

2019-2020

AS Productions
VU Gallery Catalog



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Director's Foreword

After a year of dormancy due to the Viking Union renovations, the Viking Union Gallery emerged for the 2019-2020 academic year as a welcome space for display, dialogue, and celebration of visual arts and culture. This year began with an open call for art to the community of Western and the public. We accomplished the annual Drawing Jam, seven exhibitions (two of which were virtual), one pop-up exhibition, one virtual pop-up, and an Artist Spotlight series on Instagram featuring ten additional artists.

This spring we experienced the onset of the COVID-19 pandemic. All non-essential work was either moved online or paused. Luckily, the goals of the VU Gallery were able to be continuously pursued remotely. The VU Gallery team had to rapidly shift our programming plans to accommodate two major changes: our venue moved from a physical space to virtual platforms, and participation by both artists and visitors decreased. At the time of this writing, Spring quarter is drawing to a close and while it did not look like we had envisioned it, I am proud of the work that the gallery team and the AS Productions office accomplished this quarter.

The artwork showcased this year spans a wide range of themes some of which include: trauma, memory, identity, injustice, inequity, isolation, and the process of art-making itself. As Director, it continues to be my goal to inspire art lovers, scholars, and generally curious viewers to engage with art objects as if they were calls to action, even if the only action is reflection. It is with much gratitude that I close this chapter in the legacy of the VU Gallery, accepting the loss of those things which we could not do in the wake of COVID-19, and celebrating that which we could.

Newt Warren

Acknowledgments

Without the artists who create and the visitors who love those creations, there would be no VU Gallery. We thank everyone who applied to show, who inquired about getting involved, who participated as artists, professors, and visitors. It was our privilege to showcase your work. We thank the Art and Art History Departments for supporting us from across campus. We thank the wonderful Amy Chaloupka, Curator of Art at the Whatcom Museum, for all of her help and support for our show with Ed Bereal. We thank Harmony Murphy and all of the photographers who provided images for this catalogue.

The VU Gallery is just one branch of an office that is responsible for campus art and entertainment. To the entire office of Associated Student Productions, we give thanks for their support and collaboration. We'd especially like to thank Natalie Barber, our exceptional Marketing Coordinator and Casey Hayden, our committed Program Advisor.

We thank the Viking Union Staff, Event Services crew, Information Technology crew, Campus Dining Services, and the AS Publicity Center. Special thanks to the Publicity Center's Jeff Bates, Crystal Tam, Emma Barnett, and especially Aubrie Rice for designing this beautiful catalogue.

Thank you to all of you who were involved in some way or another, the VU Gallery is a place for our community, for you.

The VU Gallery Team

FALL
Gallery Shows
F
A
L

PROBLEMS ETC.

PROBLEMS ETC.

PROBLEMS, ETC composed an honest and candid showcase of trauma and abuse, inviting viewers to renegotiate the terms of their own traumas, problems, et cetera. Hal Turman, local Bellingham artist and student at Western Washington University, paints large scale vividly surreal scenes, playing on layered meaning with multiple mediums and iconographic imagery. These works display painful truths coded in whimsical symbols and colors. This collection reminds us that we are not alone, even through the most isolating experiences.

“

Six years of therapy and I still haven't figured out what to say when someone asks me about myself, my past, or my arms. If I tell the truth, then people get uncomfortable. No one wants to hear the sob story about all the bad stuff that happened. Nobody knows how to respond when you tell 'em that daddy dearest hit you too much and now you're messed up about it.

OKAY. GREAT. SO DON'T TALK ABOUT IT THEN.

Well if I don't talk about it then I get uncomfortable because as unfortunate as it is, it's the truth. I know it's uncomfortable to talk about, it was uncomfortable to experience, but it's a part of me. No, a person is not defined by their trauma, but who am I kidding to act like those seventeen years of unrelenting abuse didn't have a profound effect on me. Sure, I could shut up about it and stop parading my problems around for everyone to see, but that feels like a cop-out. I made this stuff because I have problems, and this is how to cope with those problems. It works for me.

I get really hung up on thinking about all those years that I was scared shitless and I felt like I couldn't talk about what was going on. Oh man, I was miserable, and I was just a kid too! I thought I was alone in the universe, but the fact of the matter is that a lot of kids grow up in bad, bad situations. Childhood abuse is difficult to talk about. OF COURSE it is but, I think we should talk about it. I think we should talk about this stuff until there isn't such a social stigma about it anymore. More than that, we should talk about it because it's a problem and ignoring it won't make it go away. So, here is my attempt at creating a visual dialogue and starting a conversation.

”

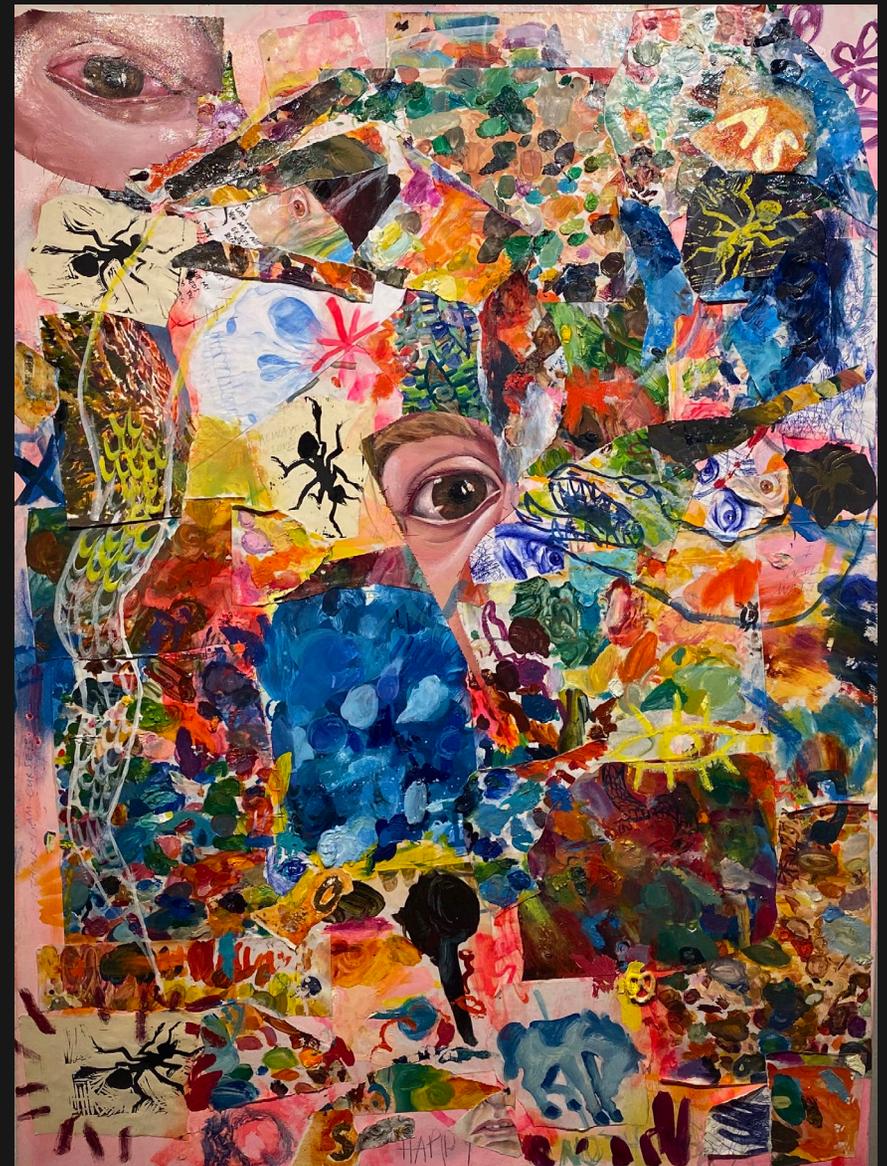
HAL TURMAN



Hal Turman
SORRY, 2019
Mixed Media
36" x 48"



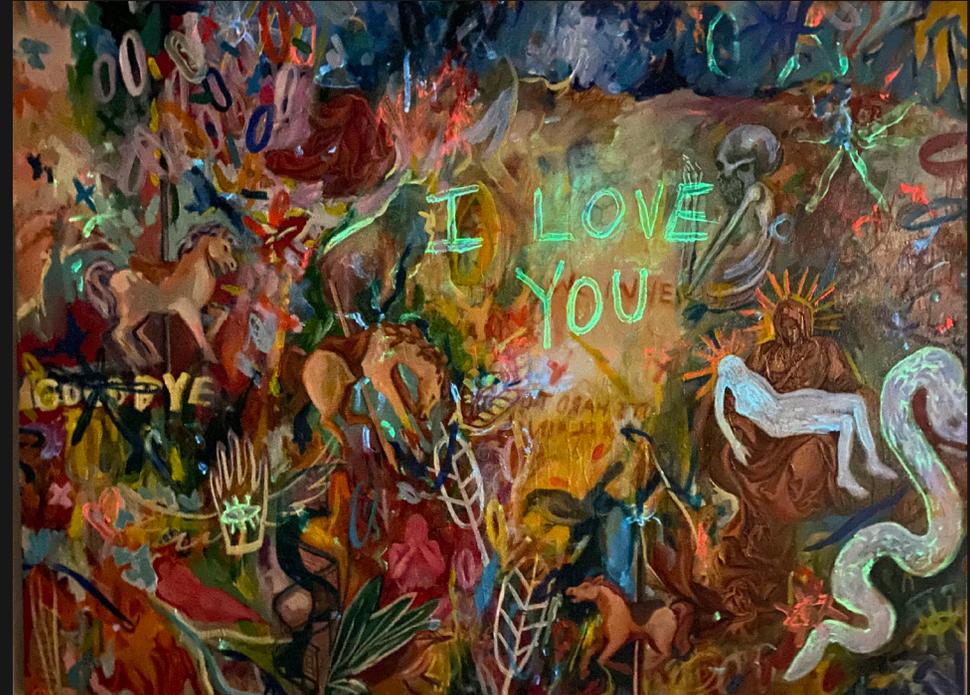
Hal Turman
 ALONE AGAIN, NATURALLY, 2019
 Mixed Media on Canvas
 24" x 36"



Hal Turman
 MARCH OF THE ANTS, 2019
 Pretzel on Canvas
 36" x 48"



Hal Turman
 THE END, 2019
 Oil on Canvas
 36" x 48"



Phosphorescent pigment reveals hidden messages within the compositions of both THE END and WRETCH when viewed in low light.



Hal Turman
 WRETCH, 2019
 Oil on Canvas
 24" x 36"



ESTATE ITALIANA

“Italian Summer”

LEILANA BILL CIERRA COPPOCK MARIAH CRISAFULLI ANTONIA GSCHWEND

During the Summer of 2019, fourteen students from a variety of majors explored Northern and Central Italy as part of the Arts of Italy Global Learning Course with Professor Cara Jaye and Lecturer Mariah Tate Klemens. The work in this exhibition was informed by the students' engagement with Italian culture and myth. Among the collection were students' reinterpretations of iconic pieces of art history such as Artemisia Gentileschi's Judith Slaying Holofernes and the pietàs of the Renaissance.

JORDAN WEEKS
NATHAN WILKINSON

INGRID MYERS SYDNEY PETERS CODY ROBINSON JAZMIN TRIPLETT MAROHL

AMANDA JENKINSON
BRYN LILLY
KAMRYN



Detail view of sketchbooks

Photo: Joe Addison/AS Review

In addition to personal experience, the students' work is guided by three prompts entitled: Mapping the City, the Mythic Figure and, the Stranger and the Journey: Outsider Stories. Most of the artworks are originally untitled so they've been titled to reflect the particular prompt each artist was responding to.

Mapping the City

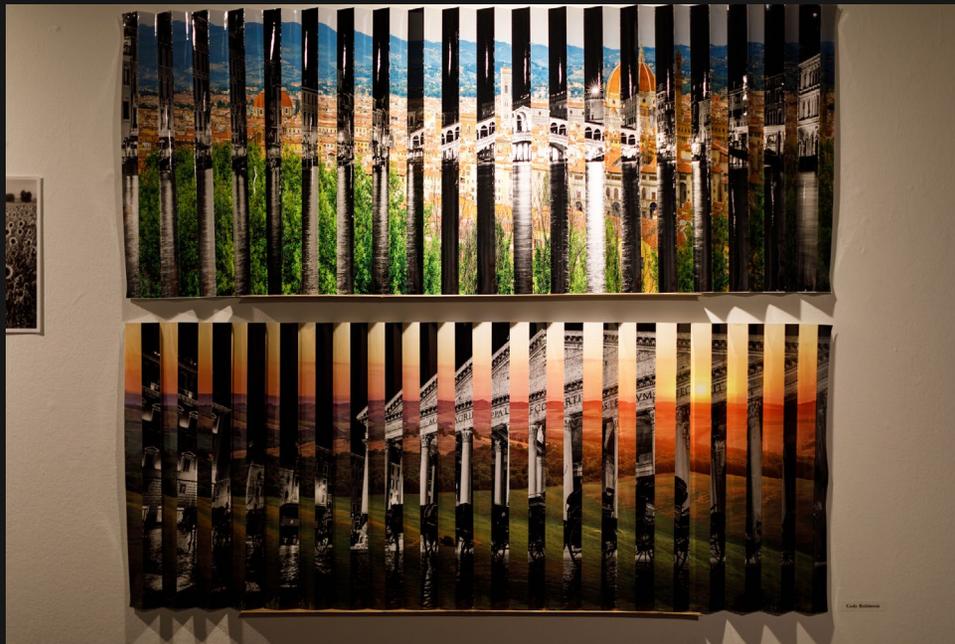
Mapping the city was a four-part project that was to be done at various locations in Italy, and then put together into one final map upon returning home. The first part of the map was done as a memory map in Rome; students drawing streets, areas and locations as they remembered them including any monuments or places that stuck in their memories. The second map was to represent the street level of buildings and facades using perspective to show depth and space while in Florence and Tuscany. The third part focused on assemblage and pastiche reflecting the collected sculpture and monuments in the art and architecture of Venice. Students might collect bits and pieces of inspiration around the city of Venice. This included ticket stubs, cloth, and other found items. Finally, the last part of the project was to put the map together using these three elements as a guide to creating a mix of all three, or as inspiration for a new and final product.

Mythic Figure

Mythology is an inspiration for many artists spanning from the beginning of art to the millennia. Much of the art throughout Italy was heavily based on mythical stories and biblical texts. When walking throughout Italy, students were to observe, draw and ponder the sculptures and paintings based on the myths and religious stories. For this project, students took a myth or biblical story of their choosing and remade it in a more modern context. The art could be made from an array of different materials, storylines, timeframes, or other elements. Many of the students picked different myths based on Roman and Greek mythology. Putting these familiar themes or personas into a new contemporary storyline, creating an alternative ending, or inserting a new context into the old familiar story was one strategy for changing the original mythic figure.

The Stranger and the Journey: Outsider Stories

The Stranger and the Journey project was a personal piece for the students to tell their story, coming from the point of view of the outsider, tourist, or traveler in a foreign country. It was many of the students' first time in Italy, or even out of the United States, and they had to adjust to new cultural norms, a foreign language, unfamiliar surroundings and other challenges. This brought on a host of different feelings, sometimes making them feel like strangers amongst many. Some used images of the native Italians, some chose to represent themselves in a personal narrative, while others used objects to display their overall feelings. This project puts the concept of the American traveler and the feelings that can come with being away-from-home into perspective.



Cody Robinson
 Mythic Figure, 2019
 Agamographs

Photo: Joe Addison/AS Review





Nathan Wilkinson
 Mapping the City, 2019
 Photographs



Nathan Wilkinson
 The Stranger and the Journey, 2019
 Cyanotype



Ingrid Myers
Mythic Figure, 2019
Oil paint on canvas



Amanda Jenkinson
Mythic Figure, 2019
Paint on wood



Right:
Claire Howerton
The Stranger and the Journey, 2019
Paper installation

Left:
Mariah Crisafulli
The Stranger and the Journey, 2019
Digital video

Photo Credit: Joe Addison/AS Review



Above:
Jazmin Triplett
The Stranger and the Journey, 2019
Watercolor, string, and clothespins

Below:
Amanda Jenkinson
The Stranger and the Journey, 2019
Pen on paper

W
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WINTER

Gallery Shows

UP & COMING

JOEL APARICIO

AMANDA KARTES

ELLIE BACCHUS

SARAH

KINDL

SHANNON DELURIO

"Up & Coming" presented a snapshot of the body of work produced by the 2019-2020 Art Studio BFA cohort, preludeing their annual culminating exhibition in the Western Gallery. The BFA program develops an advanced critical awareness of visual literacy, concepts, and art-making practices.

Individually composed by ten unique artists, this year's collection explores various topics such as the commonplace, childhood, memory, and trauma as well as the physicality of materials. These themes can be identified in an equally varied array of media from digital animation to soft fabric sculpture. Each of the pieces in this collection invite the viewer to engage in distinctive experiences.

SUZIE MARCO

PAYTON DICKERSON

ASHLY MCBRIDE

JILL ROTH

MADISON DOWLING





Left to right, top to bottom:
 Payton Dickenson
 Bellingham I, 2019
 Inkjet Print
 24" x 24"

Payton Dickenson
 Bellingham II, 2019
 Inkjet Print
 24" x 24"

Payton Dickenson
 Bellingham III, 2019
 Inkjet Print
 24" x 24"

Payton Dickenson
 Bellingham IV, 2019
 Inkjet Print
 24" x 24"

"The four images, while individually representing different types of buildings, come together to objectively depict the often disregarded aspects of our lives. The images with neutral skies, no distinguishing features, and shot in black and white allow the viewer to confront the world around them, to fill in the color of the images with their own emotions, memories, and thoughts." (Payton Dickerson)

"My work explores the dynamic between childhood trauma and loss of innocence through a surreal landscape of interwoven memories." (Amanda Kartes)



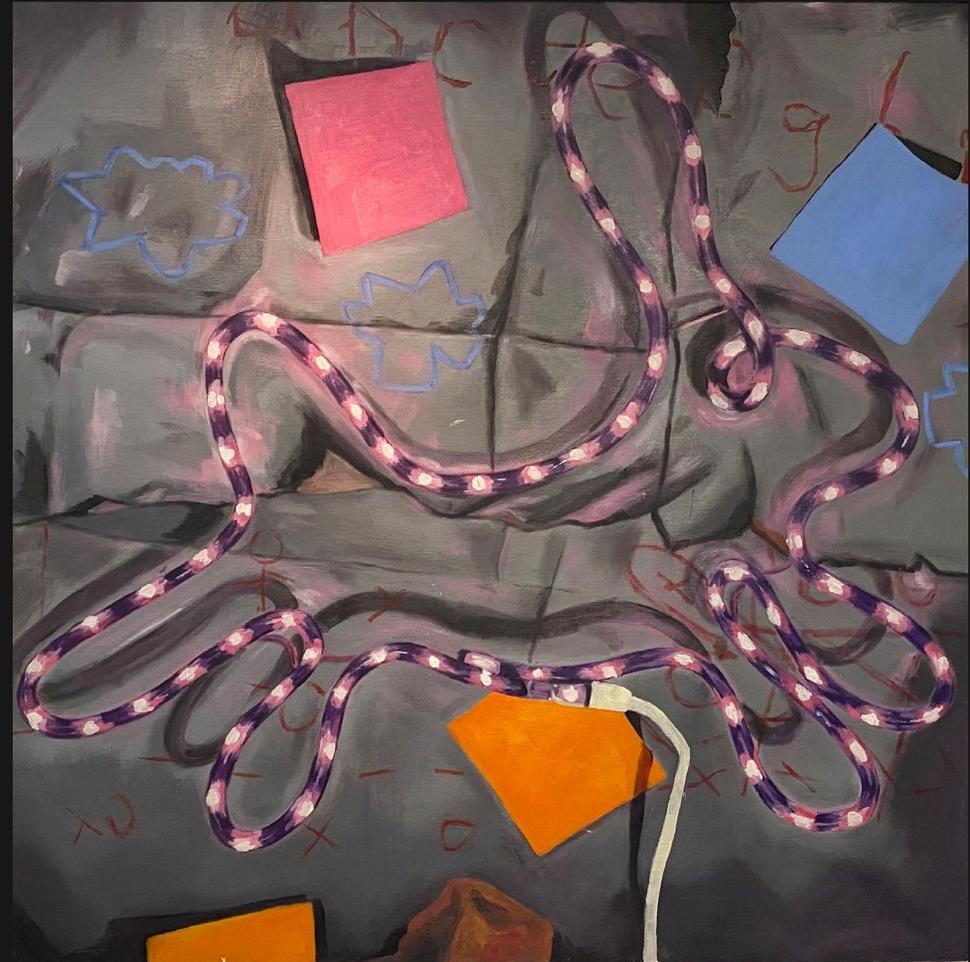
Amanda Kartes
Dinner with my family and butterflies
in my stomach, 2019
Graphite on Paper
33" x 44.5"



Ashly McBride
Abstract Baskets, 2019
Kozo Pulp and Reed, Installation

"My work is a study of traditional basket weaving techniques. Through experimentation with materials like reed, I can soak them in water and weave them into various shapes, and the process reflects the form I've created. This allows the viewer to create their own perspective on what they believe the form represents for themselves." (Ashly McBride)

"My paintings are renderings of my subconscious. [Objects] and handmade scenes [are] used as a proxy for myself and my narrative when working through trauma. Memory and childhood are strong themes throughout my work. I create unsettling juxtapositions of innocence with the dark aspects of adulthood and trauma." (Ellie Bacchus)



Ellie Bacchus
Complex LED, 2019
Oil on Panel
48" x 48"



Left to right:
 Joel Aparicio
 Two Weeks Ready II, 2019
 Airbrush Acrylic on Photograph
 27" x 39" x 1"

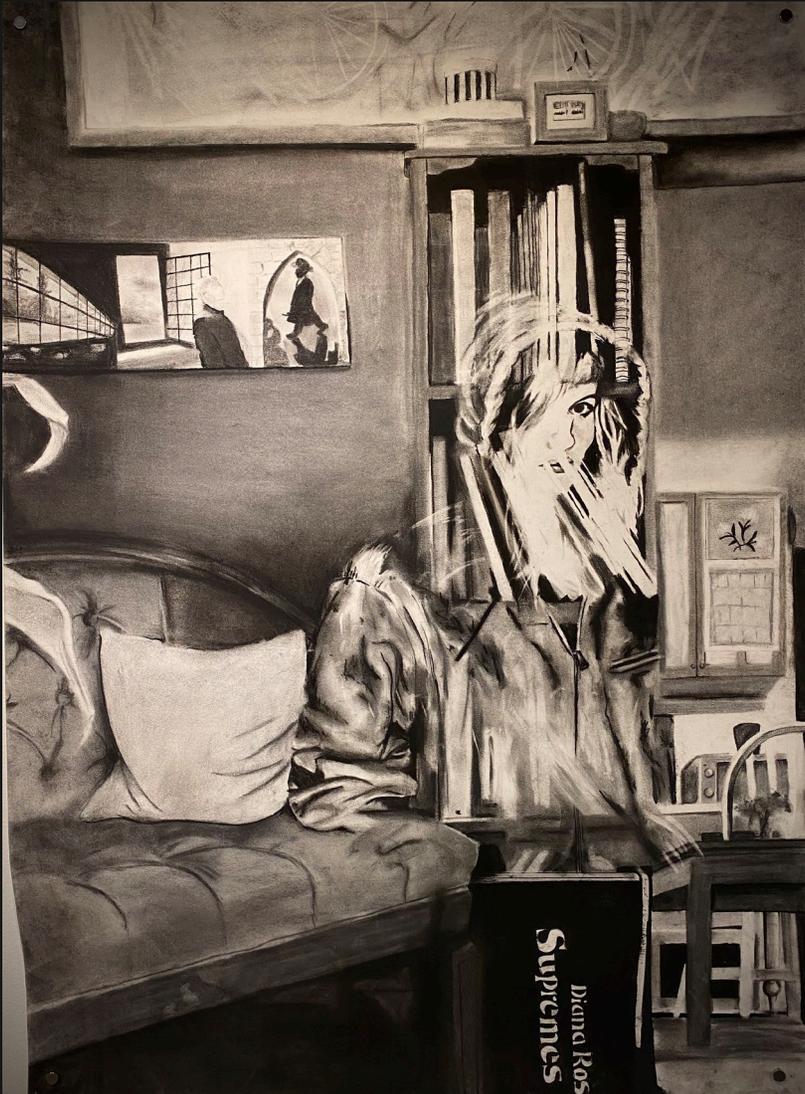
Joel Aparicio
 Two Weeks Ready III, 2019
 Airbrush Acrylic on Photograph
 27" x 39" x 1"

"Painting with an airbrush is a tedious and deliberate form of meditation I use to recenter myself every day. My airbrushed pieces are influenced by [my] experiences in the army and [my] critiques of society." (Joel Aparicio)

"Through my oil paintings I explore the varying sensations associated with depression, anxiety and other mental ailments. I am interested in the different ways humans perceive their world and bodily experience." (Shannon DeLurio)



Shannon DeLurio
The Fog, 2018
Oil on Panel
48" x 60" x 2"



Madison Dowling
 Untitled, 2019
 Charcoal on Paper
 44" x 30" x 2"

"[I translate my] collaged self-portraits and found photos into charcoal drawings. [They are a] depiction of the passing of time through the physical body, intimate spaces and abstracted memories." (Madison Dowling)

"My screenprint work addresses topics such as identity, sexuality, and memory. Being a survivor of childhood neglect, the content I create is a response to those experiences, and a form of renegotiating past traumas."
(Sarah Kindl)



Left to right, top to bottom:

Sarah Kindl
You Can Take the Girl Out of the
Trailer Park... 2019
Screenprint
20" x 30"

Sarah Kindl
Dad Couldn't Ease Her Pain, 2019
Screenprint
14" x 22"

Sarah Kindl
They Say He Cracked His Open in That
Pool, 2019
Screenprint
10" x 14.5"

Sarah Kindl
Yum, 2019
Screenprint
14.5" x 17"



“Born out of middle-class suburbia and the predictable experiences of young adult life, my animations and sculpture appear to be about the average Jane. Ordinary or monotonous events set the stage for comfortable narratives. With the viewer seduced and entertained, the scenes begin to change as grotesque and disgusting possibilities unfold.” (Jill Roth)

Jill Roth
My Dog, 2019
Ceramic
9" x 4"

"Each generation DNA that gets passed down becomes more and more refined to adapt to the environment in which we are in.

All four of my grandparents survived the Holocaust. Although the war ended over fifty years ago, the ripple of its destruction has lasted throughout three generations in my family. Second and third generation survivors of the of the Holocaust [are] more prone to have depression, anxiety, eating disorders, and multiple other trauma-born ailments simply because we share DNA with those who survived. and endured those horrors.

As a result, I grew up about 50 years later in an environment where untreated post-traumatic stress was normal. Brushing family secrets under the rug was accepted and almost expected.

Through all the disarray and family dysfunction the Holocaust brought into the lives of many Jewish families, traditional Jewish food seemed to be the only constant, and a way that I felt connected to my grandparent's stories as I was learning about them and grappling with my family history.

Three generations.

Three kosher food products.

Three lies." (Suzie Marco)



Left to right:

Suzie Marco
25 Year Old Lie in a Jar, 2019
Felt, Batting, Vinyl, and Found Fabric
60" x 24"

Suzie Marco
Who am I, 2019
Felt, Batting, Vinyl, Found Fabric,
and Cardboard
60" x 48"

Suzie Marco
Bubbe Hid the Will, 2019
Felt, Batting, Vinyl, and Found
Fabric
60" x 24"

FUTURES

FUTURES: AN EXHIBITION OF CONTINUED PRACTICE

QUINTON MALDONADO

"The future is a contest. To engage in the process of its creation demands synthesis; a resolution of tensions that shape the world, and an imagination to craft the next moment. The artists featured in this exhibition - Robin Jones, Frankie Krupa-Vahdani, Quinton Maldonado, Joshua McDevitt, and Patricia Swanson - all received their degrees from the Western Art Department with a concentration in Photography within the last decade. As time and circumstance have shifted, so have the expressions and conversations contained in their works."

By exploring and attempting to transcend photography as a medium, each artist articulates and grapples with the precariousness of the world we find ourselves in. Each artist displays the various paths that their education and communities have opened for them. In this way, the works become an image of futures, futures that have to come to pass."

JOSHUA MCDEVITT

PATRICIA SWANSON

FRANKIE

KRUPA-VAHDANI

ROBIN JONES

"Robin Jones presented new work from two ongoing series, This Is Not A Tree and Heavenly Bodies. Inspired by postmodern dialogue with Rene Magritte's This Is Not A Pipe, the series entitled This Is Not A Tree features digital processes which use artificial intelligence to create new forms in a natural world."

Robin Jones

"[My] phosphorescent, color soaked paintings are a placeholder for communicating ideas on what it means to be first generation American. The work comes from an inability to define the artist, in terms of personhood, as a Polish Iranian American. A gentle reminder that personal orientalism, mythology and guarded generational memories can be mended to be given new context."

Frankie Krupa-Vahdani

"My works explore the themes of being and technological mediation. The creation of the subject, via the camera, is brought under scrutiny through the use of feedback loops, layering, and distressing of the apparatus. Ultimately, these methods aim to reveal those things which the photographic process works to keep secret, our distance from the real due to the camera itself."

Quinton Maldonado

"Friends for years, King and McDevitt have taken their vastly different practices with photography and art to explore [the] universal themes of memory, nostalgia, and how their past influences their present. In this collaboration, King and McDevitt take snapshots from their lives and combine them. King's photographic process incorporates both photography and sewing, which they have used in this collaboration to create narratives about their pasts and concepts of memory. The addition of fibers, colors, and patterns create layers of nostalgia that parallel the qualities of the photographs. The images represent feelings that are intimate and calm, but also strange and melancholic."

Megan G. King and Joshua McDevitt

"The series, In Dreams, takes inspiration from The Poetics of Space by Gaston Bachelard. Using Bachelard's phenomenological approach of focusing on personal lived experiences to understand spaces, In Dreams explores how photographs function as an intermediary between lived experiences, memories, dreams and, how we use those images to construct the lens in which we view our past, present, and future selves."

Patricia Swanson



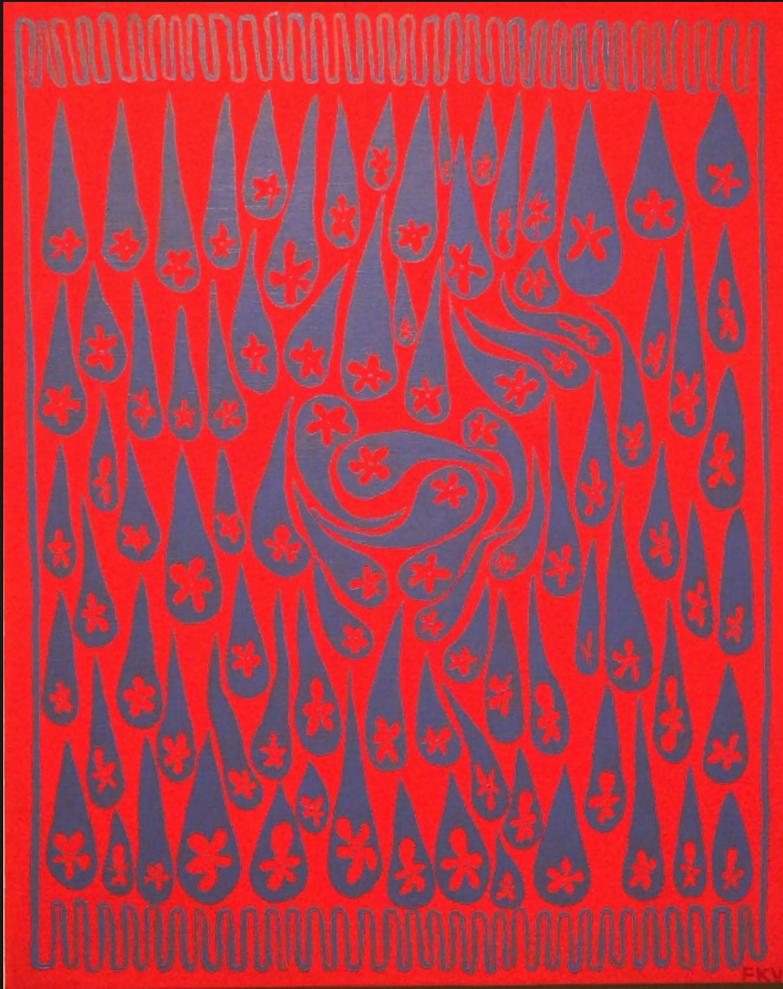
View of Robin Jones' prints on western wall

Photo: Joshua McDevitt



Robin Jones
This Is Not A Tree (Untitled III), 2019
Archival Pigment Print
20.25" x 16.25" x 1"

Photo: Newt Warren



Frankie Krupa-Vahdani
Persian Cowboy, 2020
Acrylic on Wood Panel
20" x 16" x 2"

Photo: Newt Warren



Frankie Krupa-Vahdani
Space Drama, 2019
Acrylic Chalk on Paper
12" x 9"

Photo: Frankie Krupa-Vahdani



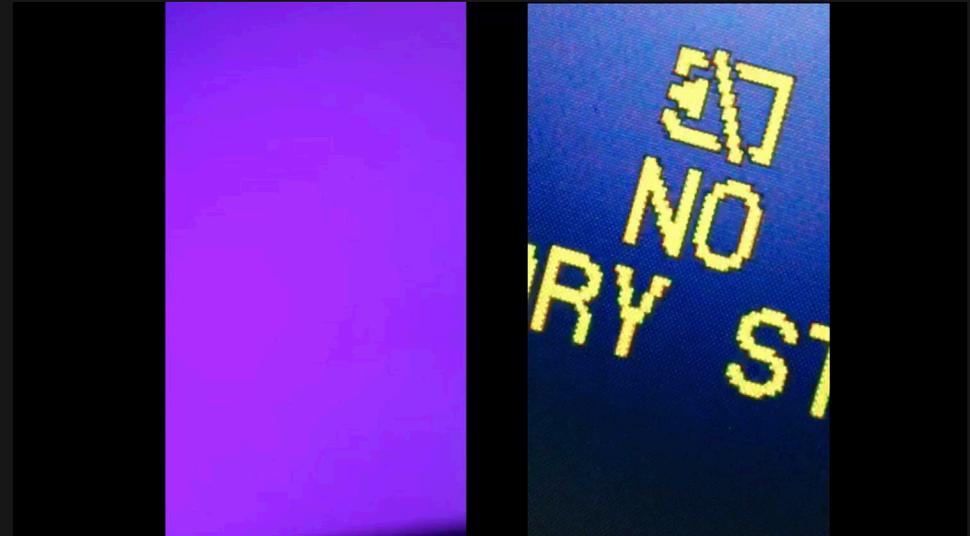
Installation view of works by Quinton Maldonado

Left, top to bottom:
 Quinton Maldonado
 Jazmyn, 2019
 Archival Pigment Print
 12" x 16"

Quinton Maldonado
 David, 2019
 Archival Pigment Print
 12" x 16"

Right:
 Quinton Maldonado
 Color Streams I, 2019
 Digital Video
 22:52 minutes

Photo: Joshua McDevitt



Still of Color Streams I

Courtesy of Quinton Maldonado



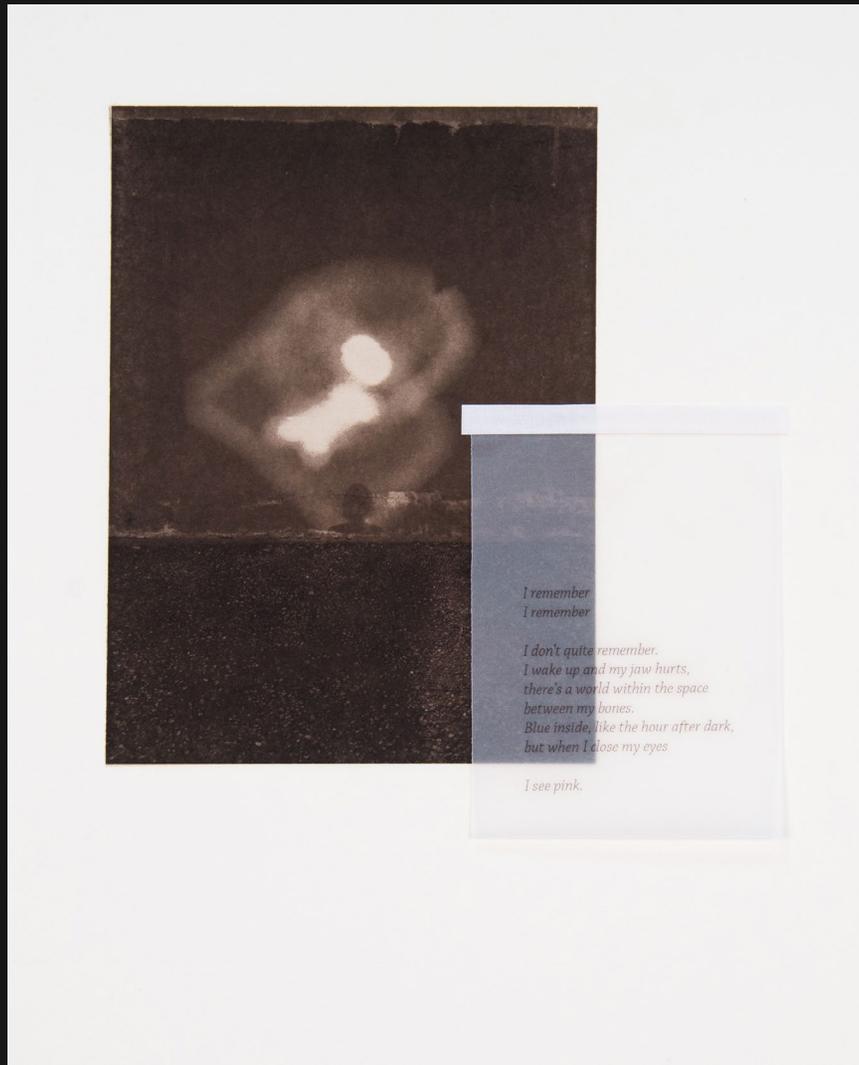
Installation view of northeast corner

Photo: Joshua McDevitt



Patricia Swanson
 In Dreams #2, 2018
 Selenium Toned Kallitype and Gum Bichromate
 15" x 22"

Photo: Patricia Swanson



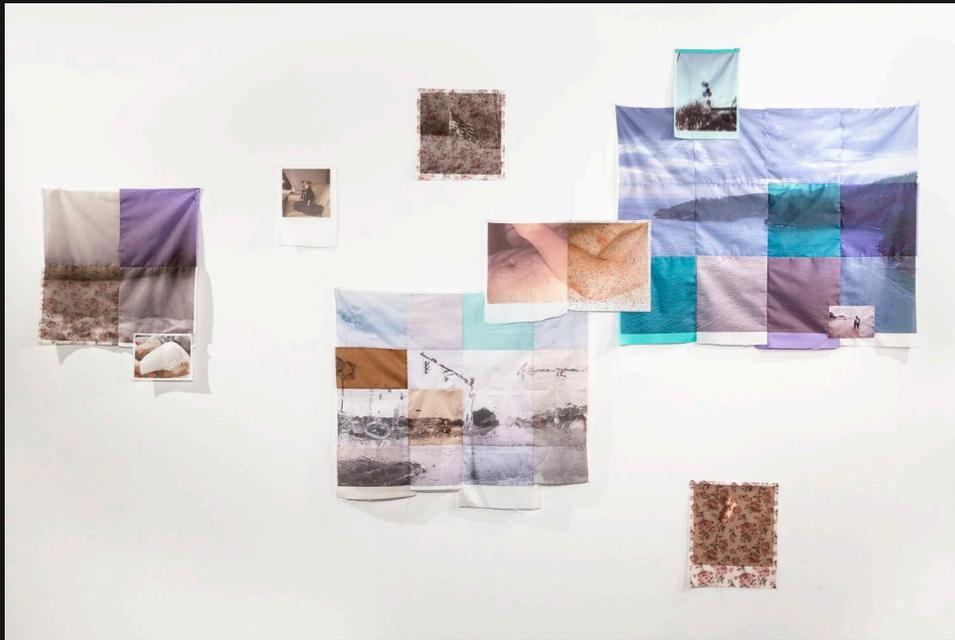
Patricia Swanson
In Dreams #7, 2018
Gum Bichromate and Vellum
15" x 22"

Photo: Patricia Swanson



Installation view of northern wall

Photo: Joshua McDevitt



Megan G. King & Joshua McDevitt
 Untitled, 2020
 Installation, inkjet prints on cotton

Photo: Joshua McDevitt



View of gallery

Photo: Joshua McDevitt

UNSURE

ORIENTATION: UNSURE

In a collection of found objects, personal memos, and photographs, Joshua McDevitt captures the particular milieu of an adolescent's experience of gender and sexual identity with exceptional nuance. From these objects echo the tinge of fluorescent light in a recently disinfected locker room, the saltiness of a processed school lunch, the crisp air on an outing with the family, and the acutely breathy inhale as a secret is pulled out from under the bed. Though motionless and intangible within the gallery, these artworks testify to the identity-shaping memories that are familiar to so many.

“

Western societal mores come with expectations such as gender roles, heteronormativity, masculinity in boys, and femininity in girls. The way we think about gender has a long list of deeply embedded microaggressions: 'don't be a girl', 'man up', 'she's a bitch', 'that's gay'. The list goes on, including less obvious phrases and actions. What exactly do they mean? And upon reflection, how do they confuse an adolescent trying to define their gender or sexuality?

But I'm nothing, if I can't be me. If I can't be true to myself, they don't mean anything.

”

Joshua McDevitt



Joshua McDevitt
 Untitled, 2015
 Archival pigment print

Photo: Joshua McDevitt



Joshua McDevitt
 Untitled, 2015
 Archival pigment print

Photo: Joshua McDevitt



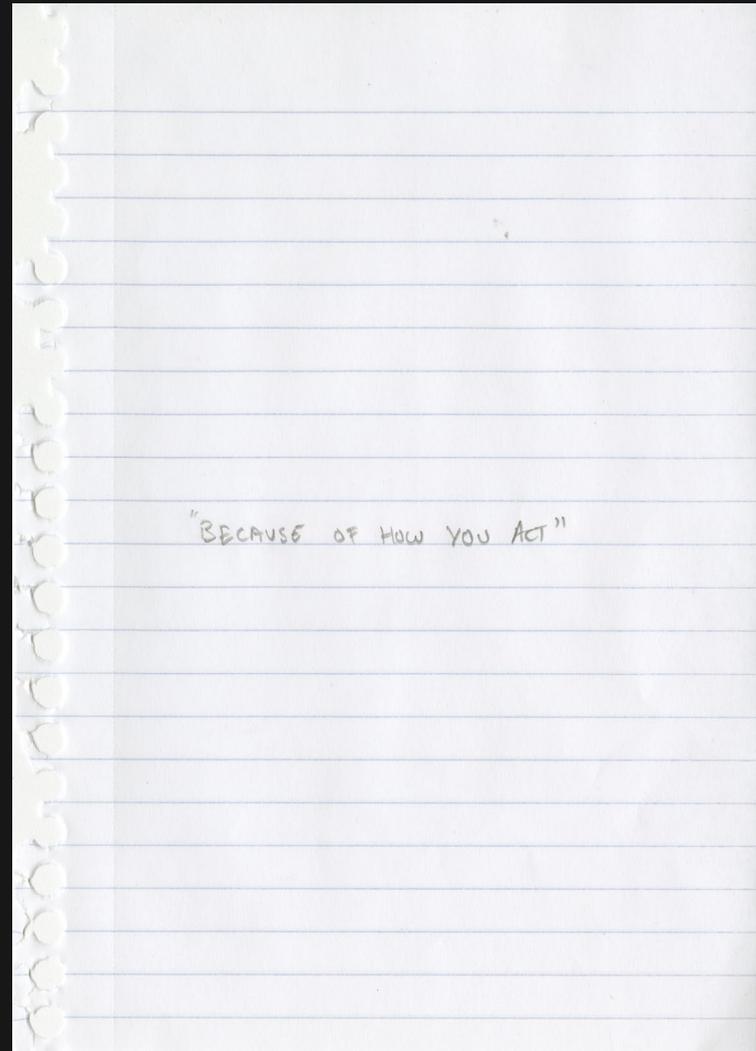
Joshua McDevitt
 Untitled, 2016
 Sports Illustrated 2007 swimsuit issue

Photo: Joshua McDevitt



Joshua McDevitt
Untitled, 2015
Archival pigment print

Photo: Joshua McDevitt



Joshua McDevitt
Memo Two, 2015
Graphite on notebook paper

Photo: Joshua McDevitt



Joshua McDevitt
 Untitled, 2015
 Archival pigment print

Photo: Joshua McDevitt



Joshua McDevitt
 Untitled, 2015
 Archival pigment print

Photo: Joshua McDevitt



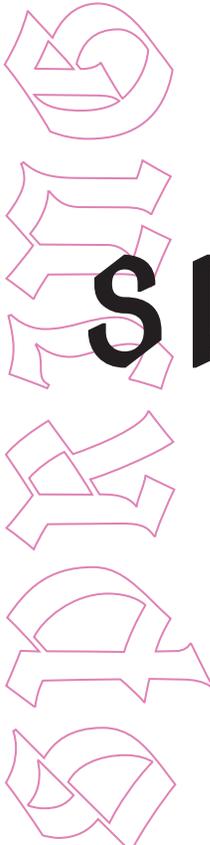
View of gallery

Photo: Joshua McDevitt



Center:
 Joshua McDevitt
 Untitled, 2016
 Partially deflated football

Photo: Joshua McDevitt


SPRING
 Gallery Shows

UN/FELT: 3D FORMS IN FIBER

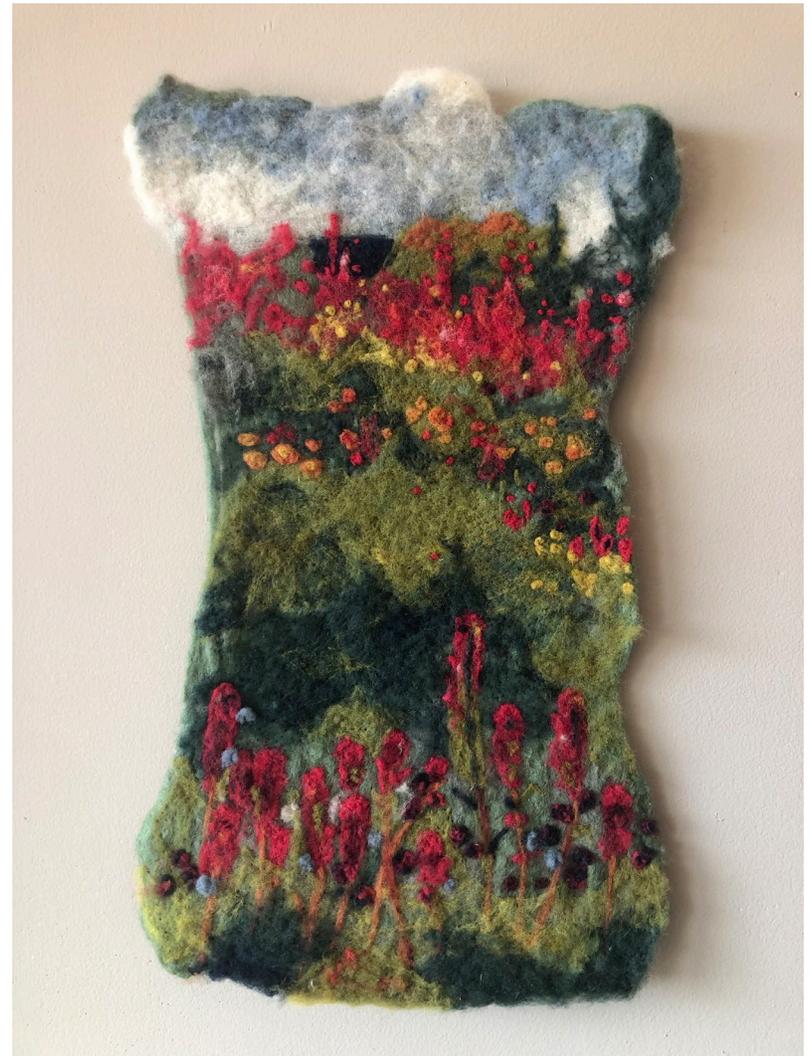
LILLY AZBILL LILY FOSS MICHELLE HUGHES RILEY ITANO VANDERBURG

ALINA NAZARCHUK EMMA PARKINSON DANIELLA

Un/Felt presents artwork by Seiko Purdue's ART363 course, 3D Forms in Fiber. The pieces included in this exhibition are all either textile installations or fiber sculptures; felt-making was a requirement. Each of the fourteen students responded either visually and/or conceptually to the work of a contemporary artist of their choice. Textile work often entices viewers to touch the material to confirm their assumption about the feeling of its form. For art works not intended to be touched, the desire to make contact with the material can manifest as a tactile sensation in the viewer. Created under remote guidance, the artworks featured in this virtual exhibition must also be viewed for the first time remotely. Their textures, scale, colors, and presence must be assumed from the other side of a screen, unfelt.

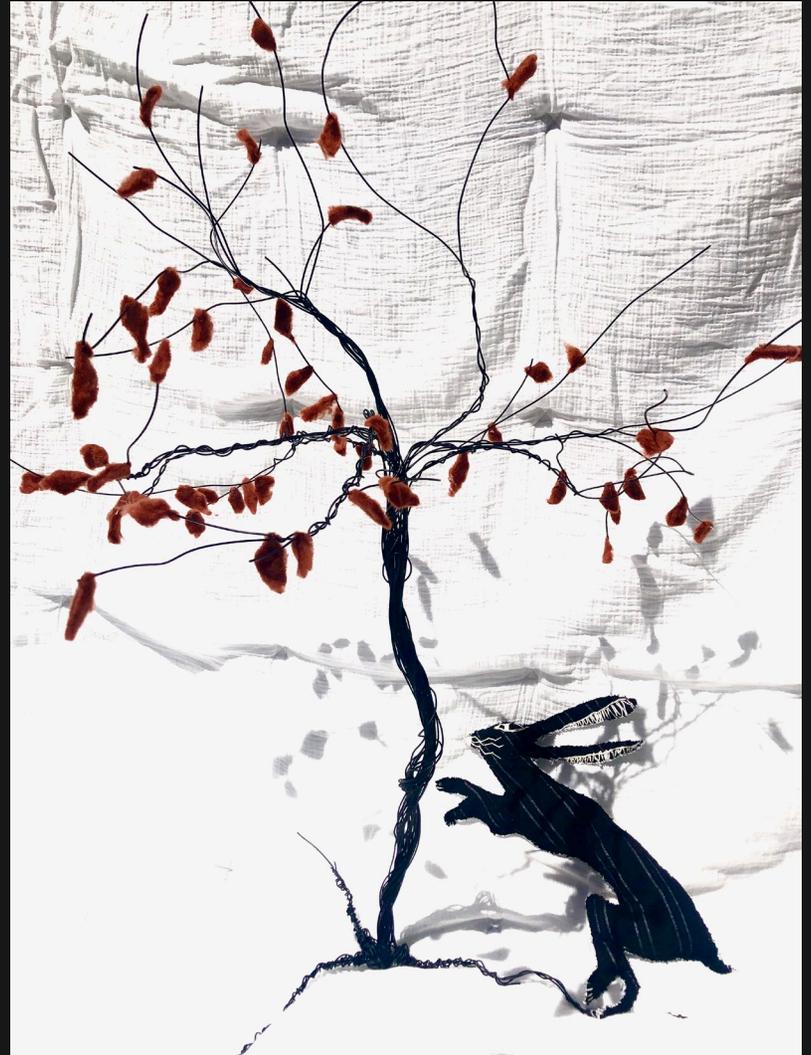
CATALINA LANE STEPHANIE LE ASHLY MCBRIDE THEA MROZ KIGORE

SAMANTHA JENKINSON ANDI KEATING AARON



Thea Mroz
Un/Felt, 2020

"This piece is heavily inspired by the artists Bill Crisafi and Tim Burton. The focus is on a specific moment from my childhood and the overarching effect it had on the rest of my life. I wanted to revisit how it feels to be at one with nature and have life feel simple again. Especially in this time, being able to reconnect with the world in ways I have not been able to in years, I find myself being inspired with so many different perspectives and the hyper awareness of how others perceive those ideas. So, using natural elements and organic forms my goal was to create a creepy and animated-like scene the viewer felt they could just "jump into", as an escape from reality." (Lilly Azbill)



Lilly Azbill
 Autumns that Followed, 2020
 Wire, felt, spray paint, recycled
 fabrics, and embroidery thread
 4' x 3' x 4'



Lily Foss
 Modest Maven Transmogrified, 2020
 Wool, telephone wire
 5' x 2'

Inspired by the work of Ellen Lesperance, this piece uses the visual language of knitting patterns. A transparent wire shirt and open unfinished sweater overlap to suggest the body. The surface consists of a felted pattern for knitting, the felt overlapping to create a plaid surface design, both the process and product of this knitted piece. My work explores the relationship between consumerist fetishism and daytime TV. Ever since I was a teenager I have been fascinated by the traditional understanding of relationships. What starts out as hope soon becomes corroded into a dialectic of power, leaving behind only a sense of unreality and the prospect of a new beginning. As wavering derivatives become frozen through diligent and personal practice, the viewer is left with a testament to the edges of our culture." (Lily Foss)

"This work is inspired by felt artist and animator, Andrea Love. Her work includes small 3D settings completely crafted from wool, wire, and foam, where she shoots stop motion animation with objects and subjects that are also crafted with wool, wire, and foam. My piece is connected to her work through use of materials and the stop motion style. My personal style peaks through with the use of minimal background and fruit as a subject matter. Throughout this past quarter, my textile work has been centered around a variety of fruits, which I felt eager to incorporate in this final installation. As Love typically focuses on everyday surroundings, particularly around the kitchen, I wanted my piece to also reflect a relatable experience such as the joyful moments of picking fruit." (Michelle Hughes)



Michelle Hughes
Felt Just Ripe, 2020
Wool, wire, foam
8" x 3"

Still from Felt Just Ripe animation



Riley Itano Vanderburg
Self Portrait 1, 2020
Acrylic yarn, felt
14" x 12"

Riley Itano Vanderburg
Self Portrait 3, 2020
Acrylic yarn, felt
14" x 12"



"One person looks at another and sees themselves. The other looks back and sees nothing. The two look at each other and do not understand. The one sees themselves as the other sees them, and understands. The one sees themselves as the other sees them, and sees nothing."
(Riley Itano Vanderburg)

“Through making this sculpture, I was inspired by Nick Cave’s artworks, specifically the complexities of the objects and colors he uses. I wanted to capture that energy in my own sculpture through bright colors in more simplified shapes, as well as a shift from dark to light for added contrast. The materials I used included yarn and wool roving, for crocheting and needle felting, respectively. Specifically, I utilized crocheting for most of the 3D forms and the base of the sculpture, and used needle felting for added detailed elements. I also incorporated found objects, such as grocery bag material and wire, to make flowers that stand out from the body. My own idea that I represent through this art is the overall complexity of life. When we look at anything in our environments, we tend to generalize things; but when we pay special focus to them or think too much about something, it can start to be overwhelming with the amount of elements involved. This can also relate to my own anxieties in my life, where I tend to overthink about something when it can be simpler or less worrisome than I thought. I made this sculpture to rid of the anxieties of complexity with bright colors; it’s okay to embrace the details with our senses (the face and eyes on the creature), but we shouldn’t get too caught up in trying to understand completely how we can go about life, considering absolutely everything involved. There is a happy medium between complexity and simplicity; enjoy the complicated elements without the worry, and you have a much brighter life.” (Samantha Jenkinson)



Samantha Jenkinson
 Vibrancy, 2020
 Crochet and wet/needle felting
 6" x 8' x 4.5"



“Lisa Klakulak’s Transplant inspired my felt piece. Both of our pieces are mixed media pieces, and the subject for each is a pieced-together head with flora coming out of its orifices. To add a more disturbing element to match the tone of Klakulak’s sculpture, I visibly stitched the head together with pink embroidery floss. Our styles are very different as she primarily creates more naturalistic and vaguely disturbing sculptures; whereas, I primarily make more cute and cartoon-looking sculptures. Given the current times of Covid-19, the earth is trying to repair itself and regain balance. Socially, people are suffering, but humanity will find a way to come out the other end of the virus with new societal norms that will hopefully ease some of the damage being done to nature. All of my materials were thrifted and were in my possession before quarantine began.” (Andi Keating)

Andi Keating
 Transplanted, 2020
 Wool, embroidery floss, fabric,
 yarn, thread, wire
 6 ½” x 7” x 4 ¼”

"Being involved in the art world, I've found myself feeling weighed down by the need for art to be sophisticated, deep, and to have a powerful meaning. I sometimes struggle to find interest in artworks that don't grab my attention, yet are touted as deep and meaningful. As a response to this, I've found myself wanting to make art that is fun, that is bright, and that doesn't necessitate having a deeper meaning. For this project, I was inspired by the works of Holden Mesk, a contemporary illustrator who uses simple forms, and a variety of colors to create lighthearted works of art that are accessible to all viewers. Taking inspiration from his work, while remaining true to my own vision, I've created these three little men, each expressing his own emotion. It's my hope that this piece can in turn, bring some color and enjoyment into the lives of its viewers." (Aaron Kilgore)

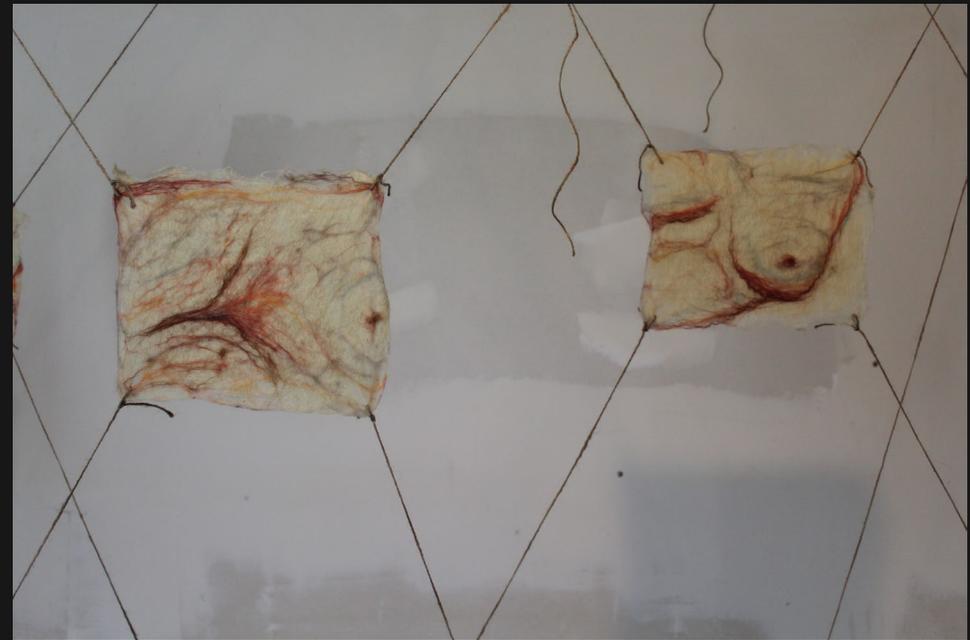


Aaron Kilgore
Three Little Men, 2020
Felted wool, fabric, wire,
chipboard, framed
8" x 30" x 4"



Catalina Lane
 Scrutiny, 2020
 Wool, twine, thumbtacks
 8' x 9' x 3' 6"

Right: detail



"Scrutiny was inspired by the contemporary artist David Deweerdt. Deweerdt draws inspiration from the body and its torments to depict them in an almost unsettling violent painting. I used the idea of the body and focused on the softer side of femininity. Using a similar color scheme, I created a woman embracing her body and her identity while still being pulled apart to be examined by the viewer. Women are becoming more aware of the power they hold in their bodies and yet still are being criticized by the general media. Scrutiny reflects the dichotomous feeling of empowerment and degradation." (Catalina Lane)

Catalina Lane - Artist Interview

Why doesn't the figure in Scrutiny have a face?

I chose to depict Scrutiny without a face so that the viewer, female or not, can identify with her no matter their past experiences concerning the body. She can appear as any woman laying down or she can resonate with the viewer on a personal level.

This piece was inspired by David Deweerdt's "violent paintings", do you feel that violence is evident in Scrutiny?

Violence is absent from Scrutiny. I wanted to combat Deweerdt's paintings to show comfort and serenity with the female body while still portraying the overall message of being picked apart under the viewer's gaze.

How does the figure in Scrutiny embrace her body?

Choosing to not show Scrutiny's face allowed me to show her profile covered by her hair. While it may not be evident, her profile is gazing over her body surveying it with confidence. She is showcasing her body unaware of the viewer's response.

Does your work typically focus on similar themes, such as the body and femininity?

This is actually my first piece concerning femininity. I have made pieces in the past with themes regarding the body and feelings of insecurity. I had been noticing all the messages of body positivity on social media and then continued seeing magazines, articles and hearing peers comment negatively on female bodies. The conflicting responses pushed me to create Scrutiny.

How has your experience of remote learning and exhibition preparation been? How does that experience affect the work, if at all?

Remote learning has definitely been difficult especially for art classes. Learning how to do crafting techniques over Zoom is next to impossible with audio cutting out and improper visuals. Without comment from classmates on in-progress pieces, creating art was a very independent process this quarter making it frustrating when creativity was lacking. Creating sometimes felt like a chore but I'm happy with the outcome of my pieces from this quarter.

“This installation is inspired by contemporary artist Matt Calderwood, specifically his installations with found objects. [In his work, he uses] things such as tools, ladders, sports balls, and wine glasses – objects we usually associate with utility and function versus play. Through the balancing act demonstrated through these works, he shows the beauty in things that merely appear to be unbalanced. Through recreating my undergarments in felt and continuing my personal exploration of incorporating sport balls in my bodies of work, I named this piece Love-Love, a nod to the tennis term when the score is 0-0. When we think of matters of the heart as a game, we begin a dangerous balancing act of emotions. Nobody wins, and the score remains: love-love.”
 (Stephanie Le)



Stephanie Le
 Love-Love, 2020
 Wool, cotton thread, wire, and
 ready-made objects: sneakers, tennis
 balls
 3' x 3' x 2'



Ashly McBride
Wishing for More, 2020
3' x 2.5'

View of Wishing for More displayed
in a window

"In my mixed media sculptures, I have been exploring what "skin" is and the levels of protection you place on yourself by this. Based on Louise Bourgeois and her work *Avenza* (1968-1969), I wanted to cover my body in something I felt I was.

Recently, I have been connecting found material with handmade paper to create a tapestry-like work going by the name "skin" based on my recent desire to want to wear my work. By learning about the felt making process this quarter, I decided to connect many wishing stones to make another skin piece that I can wear. By taking roving, I transformed it into a wishing stone, which is a flat like skipping stone. I started to weave them together with space in-between to look through, like long pauses in sentences.

I wanted the viewer to see themselves within the space, and this led me to create a tapestry-like form that I can not only wear but hang in my window. This work is called *Wishing for More* and I hope it invokes a sense of weightlessness. When I wear it, I feel protected by my creation, and when I hang it in my window it covers part of my reality. We are always seeking for more in everything we do, and if we give ourselves room to discover that, we can expand on ourselves." (Ashly McBride)

Ashly McBride - Artist Interview

You've made other works that you've encouraged people to touch, so how do you feel about the prohibition against touching being enforced on *Wishing for More*?

I feel that the lack of touch starts a conversation no matter what, and my goal in my work is that. Despite being able to see it in person, and even wear it, I do believe it makes it harder to relate yourself to this work. It challenges you to rethink what you're seeing, and maybe even empathize more to place yourself within the work.

In your statement you describe wanting to make something that you feel you are. How does *Wishing for More* reflect who you are?

Wishing for More reflects who I am because when I am wearing the work, I am always wishing for more to be done. My work is never finished and by knowing there is room for me, I can give myself space to explore. Essentially no matter what I make, it is an extension of myself where I had this thought, and I wanted to make it physically appear. My work is not specifically for others too! I feel that the work is for me, and from there whoever wants to be a part of it, whether that's touching, wearing, or talking about it, that makes the work for them! And it's a give and take thing where I give, and people take. I hope through that it inspires people to try out the mediums I'm using, or even try out making art for themselves. I want a breaking off point for not only myself, but the audience looking at my work.

Do you feel that wearing the piece completes the art work?

I don't feel like wearing the piece completes the work, because again I am never done. I do feel it adds to the work because by itself, it's like a tapestry you'd hang in your house. But when I add my body now we're cooking with fire. And people start to push off that and start to question why am I wearing it. Or even question my body in it of itself and what it means to add the human touch. Wearing it is just another form of presenting it.

Would you describe *Wishing for More* as a sculpture, a garment, or something else?

I would describe this work as a sculpture performance. But the thing is, what is considered a sculpture? When you look up the definition of sculpture, it is described as visual art that operates in three dimensions. So when the work is hung on the wall, it could be considered the same as a painting. But also art is subjective so I can call it whatever the hell I want because again, it is mine and if I want to wear it I wear it and then maybe it can be seen as a garment. I am taking my work and giving it multiple purposes. Which in a sense is how I feel about myself as a whole, where I can't just do one thing, but must do multiple things. In the end, it is a garment, it is a sculpture, it is a performance.

How has your experience of remote learning and exhibition preparation been?

Remote learning has been a challenge especially when you're someone that wants to make large scale art. I am also a graduating BFA student, the last 6 months have been awful. But the fact that our teachers have worked so hard to make sure we succeed, and especially Seiko Purdue who has so graciously supplied so many materials for our class. We need teachers more like her who literally risk it all to make sure we can create and enjoy what we're learning. When it comes to exhibition preparing, that's a whole other story because usually when I create, I'm thinking about where it'll be presented. And especially for BFA we created work entirely to be presented in a gallery. But what happens when there is no gallery? It is unfortunate, but the outpouring of resources for us to present our work online has been huge. And even though we don't get a physical gallery space for this work I've presented to you, it's still being seen and there's still a conversation and that's all that matters to me.



Alina Nazarchuk
Confined Disruption, 2020
Mixed media, wool
9" x 9" x 9"

"Being inspired by Robert Morris' minimalist mirrored sculpture and Janice Arnold's transparency elements in her felt work, this sculpture consists of a geometric cube form demonstrating a structure of confinement to the organic elements inside of the cube. This work exhibits the quarantine components of the COVID-19 pandemic and the outcomes that resulted from the circumstances. The structure of confinement along with the imbalanced element is the disruption in the systems of structure in society. Some elements of the structure in the system have been changed for upholding certain functions that are not in their primary state. Changes have been made with different ranges of malleability within the confines of quarantine to continue certain functions of society. This piece explores combinations of a structure that is simultaneously balanced and imbalanced from disruption." (Alina Nazarchuk)

In the essence of Robert Smithson's Non-sites, I have wet felted six pod-shaped vessel forms dyed and filled with natural materials found within my surroundings during quarantine. In 1967, Smithson began his series Non-sites in which he gathered raw materials such as rocks, gravel, salt, and dirt from mines, excavations, or quarries. At the gallery, he installed these materials in minimalistic, sculptural steel containers. Alongside these containers were maps that informed the viewer of the site where the raw materials came from. Within the series, the relationship between site and non-site is questioned through a focus on context and displacement – how does the meaning of an object shift after it is displaced and reincorporated? Just as Smithson explored industrial areas around New Jersey, during these past three months I have found comfort in the exploration of sites around my apartment in Bellingham and my mother's home in Seattle. Though Smithson gathered materials from sites less seen by humans on the day-to-day, he and I both take an interest in gathering natural materials that represent fragments of the environment we are situated within. Structurally, I took inspiration from Smithson's containers and the way the repetitive forms descend from large to small. The wool pods themselves represent confinement in both their form and their functionality. The displacement of the material from their original site speaks to our current state of dramatic shifts from one way of being and living to something quite different. With exception to the green pod filled with red azaleas, each pod is filled with a different material than what the material was dyed with. Most importantly, the wool pods emulate Smithson's interpretation of non-sites as "an absence of site" through the abstraction of material taken from an original site and situated within a new context. Personally, these past three months have been filled with the sense of absence – dancing with friends, sitting in a classroom, going to the movie theatre. The process of exploring the sites and gathering the material encouraged a new way of interacting with my surroundings and my senses. The soft wool running through my fingers, the smell of wood filling my home, returning that same wood back to the Sequoia tree it came from, watching the dye bath change from purple to blue; these moments helped ease the sensations I have missed during this time." (Emma Parkinson)

(Emma Parkinson)



Emma Parkinson
 Non-Sense, 2020
 Wet felting with corriedale wool,
 natural dyes: giant sequoia wood/
 bark, red cabbage, azaleas, madder
 root, and marigold flower, natural
 found materials
 Biggest pod: 17.25" x 15.5" x 5"
 Smallest pod: 5.75" x 4.25" x 2"

Portrait of empty pods



Portrait of sea pod



Portrait of madder pod

Emma Parkinson - Artist Interview

1. Why title this work "Non-Sense"?

Non-Sense emulates the title of Robert Smithson's series of work called Non-sites. In his series, the material is removed from the physical site and introduced to a new site (usually a gallery space). Smithson refers to the geological location of sites as "an absence of site". I took this piece of information and played with the words "non-site" and "absence" replacing Smithson's "site" with "sense" which forms the word "nonsense". Both the definition of absence and nonsense describe the state of not being present, nonexistent, and/or lacking in. I felt the meaning behind these words were fitting within the context of a virtual exhibition and my own personal experience during COVID-19. The title speaks to the lack of touch and use of our senses experienced within an online art show and a global pandemic.

2. How does showcasing Non-Sense online rather than in the gallery affect the meaning of the work?

Virtually showing Non-Sense amplifies the meaning behind the work. Non-Sense emphasizes displacement and abstracts the natural material's original source by placing it into a new context, which in this case is a felted wool pod. There is an absence of place when it comes to considering where each material came from and this theme is continued in a virtual exhibition because there is an obvious distance between the viewer and the physical artwork. This reminds me of the questions commonly discussed about photographs of three-dimensional work - is the physical sculpture the artwork or is the photo of the sculpture the artwork? The various interpretations of virtual mediums are interesting to consider and Un/Felt is an opportunity to further explore these conversations.

3. Could you describe the wet felting process?

To keep it brief, wet felting is the process of layering wool roving, adding warm soapy water, and agitating the wool till the fibers interlock to create a flat felt fabric. Wet felting is magical! It is astonishing to me that in a matter of minutes I can create fabric from sheep's wool! Each time I started a new pod, I imagined how the wool came to be with me and gave gratitude to the sheep, the farmers, the fiber spinners, and my own two hands that enabled me to create.

4. You describe quarantine as being filled with the sense of absence, do you feel that the pods have alerted you that which has been present?

Yes definitely! The making of the pods themselves was a therapeutic process to absorb myself in the world of creating. But also going outside and exploring the natural spaces around my home helped me cope with the anxiety and uncertainty that I've felt during quarantine. I've always been someone to walk really slowly in natural spaces because the ecosystem is constantly changing before my eyes, so I am much more present with my surroundings. The pods are representations of these moments, capturing fragments of the peculiar leaves, flowers, and creatures that encourage me to slow down and exist in the here and now.

5. How has it been for you to take a studio art course online and then prepare for an online exhibition?

Though I felt hesitant at first if an online studio art course would work for me, Seiko made the projects very accessible. Most certainly I missed being in a classroom with other artists and having access to the equipment, but art can be a wonderful moment to go inwards and process so a studio art course from home was actually quite nice this quarter. As for an online exhibition, I was really open to a new experience and working towards something more formal motivated me during the final weeks of the quarter. In the end both were learning experiences and I am grateful I had the opportunity to be a part of them!



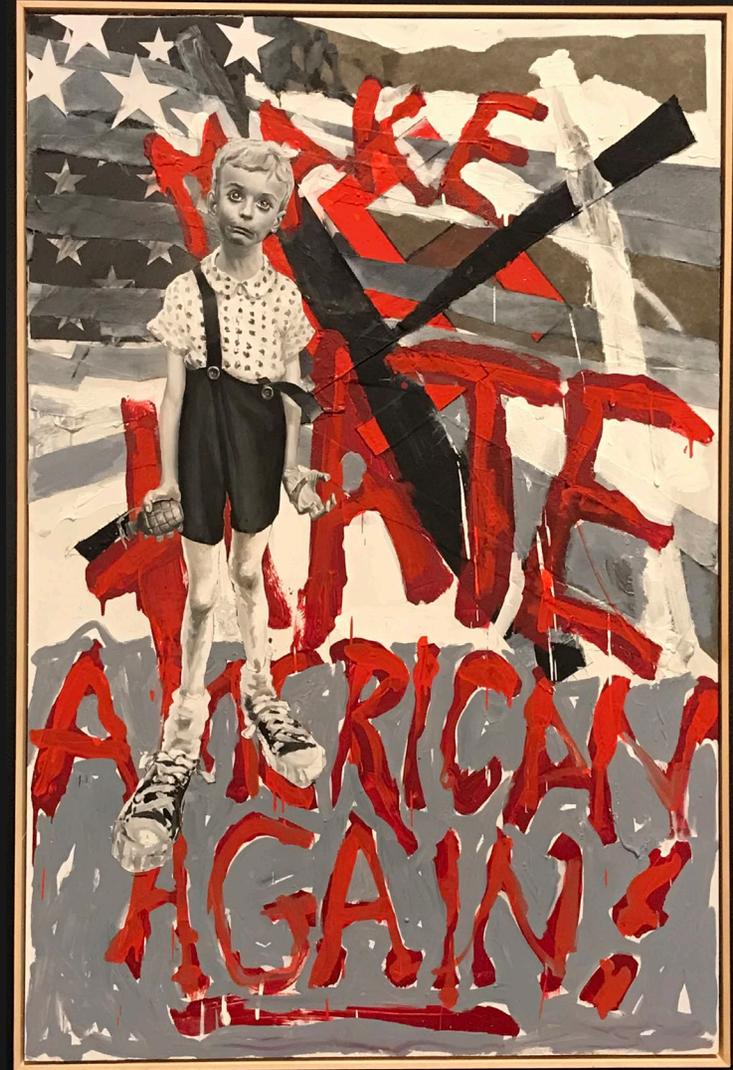
Daniella Roca
 Beauty of Entropy, 2020
 Mixed media, felt, rope, yarn, wire
 24" x 15"

"Beauty of Entropy consists of gestural bodies in motion, improvisational subject matter and clouds of medication that altogether float with no direction. This piece alludes back to a period in my life prior to being diagnosed with attention deficit hyperactivity disorder (adhd). ADHD is recognized by symptoms of hyperactivity, impulsivity as well as inability to pay attention and beyond. Thinking about Australian artist Helle Jorgensen and her exploration of entropy influenced the themes that embody Beauty of Entropy. Entropy is a physics phenomenon in which a thermodynamic quantity represents the unavailability of a system's thermal energy for conversion into mechanical work, often interpreted as the degree of disorder or randomness in the system. Essentially, entropy is a lack of order or predictability that gradually declines into disorder or randomness. Through the use of a combination of materials such as felt, rope, yarn and wire, I intended to visualize the parallels between the concept of entropy and the adhd thought process."
 (Daniella Roca)

ED BEREAL: WITH LIBERTY AND JUSTICE FOR ALL?

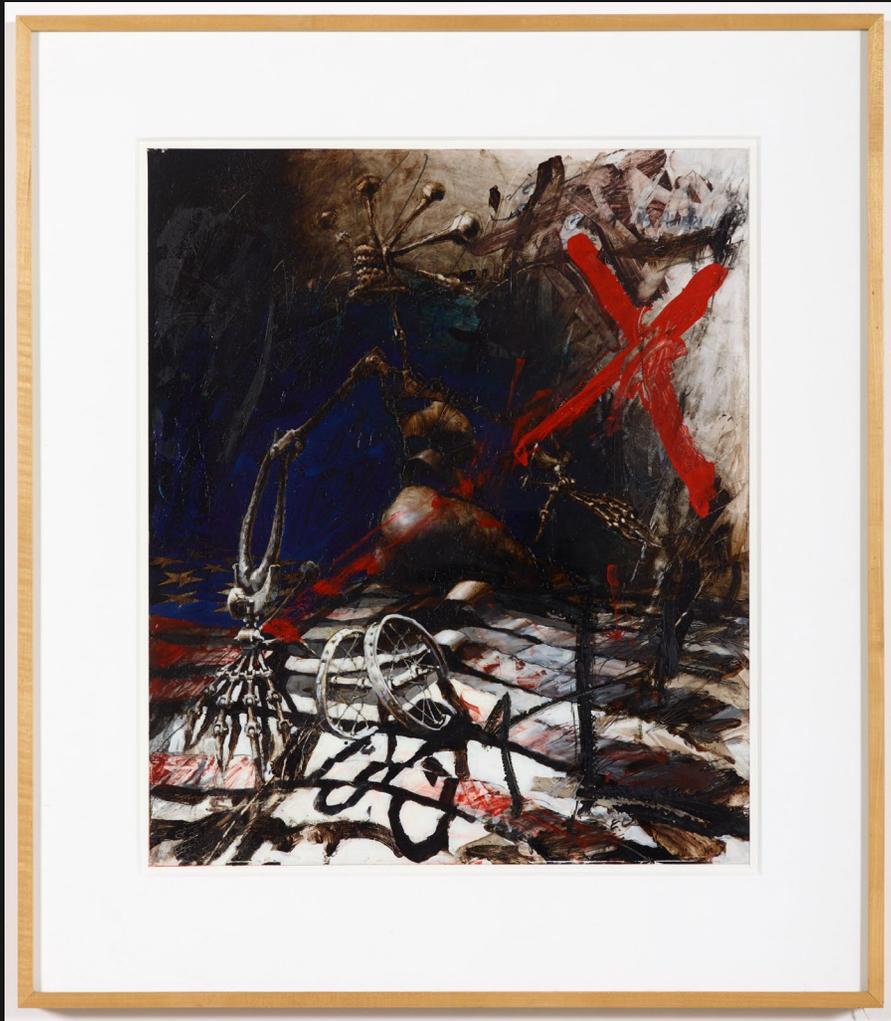
The United States of America was envisioned by its white colonial founders as a united nation with liberty and justice for its people. But throughout its history, its governments, institutions, corporations, and civilians have proven that the liberties and justices afforded to the American people are conditional on their capital, race, gender, sexuality, and creed. The works featured in the virtual exhibition, *With Liberty and Justice for All?* illustrate Ed Bereal's perspective of these realities. Ed Bereal (b. 1937) is an American artist living, inquiring, and creating in Bellingham, Washington. Bereal's long-standing critique of systematic injustice, embodied in each of these works, deals especially with racism, American imperialism, and capitalist consumerism.

In seven of the ten pieces included, Bereal's original caricaturistic figure known as Miss America can be seen creeping into the picture plane with her skeletal steel fingers and crown of nails. Her gown of shredded stars and stripes whips around figures and exposes her as the fetishized American dream. Miss America represents an illusory, idealized nation dreamt by the most privileged in American society. These works beg the questions: Whose liberty and justice? And how do we secure those rights for all?



Ed Bereal
 Make Hate American Again, c. 2018-2019
 Mixed media
 60" x 40"

Photo: Newt Warren



Ed Boreal
Miss America, 1993
Oil on paper
20.5" x 24"

Courtesy of Harmony Murphy Gallery



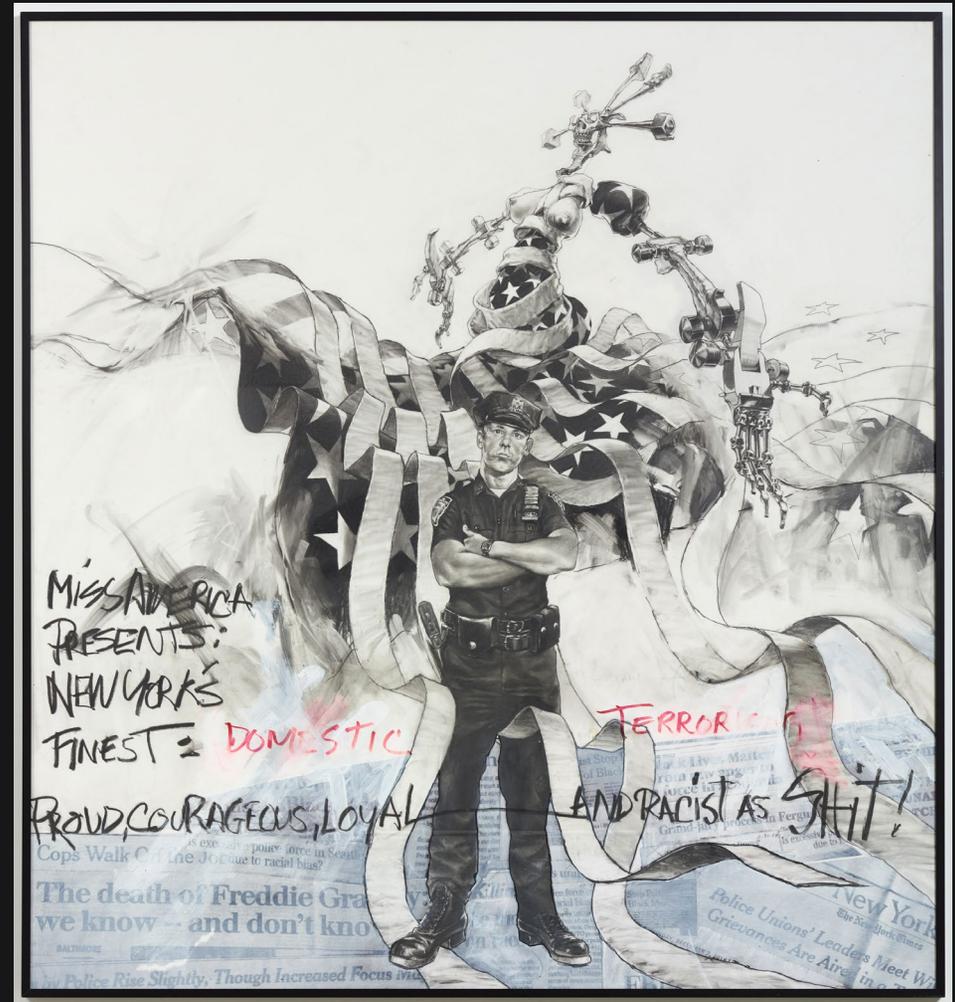
Ed Boreal
Again! (Miss America, George Dubya, and the
Missing Florida Votes), 2002
Oil on composite material
40" x 51.5"

Courtesy of Harmony Murphy Gallery



Ed Boreal
 Location, Location, Location (Iraq/
 Afghanistan), 2006
 74.8" x 43.8"
 Oil on composite material

Courtesy of Harmony Murphy Gallery



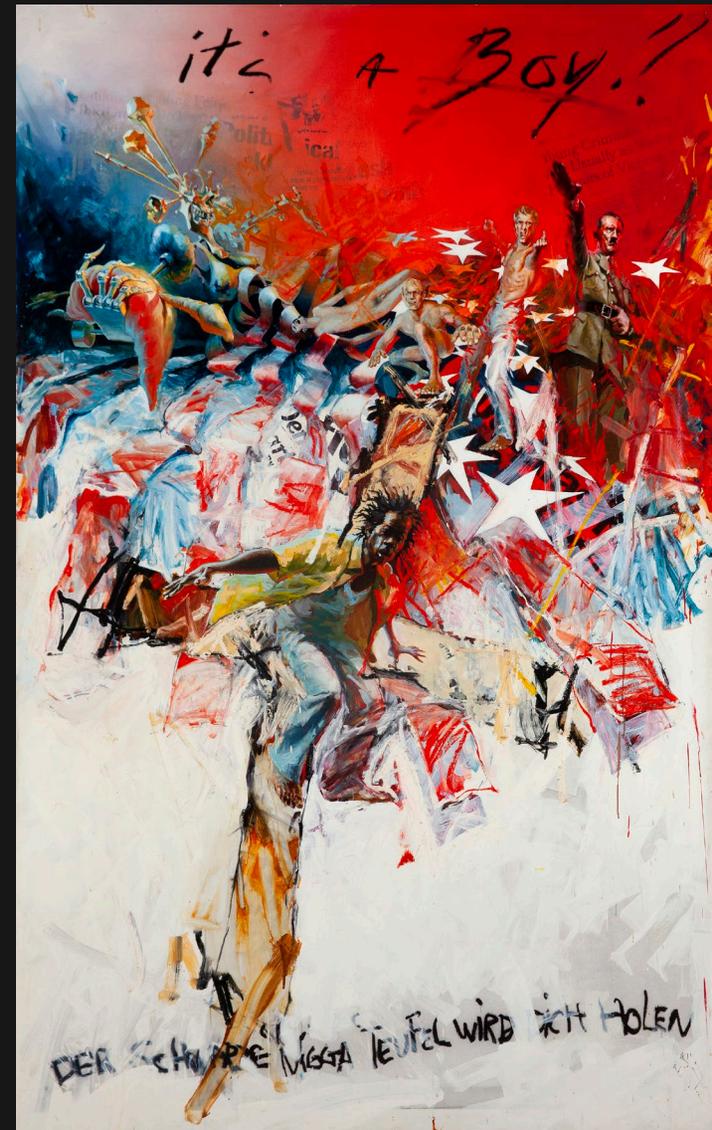
Ed Boreal
 Miss America Presents Domestic Terrorism,
 2003/2015
 Graphite on paper
 48" x 45"

Courtesy of Harmony Murphy Gallery



Ed Boreal
 Separate But Equal, 1998-1999
 Oil on composite material
 43" x 55.5"

Photo: Newt Warren



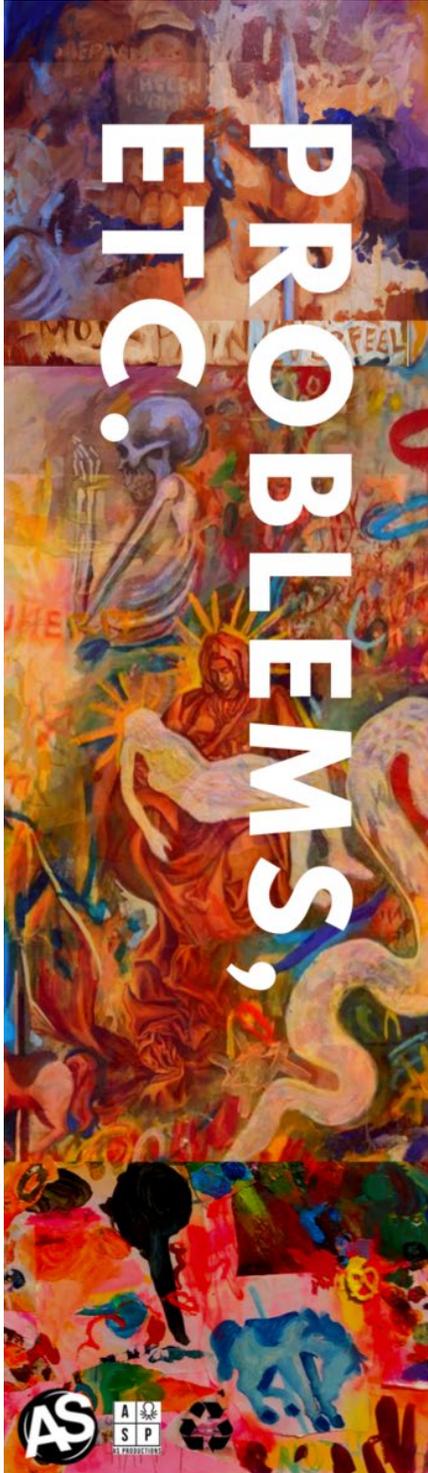
Ed Boreal
 The Birthing of the American Middle Class,
 1999
 Oil on composite material
 80" x 50"

Courtesy of the Whatcom Museum, Photo: David Scherrer

POSTERS

Posters

Posters and social media publicity which was created by the artists in the exhibits themselves as well as by the WWUAS Publicity Center Designers.



ETC. PROBLEMS,

**IT'S A
GODDAMN
ART SHOW**

Hal Turman

**OCT. 28 - NOV. 15
VU GALLERY**

**OPENING
RECEPTION
NOV. 1
5PM-7PM**

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Estate Italiana

Italian Summer

Arts of Italy Class, Summer '19
 VU Gallery Art Exhibition, Nov. 18th - Dec. 6th
 Opening Reception, Nov. 21st, 5 - 7 pm

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PUBLICITY CENTER

BFA ART EXHIBITION

"UP & COMING"

TUESDAY, JANUARY 14
 Free Reception
 VU Gallery
 5-7pm

Show runs through
 Friday, January 21st

FEATURED ARTISTS
 Joel Aparicio
 Erica Bacchio
 Shannon DeLuca
 Payton DeLuca
 Madison Dowling
 Amanda Karpis
 Sarah Kral
 Susan Marie
 Ashly McBride
 Jill Ruth

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FUTURES

AN EXHIBITION OF CONTINUED PRACTICE

ROBIN JONES

VU Gallery February 3 - 21, 2020

Reception: February 4, 5PM - 7PM

PATRICIA SWANSON

QUINTON MALDONADO

FRANKIE KRUPA-VAHDANI

JOSHUA MCDEVITT with MEGAN G. KING



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ORIENTATION: UNSURE

AN EXHIBITION BY JOSHUA MCDEVITT

VU GALLERY

VIKING UNION, RM 507

FEB 24 - MAR 13, 2020

RECEPTION

FEB 26, 5PM - 7PM

FREE

*"But I'm
nothing, if
I can't
be me."*



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VU Gallery Virtual Art Exhibition

ED BEREAL:

"WITH
LIBERTY
AND JUSTICE
FOR ALL?"

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VU GALLERY

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VU GALLERY PRESENTS

UN/FELT

3D FORMS IN FIBER

ART 363

VIRTUAL ART EXHIBITION



Artwork Index

All works that are pictured in this catalogue are denoted with an *
All works with modified labels are denoted with a +
All images of work are taken by Natalie Barber unless otherwise
noted on the page where the image appears.

Artwork that was showcased during the virtual Artist Spotlight
Series is not listed in this index but can be found on the AS
Productions Instagram @wwu_asp.

PROBLEMS, ETC. // Pages 8 – 15

*Hal Turman
THE END, 2019
Oil on Canvas
36" x 48"

Hal Turman
THIS IS THE MOST PAIN YOU WILL EVER FEEL (a love letter to my
friends), 2018
Oil on Canvas
36" x 48"

*Hal Turman
WRETCH, 2019
Oil on Canvas
24" x 36"

*Hal Turman
ALONE AGAIN, NATURALLY, 2019
Mixed Media on Canvas
24" x 36"

*Hal Turman
MARCH OF THE ANTS, 2019
Pretzel on Canvas
36" x 48"

Hal Turman
I'M NOT THE ONLY ONE SUFFERING (but I wish I was), 2019
Mixed Media on Canvas
30" x 40"

Hal Turman
UNTITLED, 2019
Oil on Canvas
24" x 36"

*Hal Turman
SORRY, 2019
Mixed Media
36" x 48"

Estate Italiana // Pages 16 – 27

+Leilana Bill
Mythic Figure, 2019
Acrylic paint

+Leilana Bill
The Stranger and the Journey, 2019
Multimedia sculpture

+Cierra Coppock
Mythic Figure, 2019
Oil pastel

+Mariah Crisafulli
Mapping the City, 2019
Multimedia

+Mariah Crisafulli
Mythic Figure, 2019
Sculpture

*+Mariah Crisafulli
The Stranger and the Journey, 2019
Digital video

+Antonia Gschwend
Bug Life, 2019
Paint on board

+Antonia Gschwend
Flora, 2019
Multimedia

+Claire Howerton
Mythic Figure, 2019
Multimedia

**Claire Howerton
The Stranger and the Journey, 2019
Paper installation

**Amanda Jenkinson
Mythic Figure, 2019
Paint on wood

**Amanda Jenkinson
The Stranger and the Journey, 2019
Pen on paper

+Bryn Lilly
Myth, 2019
Paint and gold leaf on board

+Kamryn Marohl
Mapping the City, 2019
Charcoal on paper

+Kamryn Marohl
The Stranger and the Journey, 2019
Digital print

+Ingrid Myers
Mapping the City, 2019
Paint on paper

**Ingrid Myers
Mythic Figure, 2019
Oil paint on canvas

+Ingrid Myers
The Stranger and the Journey, 2019
Paint on paper

+Sydney Peterson
Mapping the City, 2019
Multimedia on canvas

+Sydney Peterson
The Stranger and the Journey, 2019
Multimedia on plastic masks

**Cody Robinson
Mythic Figure, 2019

Agamographs

+Cody Robinson
The Stranger and the Journey, 2019
Photograph

+Jazmin Triplett
Mythic Figure, 2019
Paint on canvas

**Jazmin Triplett
The Stranger and the Journey, 2019
Watercolor, string, and clothespins

+Jordan Weeks
Mapping the City, 2019
Paper, foam core, and wood sculpture

+Jordan Weeks
The Stranger and the Journey, 2019
Paint on board

**Nathan Wilkinson
Mapping the City, 2019
Photographs

+Nathan Wilkinson
Mythic Figure, 2019
Photograph

**Nathan Wilkinson
The Stranger and the Journey, 2019
Cyanotype

Up & Coming // Pages 30 – 51

*Joel Aparicio
Two Weeks Ready II, 2019
Airbrush Acrylic on Photograph
27" x 39" x 1"

*Joel Aparicio
Two Weeks Ready III, 2019
Airbrush Acrylic on Photograph
27" x 39" x 1"

Ellie Bacchus
Silicone and Shine, 2019
Oil on Canvas
24" x 18"

*Ellie Bacchus
Complex LED, 2019
Oil on Panel
48" x 48"

*Shannon DeLurio
The Fog, 2018
Oil on Panel
48" x 60" x 2"

*Payton Dickerson
Bellingham I, 2019
Inkjet Print
24" x 24"

*Payton Dickerson
Bellingham II, 2019
Inkjet Print
24" x 24"

*Payton Dickerson
Bellingham III, 2019
Inkjet Print
24" x 24"

*Payton Dickerson
Bellingham IV, 2019
Inkjet Print
24" x 24"

*Madison Dowling
Untitled, 2019
Charcoal on Paper
44" x 30" x 2"

Madison Dowling
Untitled, 2019
Charcoal on Paper
44" x 30" x 2"

*Amanda Kartes
Dinner with my family and butterflies in my stomach, 2019
Graphite on Paper
33" x 44.5"

*Sarah Kindl
You Can Take the Girl Out of the Trailer Park... 2019
Screenprint
20" x 30"

*Sarah Kindl
Dad Couldn't Ease Her Pain, 2019
Screenprint
14" x 22"

*Sarah Kindl
They Say He Cracked His Open in That Pool, 2019
Screenprint
10" x 14.5"

*Sarah Kindl
Yum, 2019
Screenprint
14.5" x 17"

*Suzie Marco
Bubbe Hid the Will, 2019
Felt, Batting, Vinyl, and Found Fabric
60" x 24"

*Suzie Marco
25 Year Old Lie in a Jar, 2019
Felt, Batting, Vinyl, and Found Fabric
60" x 24"

*Suzie Marco
Who am I, 2019
Felt, Batting, Vinyl, Found Fabric, and Cardboard
60" x 48"

*Ashly McBride
Abstract Baskets, 2019
Kozo Pulp and Reed, Installation

Jill Roth
Untitled, 2019
Rotoscope Animation

*Jill Roth
My Dog, 2019
Ceramic
9" x 4"

Jill Roth
Face Butt, 2019
Ceramic
6" x 5"

Jill Roth
She's Flexible, 2019
Ceramic
6" x 5"

Futures: An Exhibition of Continued Practice // Pages 52 – 65

Robin Jones
Heavenly Bodies (Untitled I), 2019
Archival Pigment Print
20.25" x 16.25" x 1"

Robin Jones
Heavenly Bodies (Untitled II), 2019
Archival Pigment Print
20.25" x 16.25" x 1"

Robin Jones
Heavenly Bodies (Untitled I) Print, 2019
Archival Pigment Print
12" x 10"

Robin Jones
This Is Not A Tree (Untitled II), 2019
Archival Pigment Print
20.25" x 16.25" x 1"

*Robin Jones
This Is Not A Tree (Untitled III), 2019
Archival Pigment Print
20.25" x 16.25" x 1"

Robin Jones
This Is Not A Tree (Untitled IV), 2019
Archival Pigment Print
20.25" x 16.25" x 1"

Robin Jones
This Is Not A Tree (Untitled V) Print, 2019
Archival Pigment Print
12" x 10"

Robin Jones
Taylor Portrait, 2019
Archival Pigment Print
20.25" x 16.25" x 1"

Robin Jones
Robin Portrait Print, 2019
Archival Pigment Print
12" x 10"

*Megan G. King & Joshua McDevitt
Untitled, 2020
Installation, Inkjet Prints on Cotton

*Frankie Krupa-Vahdani
Persian Cowboy, 2020
Acrylic on Wood Panel
20" x 16" x 2"

Frankie Krupa-Vahdani
Moon Flower, 2019
Acrylic Pastel on Paper
12" x 9"

*Frankie Krupa-Vahdani
Space Drama, 2019
Acrylic Chalk on Paper
12" x 9"

Frankie Krupa-Vahdani
Carpet #1, 2019
Sumi Ink Acrylic and Soap on Paper
12" x 9"

Frankie Krupa-Vahdani
Carpet #0, 2019
Sumi Ink Acrylic and Soap on Paper
12" x 9"

Frankie Krupa-Vahdani
Psychic Daisy, 2019
Ink Mean Streak Acrylic and Soap on Paper
12" x 9"

*Quinton Maldonado
Jazmyn, 2019
Archival Pigment Print
12" x 16"
*Quinton Maldonado
David, 2019

Archival Pigment Print
12" x 16"

*Quinton Maldonado
Color Streams I, 2019
Digital Video
22:52 minutes

*Patricia Swanson
In Dreams #2, 2018
Selenium Toned Kallitype and Gum Bichromate
15" x 22"

*Patricia Swanson
In Dreams #7, 2018
Gum Bichromate and Vellum
15" x 22"

Patricia Swanson
In Dreams #8, 2018
Selenium Toned Kallitype and Vellum
15" x 22"

Patricia Swanson
In Dreams #9, 2018
Selenium Toned Kallitype and Vellum
15" x 11"

Orientation: Unsure // Pages 66–75

Joshua McDevitt
Memo One, 2015
Graphite on notebook paper

*Joshua McDevitt
Memo Two, 2015
Graphite on notebook paper

Joshua McDevitt
Memo Three, 2015
Graphite on notebook paper

Joshua McDevitt
Memo Four, 2015
Graphite on notebook paper

Joshua McDevitt
Memo Five, 2015
Graphite on notebook paper

*Joshua McDevitt
Untitled, 2015
Archival pigment print

Joshua McDevitt
Untitled, 2016
Fishing line, bobber, hook, sinker, bait, tackle box, Rainbow
Spinner, instant photograph

*Joshua McDevitt
 Untitled, 2016
 Partially deflated football

Joshua McDevitt
 Untitled, 2016
 Pom poms in model 1976 Ford Mustang

*Joshua McDevitt
 Untitled, 2016
 Sports Illustrated 2007 swimsuit issue

Un/Felt: 3D Forms in Fiber // Pages 78 – 113

*Lilly Azbill
 Autumns that Followed, 2020
 Wire, felt, spray paint, recycled fabrics, and embroidery thread
 4' x 3' x 4'

*Lily Foss
 Modest Maven Transmogrified, 2020
 Wool, telephone wire
 5' x 2'

*Michelle Hughes
 Felt Just Ripe, 2020
 Wool, wire, foam
 8" x 3"

*+Riley Itano Vanderburg
 Self Portrait 1, 2020
 Acrylic yarn, felt
 14" x 12"

+Riley Itano Vanderburg
 Self Portrait 2, 2020
 Acrylic yarn, felt
 14" x 12"

**Riley Itano Vanderburg
 Self Portrait 3, 2020
 Acrylic yarn, felt
 14" x 12"

+Riley Itano Vanderburg
 Self Portrait 4, 2020
 Acrylic yarn, felt

14" x 12"

+Riley Itano Vanderburg
 Self Portrait 5, 2020
 Acrylic yarn, felt
 14" x 12"

+Riley Itano Vanderburg
 Self Portrait 6, 2020
 Acrylic yarn, felt
 14" x 12"

*Samantha Jenkinson
 Vibrancy, 2020
 Crochet and wet/needle felting
 6" x 8' x 4.5"

*Andi Keating
 Transplanted, 2020
 Wool, embroidery floss, fabric, yarn, thread, wire
 6 ½" x 7" x 4 ¼"

*Aaron Kilgore
 Three Little Men, 2020
 Felted wool, fabric, wire, chipboard, framed
 8" x 30" x 4"

*Catalina Lane
 Scrutiny, 2020
 Wool, twine, thumbtacks
 8' x 9' x 3' 6"

*Stephanie Le
 Love-Love, 2020
 Wool, cotton thread, wire, and ready-made objects: sneakers, tennis balls
 3' x 3' x 2'

*Ashly McBride
 Wishing for More, 2020
 Embroidery thread, roving
 3' x 2.5'

**Thea Mroz
 Un/Felt, 2020
 Medium unknown
 Dimensions unknown

*Alina Nazarchuk
 Confined Disruption, 2020
 Mixed media, wool
 9" x 9" x 9"

*Emma Parkinson
 Non-Sense, 2020
 Wet felting with corriedale wool, natural dyes: giant sequoia wood/
 bark, red cabbage, azaleas, madder root, and marigold flower,
 natural found materials
 Biggest pod: 17.25" x 15.5" x 5"
 Smallest pod: 5.75" x 4.25" x 2"

*Daniella Roca
 Beauty of Entropy, 2020
 Mixed media, felt, rope, yarn, wire
 24" x 15"

Ed Bereal: With Liberty and Justice for All? // Pages 114 – 121

*Ed Bereal
 Again! (Miss America, George Dubya, and the Missing Florida Votes),
 2002
 Oil on composite material
 40" x 51.5"

Ed Bereal
 America's Self Portrait: Three Schmucks & We're Out, 2003
 Oil on composite material
 34.8" x 23"

*Ed Bereal
 Location, Location, Location (Iraq/Afghanistan), 2006
 74.8" x 43.8"
 Oil on composite material

*Ed Bereal
 Make Hate American Again, c. 2018-2019
 Mixed media
 60" x 40"

*Ed Bereal
 Miss America, 1993
 Oil on paper
 20.5" x 24"

Ed Bereal
 Miss America: Preparing John Doe for Public Service, c. 2002-2003
 Oil on composite material
 96" x 50"

*Ed Bereal
 Miss America Presents Domestic Terrorism, 2003/2015
 Graphite on paper
 48" x 45"

Ed Bereal
 Mona Lisa/Condoleezza, Angel of Darkness, 2004
 Oil on composite material
 41.3" x 29"

*Ed Bereal
 Separate But Equal, 1998-1999
 Oil on composite material
 43" x 55.5"

*Ed Bereal
 The Birthing of the American Middle Class, 1999
 Oil on composite material
 80" x 50"