

2013

BFA Showcase

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BFA SHOWCASE

The following artists have been selected from Western's Bachelor of Fine Arts program, which allows students to continue their artistic development as they ready themselves to enter the professional art world.

Each artist has developed an artistic identity through the exploration of various media, themes, and processes. The following images are a sample of larger bodies of work that each student has produced throughout their time at WWU.

DREW MILLER

Utilizing collagraph printmaking techniques I create black and white prints and sculptures. The plates I print from are conglomerations of past rejected materials including old collages, cardboard, latex paint, and various adhesives. I am interested in processes in which materials transform and take on new forms. This type change occurs when an inked-up plate runs through the press, leaving a visual record of its previous state that is both familiar and alien.



1



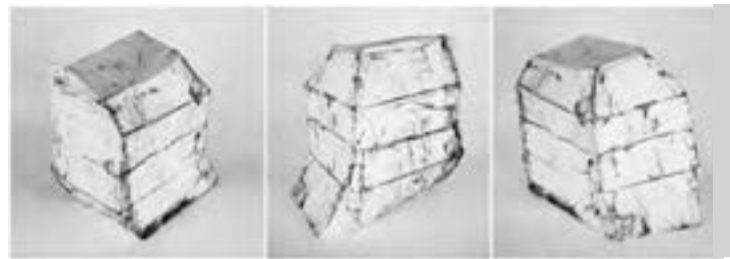
2



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- 1 **Spring** Collographic print, 36" x 30"
 - 2 **Molt** Collographic print, 20" x 27"
 - 3 **Dud** Collographic print, 21" x 19"
 - 4 **Pack** Paper sculpture, 4"x 6" x 4.5"
 - 5 **Twin** Paper sculpture, 4"x 6" x 4.5"

JOE RUDKO

A photographer by training, Joe Rudko has always been interested in work that refers to the perception of truth in the visual. Working with photographs, albums, and other found items, Rudko acknowledges the physical aspects of the objects with which he works. Ripping, cutting, and folding surfaces, he reacts and extends the found material with paint, graphite, and photographic spotting pen. Through this collage process Rudko has developed a system of inquiry; in which improvisations and conversations engage with raw material, rendering interpretation vulnerable and unstable.



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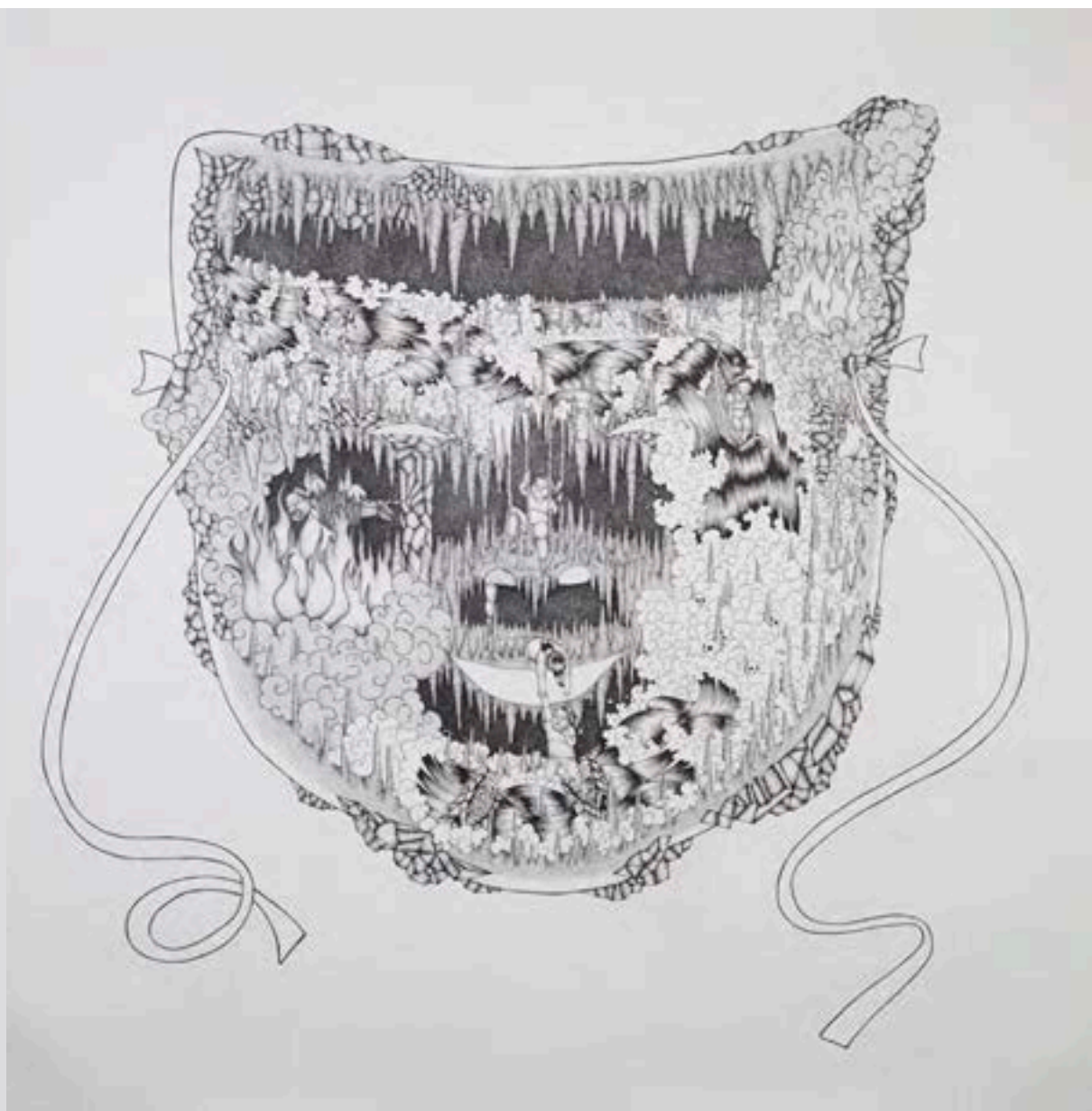


5

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- 1 **Object no. 8 (fern)**
2013. found photograph, photographic spotting pen, on paper. 11 x 15"
 - 2 **Object no. 13 (film box)**
2013. found photograph, colored pencil, on paper. 11 x 15"
 - 3 **Object no. 17 (vista point)**
2013. found photograph, colored pencil, on paper. 11 x 15"
 - 4 **Object no. 18 (flood)**
2013, found photograph, acrylic, on paper. , 11 x 15"
 - 5 **Object no. 2 (grass)**
2013. found photograph, photographic spotting pen, on paper. 11 x 15"

TESSA ASATO

I create large-scale drawings of stylized self-portraits that capture drama and humor inspired by Buddhism. I approach my drawings through pen on paper, and make small scale-drawings that ultimately compose into an abstract large-scale drawing. My process in creating these drawings is very meditative and allows me to focus and tune out distractions around me. The rich detail in my work illustrates a meditative quality, but not intended to strike viewers as a didactic Buddhist teaching. My work is open to all interpretations just like in Buddhism.



detail



detail

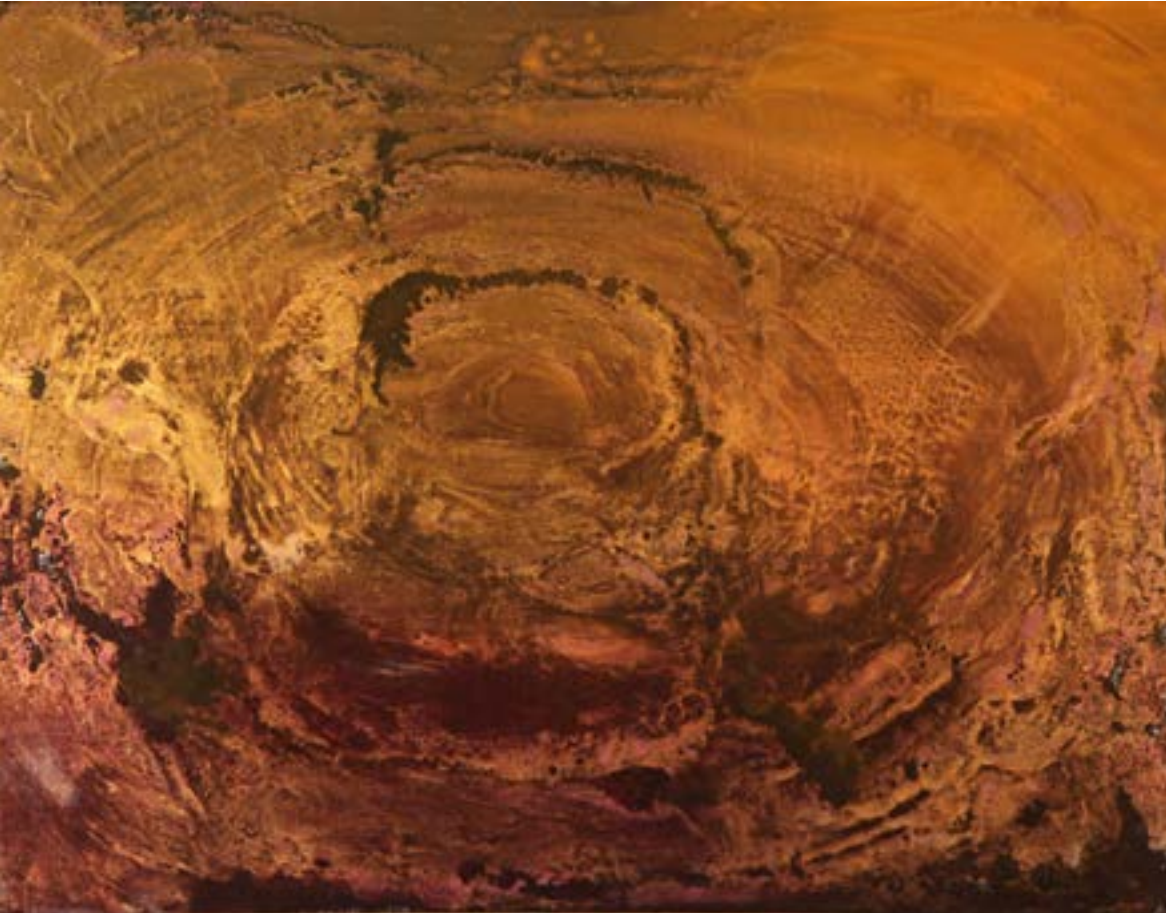


1 **Hell Mask** Micron Pen, 42"x42". 2012

KIM BALLA

I use an alchemical process of approaching paint. I use the paint and chemical materials in a way that is similar to a geological process that would take years to come to life. I paint by using and manipulating the chemical properties of paint. I think about how the paint can move and change itself and how I can manipulate that change.

To me, the process is the most enthralling part of my work. I am interested in experimentation in order to get patterns and textures that are unfamiliar to me. In thinking about paint in an alchemical way it allows me to create these unfamiliar textures. After countless hours of trial and error, I have finally discovered an exciting process which creates iridescent atmospheric-like pattern. By mixing various painting mediums I have developed a blend of liquids that chemically react with each other to create unique patterns and contours. With a focused flick of the brush I can change and manipulate these eroding contours. I control the chemical properties of paint as I mix oozing liquids into one another and watch as the forms magically appear and change before my eyes. I observe as my brush moves through the liquid surface signaling a reaction, which I have come to know and harness as my own. While I direct the watery flow into a finished composition I become mesmerized watching the twinkling sediments as they emerge and submerge in the pooling liquids. This process of glazing and manipulating the watery chemical layers assists in creating a deep other worldly surface.



1



2



3



4



5

1 Untitled

36 x 48 in. oil, acrylic, metallic pigment on panel, 2013

2 Untitled

18 x 18 in. oil, acrylic, metallic pigment on canvas, 2013

3 Untitled

24 x 36 in. oil, acrylic, metallic pigment on panel, 2013

4 Untitled

36 x 48 in. oil, acrylic, metallic pigment on panel, 2013

5 Untitled

48 x 48 in. oil, acrylic, metallic pigment on canvas, 2013