN, ARCHES COVER PAPER, ON MUSOU BLACK ACRYLIC

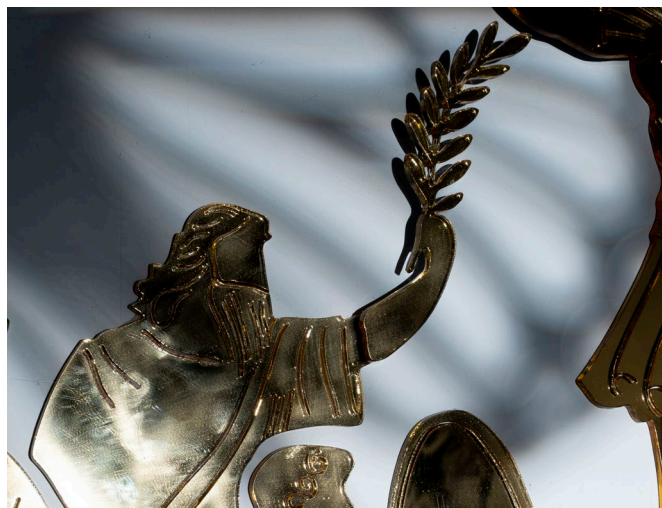




MIXED MEDIA

**CHLOE**

**RILEY**



My project aims to demonstrate the unseen battle between good and evil that goes beyond the physical and enters into the spiritual realm. With my artwork I want to create a space that allows the viewer to see the unseen and experience the battle that is ever occurring in the spiritual realm. Our conflict with evil is not against the things of this world but comes from the rulers of the dark places which ultimately manifest in the struggles and trials that we all face.

By using light as a medium for this project I was able to not only show the battle between good and evil on a spiritual level but also on a physical level. I explored themes of light and darkness through the interplay of shadows and light and allowed for my medium to truly define what my artwork was about.

This project seeks to visualize the reality of spiritual warfare by illustrating how it has manifested in my own life and the personal battles I have faced. I hope that this piece allows the viewer to reflect on personal struggles, social injustices or temptation to lose sight of what is truly good and understand the battle that goes on behind the scenes; the spiritual war that profoundly impacts the physical world.



"6:12"  
MULTIMEDIA



# 107 GABBY CASTRO

PHOTOGRAPHY

Moving away from Peru made me reflect on how my Indigenous heritage has shaped my identity. This led me to question the effects of colonization and its enduring legacy in Peruvian society today. My work explores the intersections of identity and the lasting impact of colonization on Andean Indigenous culture in Peru.

I navigate and externalize this personal exploration through photography. I create long-exposure self-portraits with Andean Indigenous objects and textiles that are part of my life. These images' express identity and highlight the persistence of these inherited ties.

I want viewers to reflect on the resilience of Andean Indigenous culture. Despite historical disruptions and colonization, it endures as a testament to strength, continuity, and the powerful ways in which heritage shapes our understanding of self.



LOSMAISTROSDECO  
TRÓS  
MAIS  
670

525 COREGIDARDEMINAS  
COMOLOCASTIGACRV





523

# JIVES JVEZES DECOMICIONES



525

# CASTIGA CRVELMEN



531

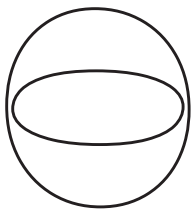
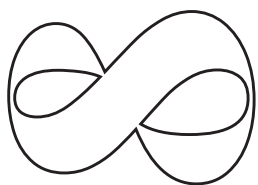
# MINEROS INCAPITANALOMILA

561

# COREGIMIENTO Q̃ELCOREG<sup>02</sup> COMBIDA



DIGITAL PHOTOGRAPHY ON PAPER AND DIGITAL CALLIGRAPHY



CERAMICS

# MORGAN

# PENNINGTON

I elevate everyday objects by recreating them in porcelain; utilizing precious materials and traditional techniques to transform the ordinary into the extraordinary. This work focuses on the inherent value of objects I use daily, such as pantry items. Through the use of glassy porcelain and blue underglaze, I reference antique Delftware, a historical ceramic tradition often found in an average country grandmother's home. Through the use of these materials, I highlight the significance of the overlooked and domestic.

Themes of tradition and domesticity also inspire my inclusion of embroidery; a technique historically used to decorate garments for special occasions. By reenvisioning these objects as purely sculptural forms, I align them with Delftware: functional in appearance, yet because of their materials they are too precious for practical use. The crossover between materiality and practicality speaks to the ways in which we assign meaning and worth to everyday objects.

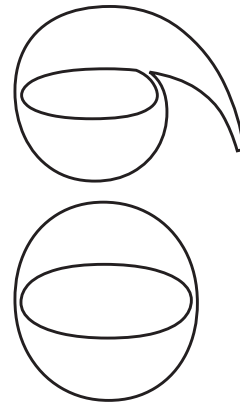


"NICE DISHES"

PORCELAIN, FABRIC, FOUND OBJECTS







DIGITAL &  
MIXED MEDIA

# NICHOLIS WILLIAMS

Everyone has the ability to change the world around them. I want to exemplify this truth with the piece you see before you.

The sounds near the exhibition cause the form on the screen to deform in response. This interaction illustrates how our actions, even in a digital space, can have external effects. It not only represents action but also explores how our future actions could have greater impact in a way that depicts technology as a neutral force. I created this piece to bridge the physical and digital worlds of creating, sharing my passion for visual programming and design in a way that sparks imagination about what is and what could be.

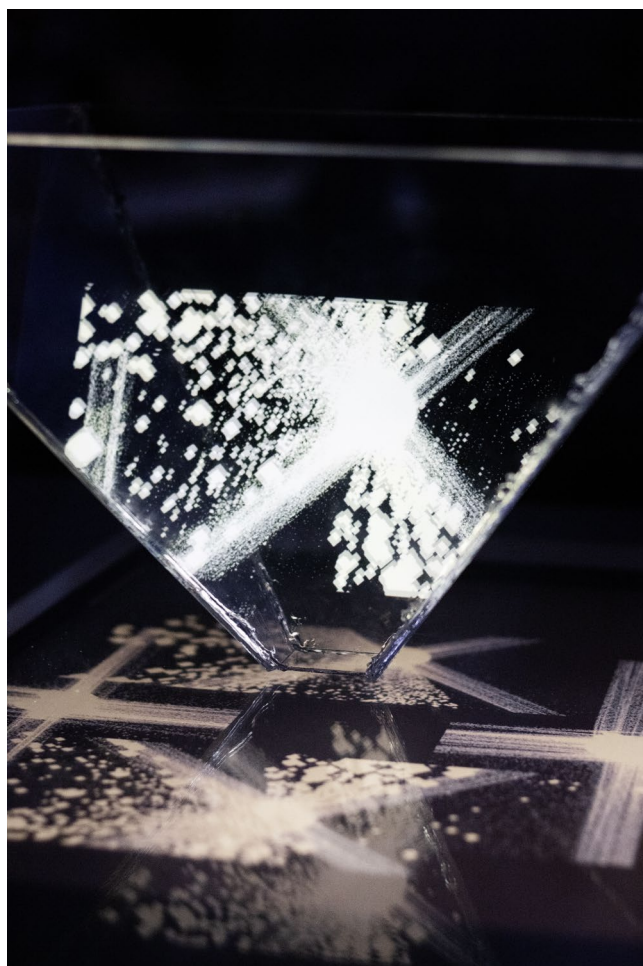
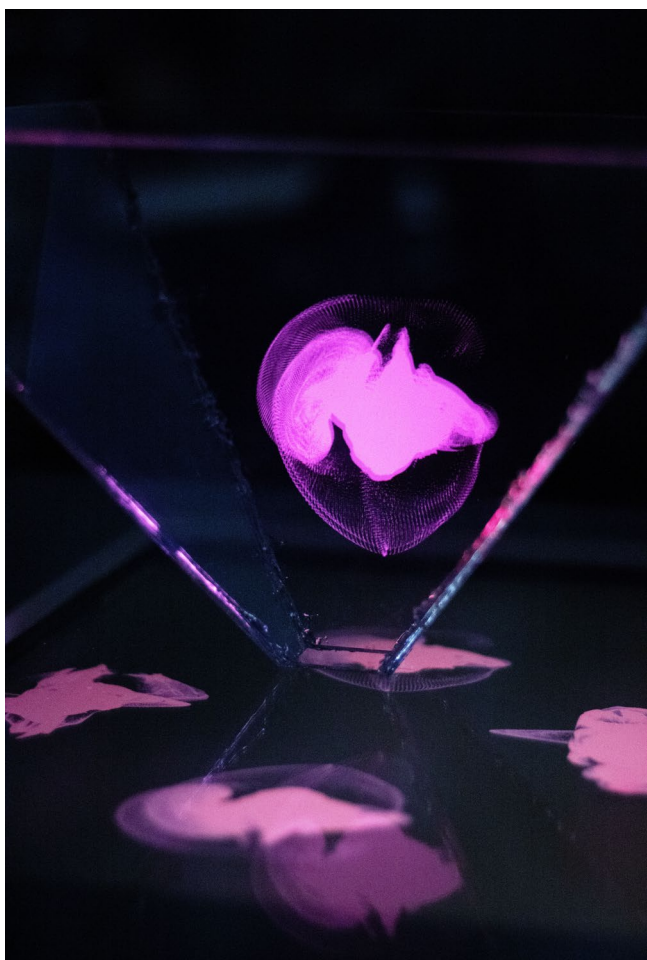
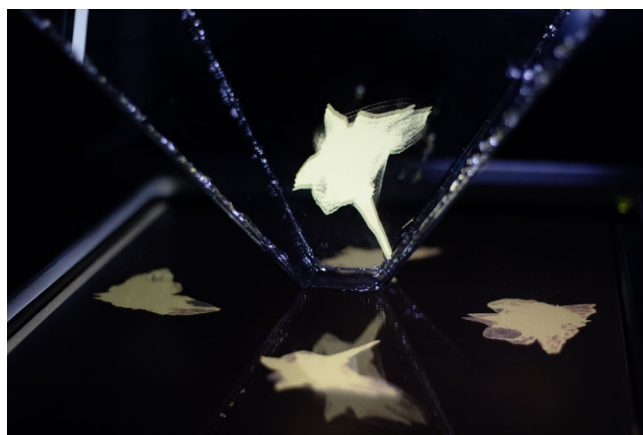
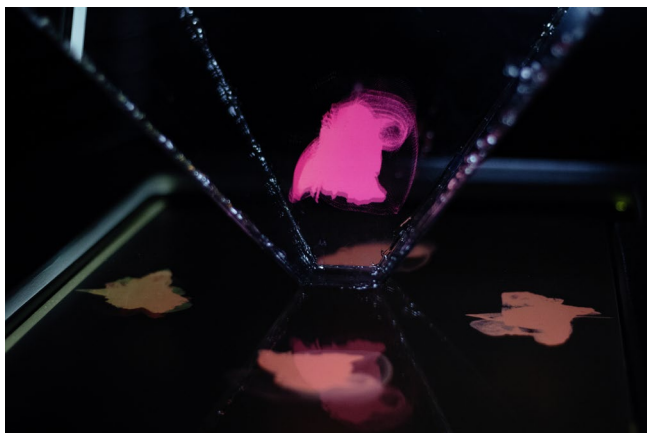
The viewer's realization occurs when they notice that their actions cause the on-screen model to deform and adjust. This interactive experience highlights how a person can influence something with their actions.

The project was made using TouchDesigner and Python. TouchDesigner is a visual programming language often used for audio-reactive and real-time displays, while Python helped synchronize real-time noise and input functions for audio and display equipment.

I designed this piece to be vibrant and engaging, making the mental exercise enjoyable. The digital aspect was essential, as it creates a safe space for the viewer to experiment and play. This theme is important to me because I want people to understand that their actions have the ability to change the world around them, all while providing a fun and welcoming experience.

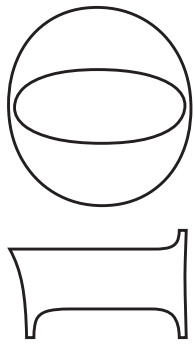






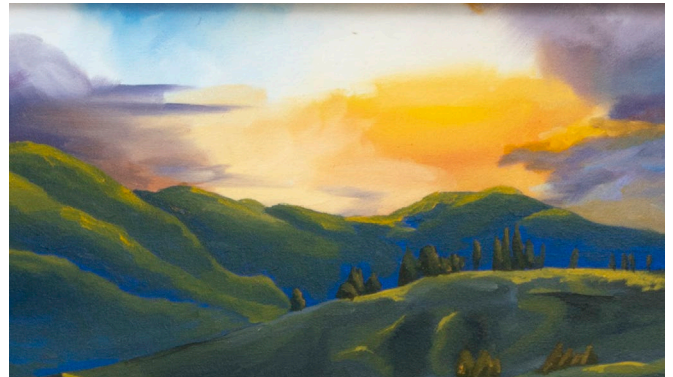
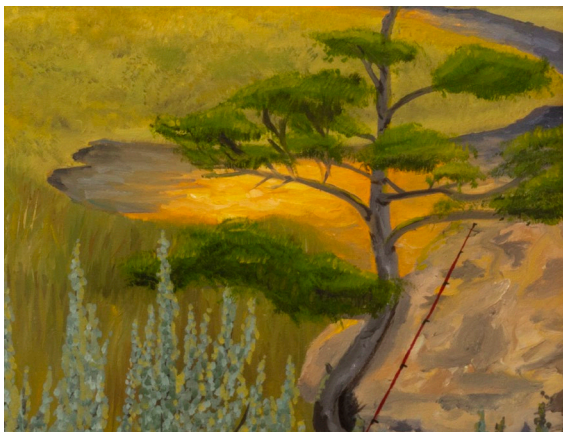
“REACTANT”

INTERACTIVE PROJECTION WITH LIGHT SEQUENCES AND ACRYLIC



PAINTING

# REESE WARD



This work explores my deep connection between nature and faith. Growing up in Cody, Wyoming, near Yellowstone National Park, the outdoors has always been a part of me. However, in 2023, after finding my faith in Jesus, my view of the natural world changed—no longer seeing it as just a collection of beautiful landscapes but rather a reflection of God’s perfect creation, designed with intricate detail.

This painting serves as a window into that perspective. Using Yellowstone as a familiar backdrop, I depict the beauty of God’s creation while incorporating biblical imagery to illustrate His presence in all things. This new perspective has transformed the way I see the world, filling my life with light and wonder. I hope this work allows you to glimpse that same beauty.





“NEW CREATION”  
OIL ON CANVAS, SCRAP WOOD

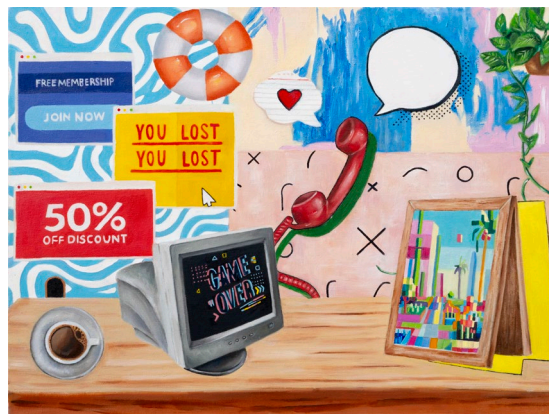
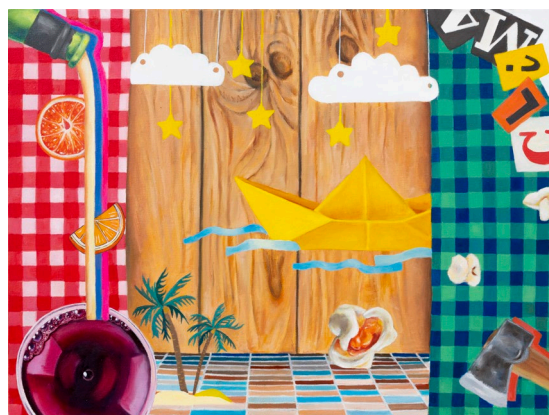




# SOKHEE HUH

I have a deep connection with translation, which led me to ask whether translation could move beyond language and into visual art. Digital art is fast and intuitive, similar to real-time translation, while oil painting is slower and allows for more reflection. The slower process gives me time to rethink the composition, discover overlooked details, and develop ideas that weren't fully formed in the digital stage.

My work embraces randomness, visual puns, and whimsy. By mixing objects, patterns, and text randomly, I create playful and unpredictable compositions to confuse my viewers. I focus on integrating visual puns into the work, allowing viewers to discover small hidden easter eggs that encourage immersion in the art. I want to blur the boundaries between digital design and traditional oil painting, using different perspectives, high chroma colors, and scale distortion to keep the viewer off balance. This process of translation reflects my experience speaking a foreign language, offering viewers a unique way to step into my abstracted point of view.







“상관없어 (Whatever) 상관없어 (Whatever) 상관없어 (Whatever)”  
 OILS ON CANVAS, FOUR AT 24X18 IN., ONE AT 22X18 IN.



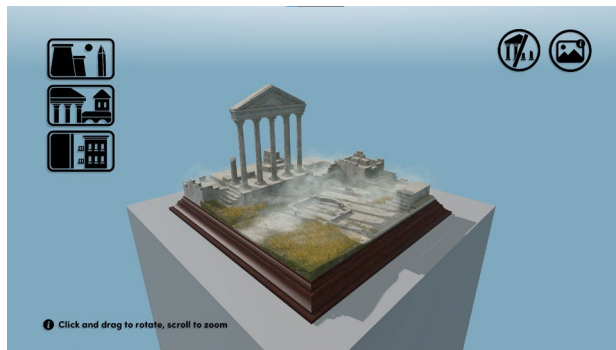
# 12

DIGITAL MEDIA

# ZACH ALLISON



My work explores the universal and inevitable nature of death. Death is explored as a shared experience that transcends time, culture, and individual experience. This work is intended to serve as a reminder of death. However, it also suggests beauty and comfort in the continued persistence and perseverance of humanity in spite of it. Death connects all peoples, and gives every human in history a shared characteristic that makes us all more alike than different.



By depicting death in both an individual sense and as the “death” of an organized society, I emphasize the fragility of both human life and human civilization. I draw comparisons between the two, and suggest the similarities between the end of a human’s life and the end of an organized society.



There is an implied cycle in my work, both in the resurgence of civilization and in the generations of humans who continue to shape the world. This cyclical nature implies a warning for the potential collapse of our own civilization. However, it also offers comfort in the idea of rebirth and rebuilding after that collapse. Ultimately, this artwork is a meditation on the inevitability of decay, and what that means for being human. It is a reminder of the connections we share in facing it, and a confrontation with the delicate nature of both society and biological survival.





"LAYERS OF IMPERMANENCE"  
DIGITAL

01



## AMELIA MARLATT

Amelia is a visual artist and designer born and raised in Laramie, Wyoming. She will be graduating from the University of Wyoming with a Bachelor of Fine Arts in Studio Arts along with minors in Art History and Honors. Amelia primarily focuses on sculpture, printmaking, graphic design, and fiber arts. She often explores topics of environmental awareness, social justice, and mental health, using her work to unpack the intersection of art and real-world issues.

## BENNY ORTIZ

Benny is a photographer and designer raised in Casper, Wyoming. He graduated from Casper College with an associate of fine arts degree in Photography and will be graduating with a Bachelor of Fine Arts degree in Visual Communication Design. His photography aims to preserve scenes tied to childhood and nostalgia in an attempt to reflect on the beauty and significance of memories. He approaches design work with adaptability to create visually compelling and purposeful work that communicates clearly and encourages thought.



02

03



## Z.T. BIRCH

While born in Oregon in 1993, Z.T. has spent most of his life rotting away in Wyoming. He received his Associates in Art, along with a certificate in creative writing from Western Wyoming Community College in 2023 and is currently a BFA candidate at University of Wyoming. When not engaged in printmaking, metalsmithing or book arts he is outdoors or reading books. When he is lucky it's both.



04



## CAPPEL MANN

Cappel is a studio artist focused on oil painting and mixed-media sculptural practices. Raised in Laramie, Wyoming, she is pursuing her BFA in Studio Arts degree at the University of Wyoming. Her creative work involves color saturated, portraiture paintings as an outlet for self-expression and a tool to connect with/relate to others. Her work explores topics of trauma, struggle, achievement, and healing.

## CHARLES HOENES

Charles is a visual artist from Southern Idaho, set to graduate with a Bachelor of Fine Arts in Studio Art. His work explores biomechanical and biomorphic forms through ball-point pen drawing and oil painting, examining the relationship between the human body, nature, and abstract mechanical systems. Charles' current creative focus is on reinterpreting childhood experiences through the lens of adulthood, reflecting on memory, growth, and self-discovery. Post-graduation, he plans to further develop his portfolio and apply to graduate school.



05

06



## CHLOE RILEY

Chloe is a designer from Casper, Wyoming, currently pursuing a Bachelor of Fine Arts in Visual Communication Design. She focuses on functional graphic design and is passionate about designing for a cause. Chloe believes that her work should reflect a higher purpose, using her abilities to support social and political change. After college, she plans to pursue a career in nonprofit or ministry work, where she can further serve her community and make a meaningful impact on the World.

07



## GABBY CASTRO

Gabby was born and raised in Lima, Peru. She moved to the United States in 2015. She is a photographer pursuing a BFA in Studio Art at the University of Wyoming. Working with film and digital photography, she experiments with exposure and movement, often using black and white. Her work explores storytelling through photography. After graduation, Gabby plans to continue developing her artistic practice, traveling, and exploring.

## MORGAN PENNINGTON

Morgan was born in Billings Montana but grew up in Wyoming and graduated from Worland High School. She received an Associate of Arts from Southwestern Oregon Community College and, in the spring of 2022, transferred to the University of Wyoming to study ceramics. Morgan spent a semester abroad in Japan at Kobe College in Osaka where she learned of wabi-sabi, a Japanese philosophy that teaches people to appreciate the beauty in things even if they are decrepit. Morgan is from a rural community, rich with long-held traditions and strong beliefs and is inspired by both Wyoming's history and its present-day society.



08

09



## NICHOLIS WILLIAMS

Nicholis is a designer of many hats, with specializations in Illustration, Graphic Design, and Motion Graphics. With a sense of passion for design and for the community, they continue to move forward to invoke the "perspective". His goal is to influence the world to be a more open-minded place that challenges itself to ask and discover more for themselves.



10



## REESE WARD

Reese is an artist from Cody, Wyoming who loves the outdoors and his faith and commonly makes those evident in his work. He is graduating from the University of Wyoming in the Spring 2025 semester with a Bachelor of Fine Arts in Visual Communication Design. His primary mediums involve graphic design and painting. Reese is passionate about his art and the feeling that it can create for the viewers as well as bringing his thoughts and beliefs to life. Upon graduation Reese hopes to go overseas to do full time ministry, and to also pursue graphic design after with hopes of combining the two in the future.

## SOKHEE HUH

Sokhee grew up in Seoul, South Korea, and is currently studying in the United States for her bachelor's degree. She will be graduating with a Bachelor of Fine Arts in Visual Communication Design from the University of Wyoming. Sokhee has a passion for graphic design and digital illustration, but she also enjoys working with traditional art mediums. This interest has led her to explore the boundaries between digital and traditional art, seeking innovative ways to merge these two styles. Her main goal is to blend and harmonize traditional and modern artistic techniques, offering a fresh and unique perspective on contemporary art.



11

12



## ZACH ALLISON

Zach is an artist and designer from Cheyenne, Wyoming, and is currently pursuing a BFA in Visual Communication Design. His work involves 3D environmental design and interactivity, as well as digital illustration and graphic design. He believes that art is a powerful method of communication, whether for the sake of personal expression, a specific message, or simply to deliver a feeling. His work utilizes 2D and 3D formats, and explores the ways in which traditional artistic principles can be executed in different ways in the digital space.

# 2025 BFA

## SPECIAL THANKS

Visual Arts Gallery Preparator  
David Jones

Catalog Photography  
Bailey Russel

Catalog Design  
Matt Adams



UNIVERSITY  
OF WYOMING

College of Arts and Sciences  
Department of Visual Arts

