



Spring 2018

A Symbiotic Qualia: Studio Art, Bachelor of Fine Arts 2017–18 \ Western Gallery Exhibition

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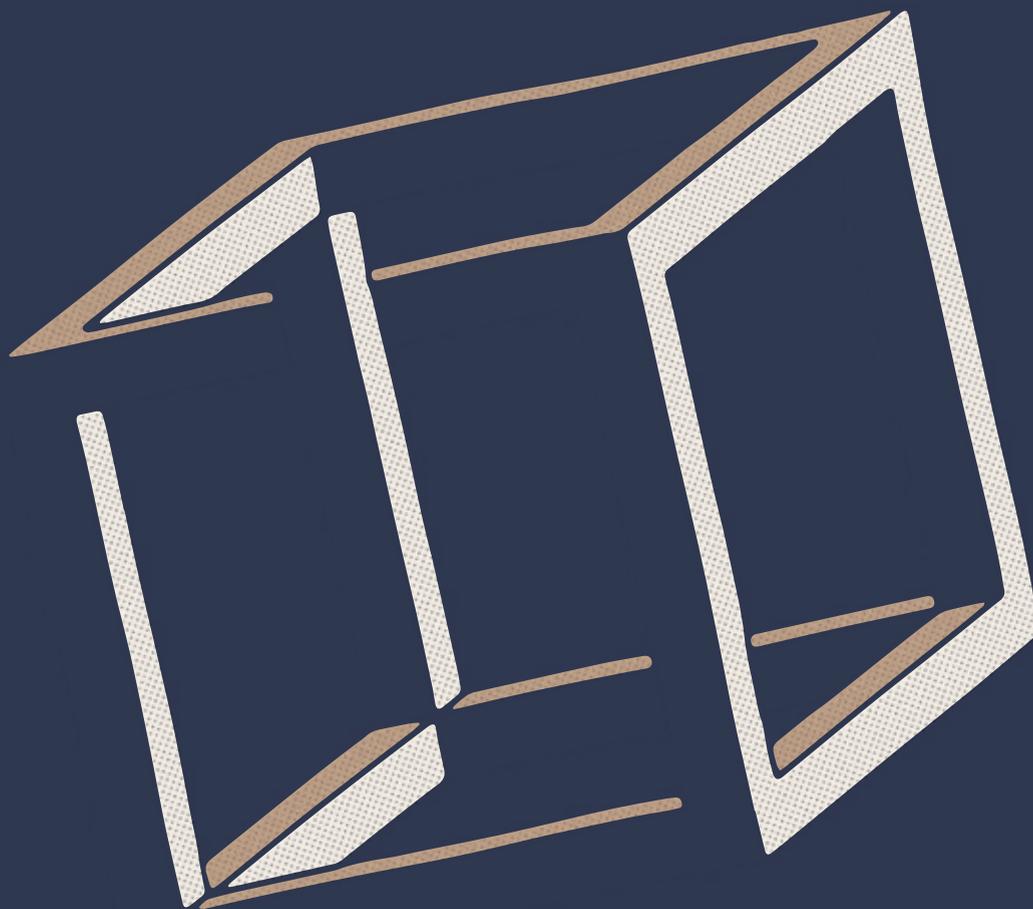
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Artist

Corinne Barber, Isis Beckwith, Anastasia DeVol, Austin Herrmann, Katie Howard, Abigail Kuchar, Cecilia Lister, Natalie Millsap, Marcus Reid, Robyn Roberts, Clinton Sana, Mikah Washburn, Seiko Purdue, Javier Berzal de Dios, and Gregory Elgstrand



A Symbiotic Qualia

Studio Art, Bachelor of Fine Arts 2017-18 \ Western Gallery Exhibition



A Symbiotic Qualia is the fourth annual Studio Art, BFA catalogue.

“Qualia” is the moment when one becomes aware of the subjectivity of an experience. Although each of our works represent individual experiences, we have formed a symbiotic network through concurrent artistic expression.

It has been wonderful to observe how the BFA students this year have been developing their art. The twelve BFA students supported each other in growing together. In Fall Quarter, they began with an open studio event in the Omni Room, followed by a group exhibition, “Germination,” in the Viking Union Gallery. It was a great opportunity to have a show there since we will not have the same Viking Union Gallery space after the construction is completed. The cohort worked on fundraising events for the catalog. During Winter Quarter, they focused on making progress on their art and organized an open studio event in the High Street studios to show both on—and off—campus communities their developing work. It was also valuable to show people the importance of studio spaces for artists.

The BFA cohort found a designer for the catalog and searched for a curator for the final Western Gallery Exhibition. We are grateful for the excellent work of BFA Design student Sean Powell on the catalog. Gregory Elgstrand, an MA candidate from the University of British Columbia’s Critical and Curatorial Studies program, has been important for them to work with as well. Greg is an experienced curator and the BFA students really enjoy having his fresh vision. Another valuable collaboration is with Javier Berzal de Dios’ students from Art History 497, who are writing about the BFA students’ works. It is a great opportunity for both Art History and BFA students to learn from each other. It’s exciting to see everything coming together now.

I am grateful that all of the committee members for the BFA students are very serious artists and teachers who can give sufficient suggestions on research and artmaking processes. The BFA cohort’s research topics are various and they have their own ways to pursue artmaking. We, as studio faculty members, try to support the students and encourage them to be successful. We hope that they will gain confidence here after overcoming the pressure that comes from working in a sustained and serious way and will celebrate their achievements in the Western Gallery Exhibition. We appreciate that the BFA students can have a thesis exhibition in a professional gallery space; it has been a great learning experience for professional practice. With the efforts of the Department Chair, Julia Sapin and College Dean, Kit Spicer as well as donors’ financial contributions, the BFA students have been well supported. I value all of the connections between students, faculty, and staff, as well as the artmaking and show environments encompassing classrooms, studio spaces, galleries, the university, and the community. I believe that these twelve BFA students will leave here inspiring current BA students and will be proud that they received a BFA degree from the Art and Art History Department at Western Washington University.

Seiko Purdue

BFA Coordinator, Prof. of Fibers and Fabrics

It is a pleasure to participate in the 2018 BFA exhibition as editor of the catalogue’s interpretative entries. These pages present an aspiring, collaborative model that transcends our habitual academic demarcations: studio art and art history, students and faculty, classroom and professional practices. As a professor, it is a fantastic opportunity to engage with emerging artists and art historians, for it is with them that the future of the arts rests. The exhibition and catalogue highlight not only the terrific accomplishment of our students, but also what makes Western Washington University and the Department of Art and Art History a unique place to work and thrive.

I extend my gratitude to Seiko Purdue, BFA coordinator, for her pivotal role in the exhibition, as well as to our invited curator, Gregory Elgstrand, and the designer of this striking catalogue, Sean Powell. Finally, I am especially proud of our Art History 475 students for embracing the project with professionalism and dedication.

Javier Berzal de Dios

Prof. of Early Modern Art & Critical Theory

The twelve artists participating in *A Symbiotic Qualia* arrived at the exhibition title collectively. I arrived at my curatorial outlook for the exhibition independently based upon my experience of meeting with each of the twelve artists individually in the weeks leading up to the opening of the exhibition. We arrived at the same place.

A Symbiotic Qualia: The former defines the interactions of different organisms that find themselves, by chance or by design, living in a mutually beneficial relationship with one another. The latter affirms that these artists are perceiving and experiencing organisms each shaping and being shaped by each and every other one's experiences of art and life. That's the thing, the different points of social, artistic and cultural views that each artist has cast upon one another's artistic ideas and production has sharpened each individual practice and illuminated the differences that they share.

Against the background of these interactions and conversations about ideas and issues in art and life and artistic technique and practice and intention and direction and on, it was crucial that the exhibition avoid any reducing the artistic practices represented to variations on a single theme, or practice, way of working or form of expression. At the same time, the exhibition could not reduce these practices to a mere atomized arrangement of artworks without regard for the multiple other works with which they will be experienced. They are not like each other, but they belong together. As the artist Dominique Gonzalez Foerster notes: "The exhibition should never be a model narrative, rather a stimulant."¹

A Symbiotic Qualia is a collection of distinctive artistic points of social and cultural and artistic views with a simple exhibitionary premise: twelve individual exhibitions fill the Western Gallery with these exhibitions together making up the graduating exhibition. Each exhibition makes a coherent (and compelling) artistic statement—even the most cursory glance through the gallery shows that.

When you take in the exhibition, observe the shifting relationships between art works and the spaces between as you move through the space. Be conscious of your point-of-view as you see work from many different perspectives. Consider that there are many places to start and there is not one place to end. Look before reading the artist's statements—their ideas are there, in the work, in visual form; read them and look again and again. You'll find its nearly impossible to look at the same work twice in the same way. Reflect again on the title and you'll find the artists could not have got it more right.

It struck me, as I am certain it will strike viewers, that the quality of work on exhibition here is exceptional. It has been my privilege for these artists to have given me the opportunity to work with them to produce this exhibition of their work. I am thankful to all of the artists and to the faculty and administration of Western Washington University.

Gregory Elgstrand

Curator

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Anastasia DeVol

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Clinton Sana

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Mikah Washburn

1. Dominique Gonzalez Foerster, Pierre Huyghe and Philippe Parreno in *Conversation with Jean-Christophe Royoux, "Kind of Equal"*, DGF PH PP, (Paris: Editions des musée de la Ville de Paris, 1998) p. 101

Corinne Barber

In stitching together these forgotten fragments, both fiber and image, I feel I am preserving the holiness of the every day.

Utilizing discarded fabric and linens, miscellaneous sewing accessories, images of my parents and my mother's childhood drawings, I create a narrative that aims to map the selected life and growth of my family over several decades. I work intuitively and let the pieces take on a life of their own, honoring them as a kind of heirloom.

Throughout the labors of sewing and transporting, my pieces develop flaws like holes, inconsistencies, and hanging threads. Rather than removing these elements to refine the piece, I choose to include them, or if I do mend or alter them, I do so in an incredibly visible way. This process is meant to mimic the imperfections and inconsistencies that exist within

human life, and to illustrate the beauty there is in learning and changing as a result of lived experience. In stitching together these forgotten fragments, both fiber and image, I feel I am preserving the holiness of the every day.

There you are / here I am

repurposed miscellaneous fabrics and found fibers pieces,
heat-dye transfers on polyester, canvas photo prints — 48" × 36" × 1.5"





It will be made of tourmaline instead

repurposed miscellaneous fabrics and found fibers pieces,
heat-dye transfers on polyester, canvas photo prints — 36" × 46"



I could be happy the rest of my life

repurposed miscellaneous fabrics and found fibers pieces,
cyanotypes on cotton — 36" × 46"

Stitched together with scraps of recycled fabric, Corinne Barber's mixed media quilts mimic the nostalgic, piecemeal memories associated with family. Using polyester heat transfer, a cyanotype process, and images printed on canvas, Barber applies multigenerational photographs and childhood drawings from her mother's archives onto seemingly discordant cloth patterns. The resulting tapestries form fragile dialogues between the haptic textiles and ephemeral photographs. For every moment of isolated clarity, such as the crisp, red florets of cascading roses, there's a doubtful counterpart, like the loose threads that breach the simple square geometry. Navy plaid encroaches upon a citron tablecloth; an off-white bathroom carpet rests next to a strip of bright orange faux-fur. In turn, her pieces often resemble the frenzied growth of mementos on a family refrigerator door.

As with Erin Jane Nelson's dissonant quilts, Barber's work tasks the viewer with piecing together fragments of the textiles and photographs. However, where Nelson uses a singular cloth backdrop and stitches on additional fabric, Barber deprives us of that underlying layer. She emphasizes the disjointed configurations and the inherent multiplicity of quilting with mixed media. Instead of concealing irregularities and mishaps, she exposes and embraces them. In these fragmented statements of longing and reconnection, half-realized memories latch onto half-forgotten ones. Barber resurrects neglected fabric and ties it to snapshots of documented experience, creating an heirloom out of the immaterial.

Joshua Hughes and Carly Orem

Green Eyes and Cinnamon Girl
 repurposed miscellaneous fabrics and found fibers pieces,
 canvas photo prints — 48" × 36" × 1.5"



Isis Beckwith

It is paramount to promote a mindful understanding of the ecological effects that the palm oil, commercial fishing and logging industries have on our ecosystem.

I was born in Tipitapa, Nicaragua and raised in Miami, FL. Having the opportunity of visiting my native country has allowed me to embrace its colonial architecture, volcanic landscapes, and pristine forests. Joining the Navy and arriving to Naval Air Station, Whidbey Island was a pivotal moment in my life that immersed me in the scenery of abundant trees and mountainous views. I utilized my inspiration from nature to raise awareness to defend wildlife and its environment.

Through a variety of mediums, predominantly acrylic paintings, I hope to enlighten audiences from around the world about vanishing species and the necessity of the safeguards provided by the Endangered Species Act. The belief that we do not have the power to affect our environment is a misconception that my pieces work to dispel. It is paramount to promote a mindful understanding of the ecological effects that the palm oil, commercial fishing and logging industries have on our ecosystem.

My pieces are based on the visual influences and inspirations of the cohabitation of nature and organic forms that surrounds us. I use a naturalistic approach while rendering my paintings. The geometric lines and shapes in my work convey the necessity of the stability we lack environmentally.

California Condor (detail)
acrylic on canvas — 20" \varnothing *

* \varnothing = diameter





California Condor
acrylic on canvas — 20" ø



Hyacinth Macaw
acrylic on canvas — 12" × 12"



Helmeted Hornbill
acrylic on canvas — 15" × 30"

Motivated by animal rights and conservation ethics, Isis Beckwith's acrylic paintings document species in decline, celebrating their existence. The immaculate detail and calculated brushstrokes create naturalistic textures, breathing vitality into each animal. Beckwith enthalls viewers with the use of vibrant blue, violet, and magenta hues intensified under a spotlight effect. Each animal is removed from its natural environment and presented in front of a matte background. The composition creates an intimate exchange with the viewer and shows the enshrined animal's sacrifice to human indulgence. Metallic geometric designs adorn the figures, creating an iconic effect.

The artificial representation of nature is reiterated through the unconventional position and shape of each canvas. Influenced by environmental artists such as Frank Gonzales, Josie Morway, and Louis Masai, Beckwith's Endangered Species series creates a critical dialogue among viewers by putting the audience in the position of a hunter contemplating their trophy wall.

Brooke Iggulden

Helmeted Hornbill (detail)
acrylic on canvas — 15" × 30"



Anastasia DeVol

I hope my work will cultivate a conversation about our relationship with time, the past, each other, and the world around us.

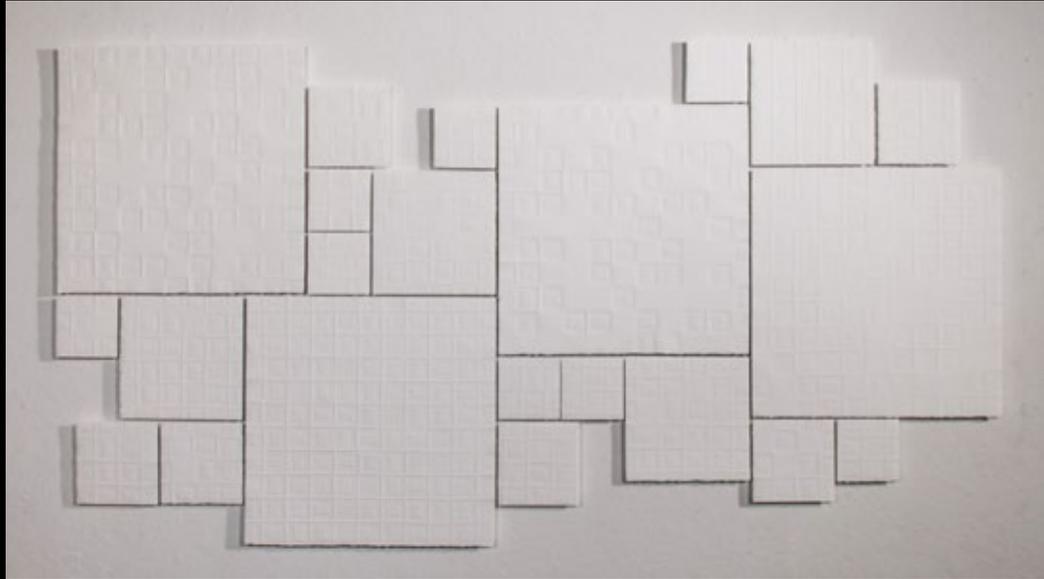
Over the past few years I have become enamored with the visual and tactile qualities of analog photographic processes, paraphernalia, and other obsolete technologies. I have since begun collecting both familial and historical photos as well as 35mm slide-mounted photos, analog cameras, slide projectors, 35mm negatives, and other analog equipment. An obsessive and excessive studio environment has developed, in which I make my work, surrounded by these objects and images.

Although at times minimal, my artwork often utilizes repetition, of various kinds: form, image, content, or technique. While sorting through my family photos I have discovered some very literal repetitions of the past, both intentional and coincidental. Noticing these repetitions and how they are revealed in family traditions and tendencies causes me to consider my past and future and the tension between tradition and innovation.

Process and the tactile nature of artmaking has become essential to my work, and the emphasis on touch comes through in heightening the importance of analog technology such as slides - focusing on them as objects and not just as projected images. These continuing interests in studying the tactile, personal lives of photographic objects and ephemera has led me to ask even more questions about myself, my past, and my present life. I hope my work will cultivate a conversation about our relationship with time, the past, each other, and the world around us.

Its Benchmarks are Stored in the Granary
slip cast ceramic — 3' x 3'





Not by Vaults and Locks Which Fence Them...
embossed BFK rives paper — 6.9' × 3.8'



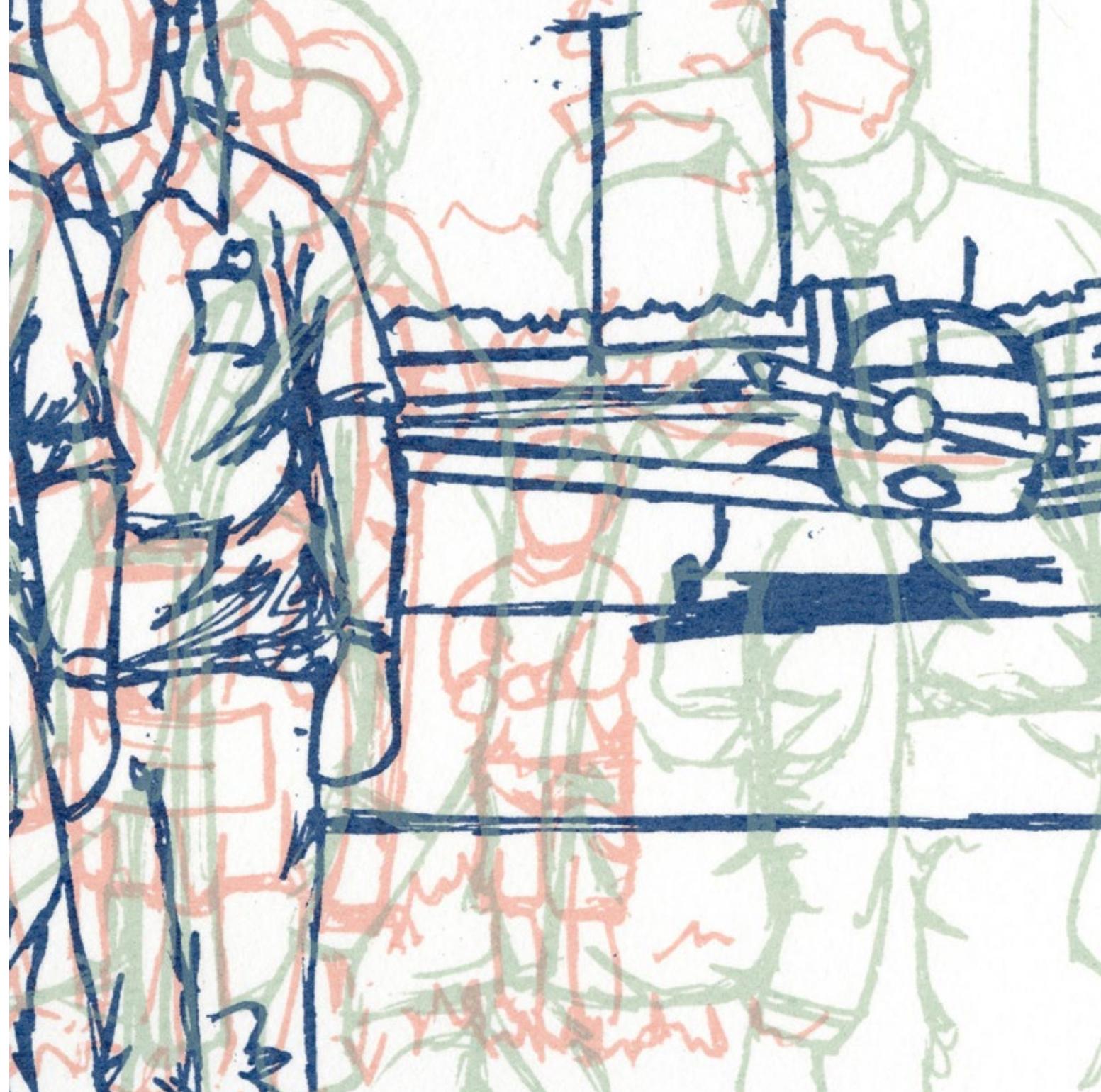
Remembrance of Things Past...
silkscreen on rag paper — 6" × 9"

Unearthing projection slides from her own personal family collection and Western's archives, Anastasia DeVol forges casts shadowing their form. Hollow and milky white, the slide casts exist within a state of insolvency. The projector and slide, once fundamental tools for the education of artists and historians, have become obsolete in the digital age. DeVol's casts strip the images from the slides, erasing their garrulous personalities and restricting them into homogeneity. Inspired by the concrete casts of everyday objects in Rachel Whiteread's work, DeVol's slides mirror her interest in the familiar. Both artists are concomitant in exploring the minimalist form by preserving the mundane. The casts are merely a vestige of the antiques they imitate, leaving the viewer to contemplate the negation of an image.

DeVol manipulates several mediums to produce pseudo-porcelain casts of 35 millimeter projection slides. Smooth but chalky, the casts are tactile units, reminiscent of tesserae. Generating these casts requires repetitive motions, similar to selecting slides for a projector. The artist arranges them into a pattern, leaving it upon the viewer to decide whether the casts are falling into order or ruin. DeVol searches for her own relationship to temporality within her work, as she continues to delve deeper into the catacombs of the analog age.

Josephene Butcher

...Is Not Necessarily the Remembrance...
silkscreen on rag paper — 6" × 9"



Austin Herrmann

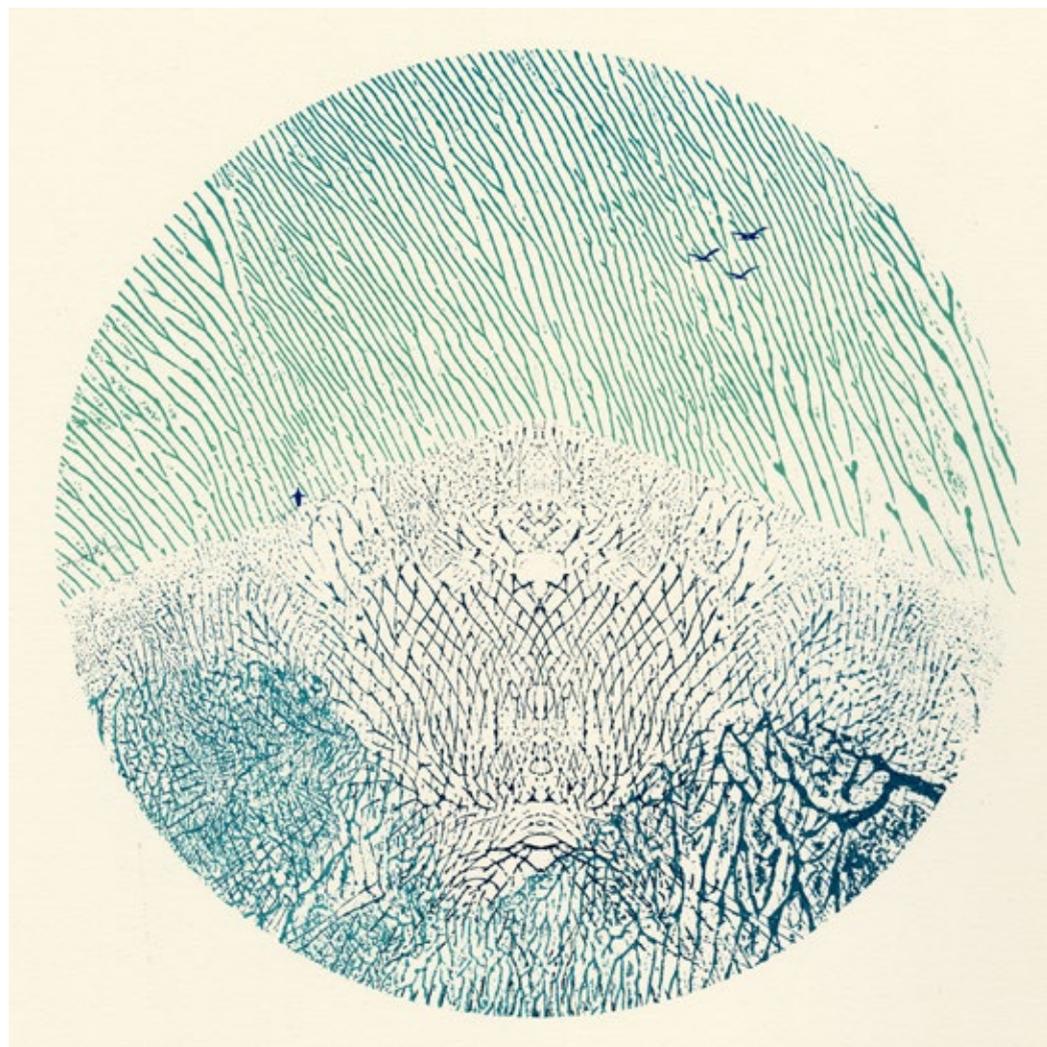
“The mind does its perceiving in terms of intensity of existence, profundity of significance and relationships within a pattern.” — Aldous Huxley, *The Doors of Perception*

My printmaking is derived from process-based work created through painting, intaglio etchings, and silkscreen printmaking. Originating in the form of textured paintings, the work develops as a reaction to daily routines and seasonal ruminations. These formulate a process of awareness of ones' surroundings. The attempt to make sense of something so simple yet individually profound as my own thumbprint. Textures are created using different forms of tension and manipulation of organic materials by incorporating various paint mediums. Informed by the natural processes of erosion and plant germination, this process mimics organic textures that mirror the concentration of naturally occurring patterns. Intaglio prints metastasis within digital manipulation to alter and obstruct the original painted texture further.

Implemented into layered screen prints, I convey visual imagery that parallels the density of information in nature. The repetitive process of silkscreen printmaking emulates naturally occurring fractals, such as cell growth and fluid dynamics, or the analogous structures of insect wings and bird feathers. The multiplicity of printmaking allows myself to become completely absorbed in vivid sensory details. To be conscious of my environmental networks with the ability to reflect my observation and interaction within them. The final prints materialize as a consequence of these continually altered environments.

The Years Go Fast, But The Days Go So Slow

silkscreen on rag paper, gradient background — 5" × 7"



Now I Would Spread My Wings If They Weren't So Goddamn Heavy
silkscreen print on rag paper — 8.5" \varnothing^*



This'll Never End, This'll Never Stop (diptych)
silkscreen prints on rag paper — 5" \times 7" each

* \varnothing = diameter

Austin Herrmann's works elicit a destitute sense of individuality framed by a sublime sense of scale. Themes of psychedelic abstraction emerge; in *Now I Would Spread My Wings If They Weren't So Goddamned Heavy*, Herrmann deftly employs striation in its landscape, evocative of a fingerprint. Throughout his work, Herrmann engages with two concepts: rigor samsa and apophenia. Rigor samsa is a fanciful neologism signifying an exoskeleton that constantly breaks and reforms due to societal pressures or anxieties. The organic and skeletal nature of his pieces show this dissolution of structures and personalities of the subject matter. In psychology, "apophenia" describes the perception of correlation between objects that have no apparent correlation. Herrmann adopts this concept to create representations of landscapes and disrupted abstractions.

Herrmann's process involves a unique incorporation of screen printing and digital manipulation. He generates a set of layers that fluctuate in scale and detail, further illustrating the scale and environment necessary for the subject. This development creates a tense facsimile of organic textures with abstraction that evolves into representation. His work echoes the microscopic origins of our own world, while evolving the structure from microcosm to macrocosm. He alludes to the psychedelic experience using psychological associations, layering, and pattern shifting.

Jacob Knight

Fear Is Like A Forest (detail)
intaglio copper etch — 6" × 9"



Katie Howard

“There was something about how she tugged fruit from the skin; Juices sweeter than an orange but redder than the blood that flowed within.” — Matt Kane

I'm fascinated by the similarities between fruit flesh and human flesh, and how this affects my view of female sexuality. My work serves as a celebration and a spectacle, of cravings and hunger. Through visceral stimulus, I aim to incite self-discovery as to the emotion of the work rather than specific imagery. I want to bring awareness to the viewer's cravings.

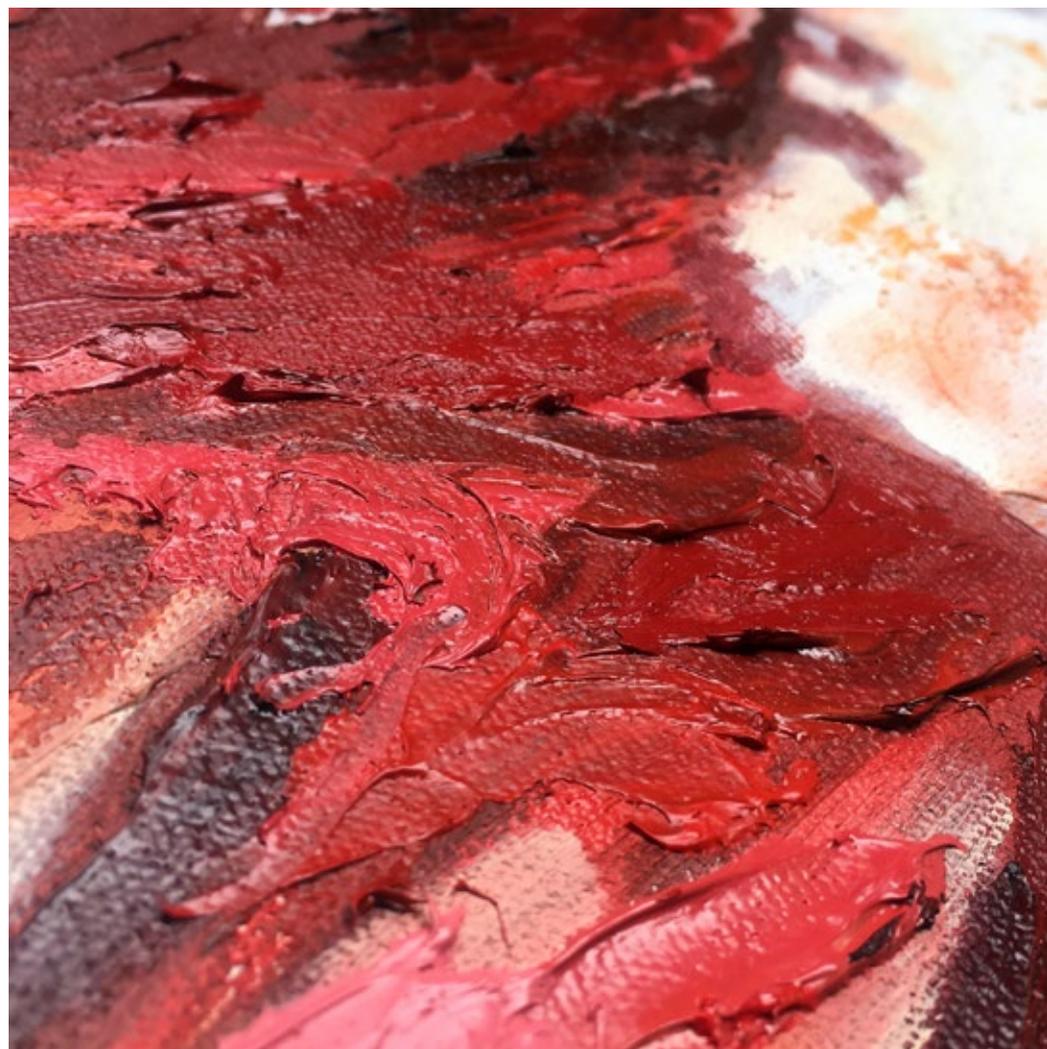
Focusing on the wet, juicy flesh of fruits, I create scenes that evoke visceral and sexual feelings. Using thick impasto, the fruit oozes from the canvas, with many layers of detail. I contrast the aggressive, tearing teeth on flesh next to a tongue softly caressing an orange slice. These interactions between fruit and figure allude to various themes. I relate these intimate encounters with emotional eating: the tendency to respond to stressful situations or feelings by eating.

These paintings speak to the experience of emotional eating; the figure is replacing an intimate human connection with an act of consumption. Emotional hunger, just like physical hunger, must be satisfied. When our emotional needs are not met, our brain seeks out comfort in other ways, in this case, inciting binge eating. These ravenous episodes affect us deeply, and our brain begins to associate food with comfort. Our brain starts to rely on feeding our literal craving rather than seeking out human connection.

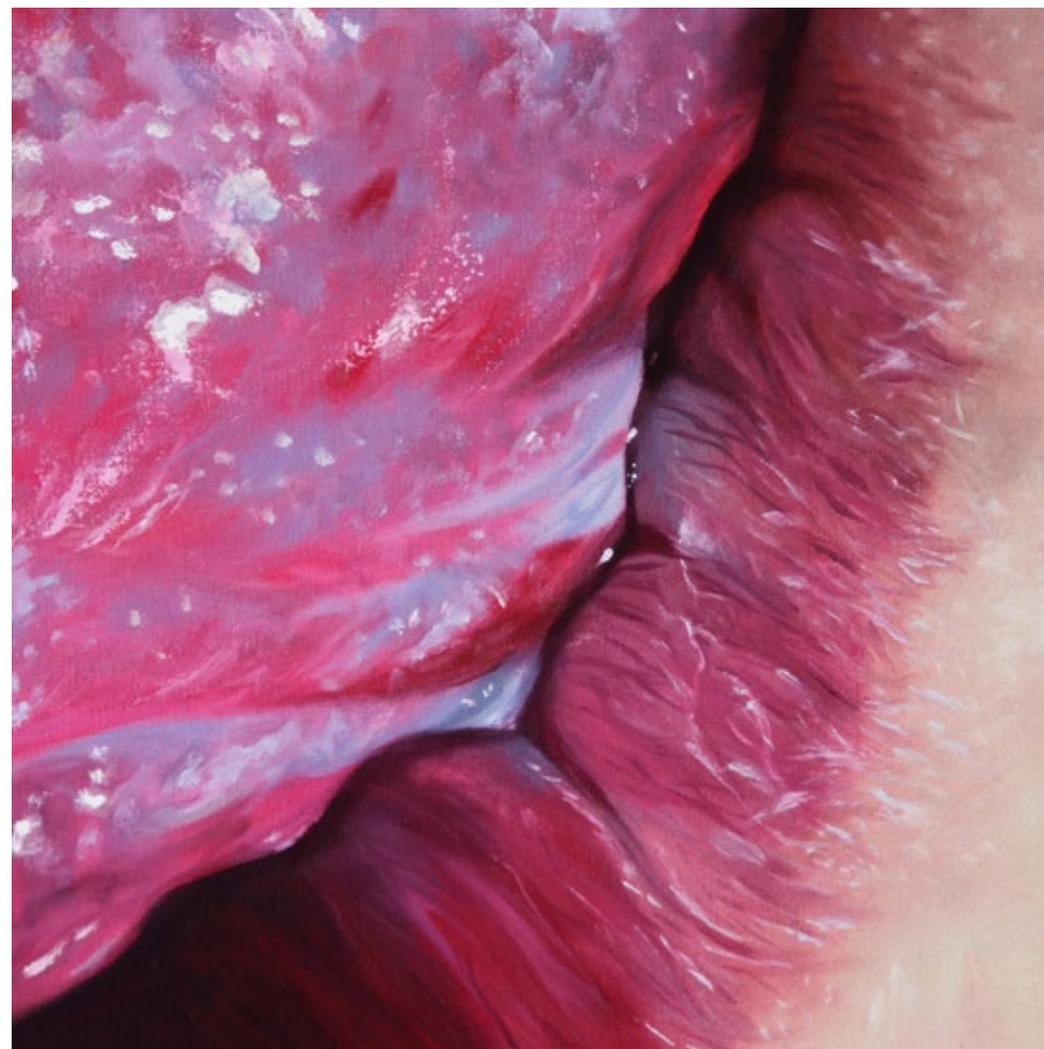
Her Desperation

oil on canvas — 36" × 36"





An Insatiable Appetite (detail)
oil on canvas — 36" × 60"



Carnal Desires Cannot Be Fulfilled (detail)
oil on canvas — 36" × 60"

Ravenous teeth masticate the flesh of fruit glistening against supple lips and grazing tongues. The mouth is the focus as women devour grapefruit and blood oranges. Rosy lips and gleaming teeth are stained red, revealing the darkest of desires. Katie Howard depicts visceral scenes with an attention to detail that makes every hair and every taste bud visible. Hues of crimson, blush, and rouge blur the lines between figure and food. The intensity of indulgence lingers with the taboo of watching someone feast. There is a feeling of shame for looking at something so indulgent and intimate, which transforms into an inner hunger.

Influenced by Marilyn Minter's bright and provocative work, Howard creates her own carnal images, drawing inspiration from tantalizing textures. The fruit stimulates the viewer with pain and pleasure through the tearing of flesh and juices dripping. These acts are grotesquely alluring. While not revealing the full face of the figures, the soft, pink, qualities of the paintings allude to femininity. Howard's carefully articulated, mimetic brush evokes the photographic medium while fiercely invoking the raw aspects of consumption. She delights the senses through the yearning for fulfillment, bringing the viewer to realize their own deepest desires.

McAllie Clay and Fritzie Flor

To Taste Her Sweet Flesh
oil on canvas — 36" × 36"



Abigail Kuchar

These organisms defy our preconceived notions of an environment based on competition.

My work is anchored by a curiosity in organic growth patterns, specifically those that appear on both the micro and macro scale. Branches, hexagons, diamonds, and holes appear in the structures of fungi, barnacles, seed pods, roots, neurons, to name only a few examples. Through repetitive actions in sculpture and painting, my work observes and represents these specific shapes and patterns.

Recently I have found inspiration in the hyphal networks of fungi, occasionally referred to as hyphae. Not only do these branching structures and fruiting mushroom bodies have compelling visual forms, their role in our ecosystem is crucial. Mycelial networks act as Earth's internet by enabling communication and transferring nutrients between plants. These organisms defy our preconceived notions of an environment based on competition. They demonstrate an instance where cooperation is both efficacious, in an evolutionary sense, and beautiful.

Hyphae was created with commercially produced materials, such as linen thread, paper pulp, and chicken wire. The previously rigid and uniform hexagonal cells of the chicken wire are made to adapt and respond to obstacles. The sculpture represents the ability of natural organisms to self-organize in the face of limitation. Rather than try to understand any one specific organism, I want to honor these common strategies of growth and resilience.

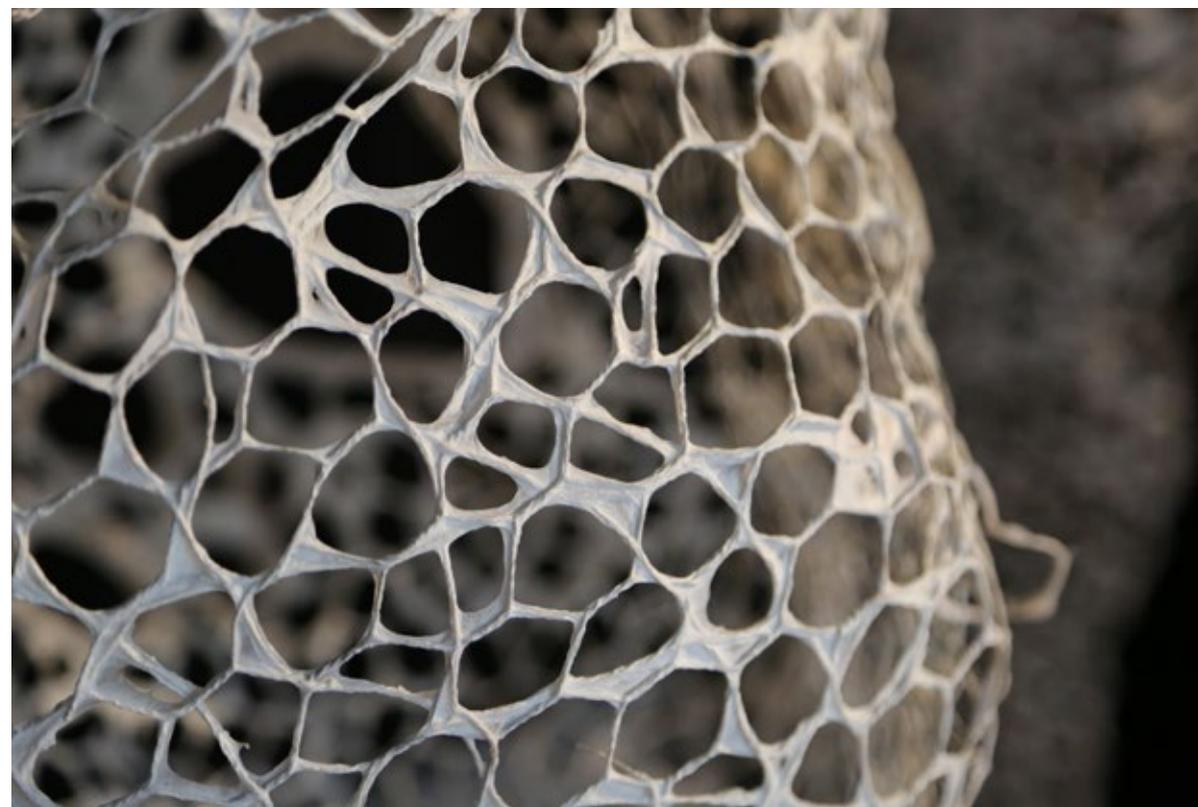
Horror Vacui, 2050 CE

oil, calcium carbonate, acrylic on canvas — 48" × 36" × 1.5"





Hyphae (detail)
wire, linen, abaca paper — 14' × 14' × 22'



Hyphae (detail)
wire, linen, abaca paper — 14' × 14' × 22'

Abigail Kuchar transforms the Western Gallery compartment into a haunting cave. A pale biotic structure, *Hyphae*, spreads over the sooty dark walls. Spotlights illuminate its stretched, transparent ivory skin, casting eerie shadows. Wavy matte tendrils branch out, gracefully embracing guests. Kuchar has transfigured chicken wire into a skeleton coated with paper pulp, then adorned with crocheted fabric. The resulting amalgamation is an organism capable of intimate communication through neurological synchronicity. *Hyphae* advocates for a clean slate and a chance for rejuvenation.

Claireasa Golden

Horror Vacui, 2050 CE
oil, calcium carbonate, acrylic on canvas — 48" × 36" × 1.5"



Cecilia Lister

I drowned my clothes because I was tired of wearing them.

Raised in a tight-knit world of feminist women, I navigate my identity performance via the influence of generations of women before me. Using lines from my sister's poetry, hands from my mom's mom, and clothing passed down from the women in my family, I articulate my gender dissociation and homesickness in an effort to reclaim my body as home.

The inherited articles, while signifying distinct modes of self expression, are also submerged in a murky environment which is in fluid, gestural transition. They are in conversation with piecemeal paper-cast figures in an installation that pivots around trying to find a sense of placement.

I drowned my clothes because I was tired of wearing them, I painted them to confront their inflated significance in my life and on my body. Through loving, arduous processes such as oil painting, plaster casting, and paper making, I meditate on my personal gender identity. I aim to promote a conversation about what the transparency of our gender through clothing keeps obscured about our complicated, individual personalities.

Airport terminals

installation, oil paint, abaca paper, cast — 32" × 51"





Sometimes a memory possesses me until I've whittled it like a paper napkin on a bad date... I carry you in my heart always
oil paint — 32" × 51"



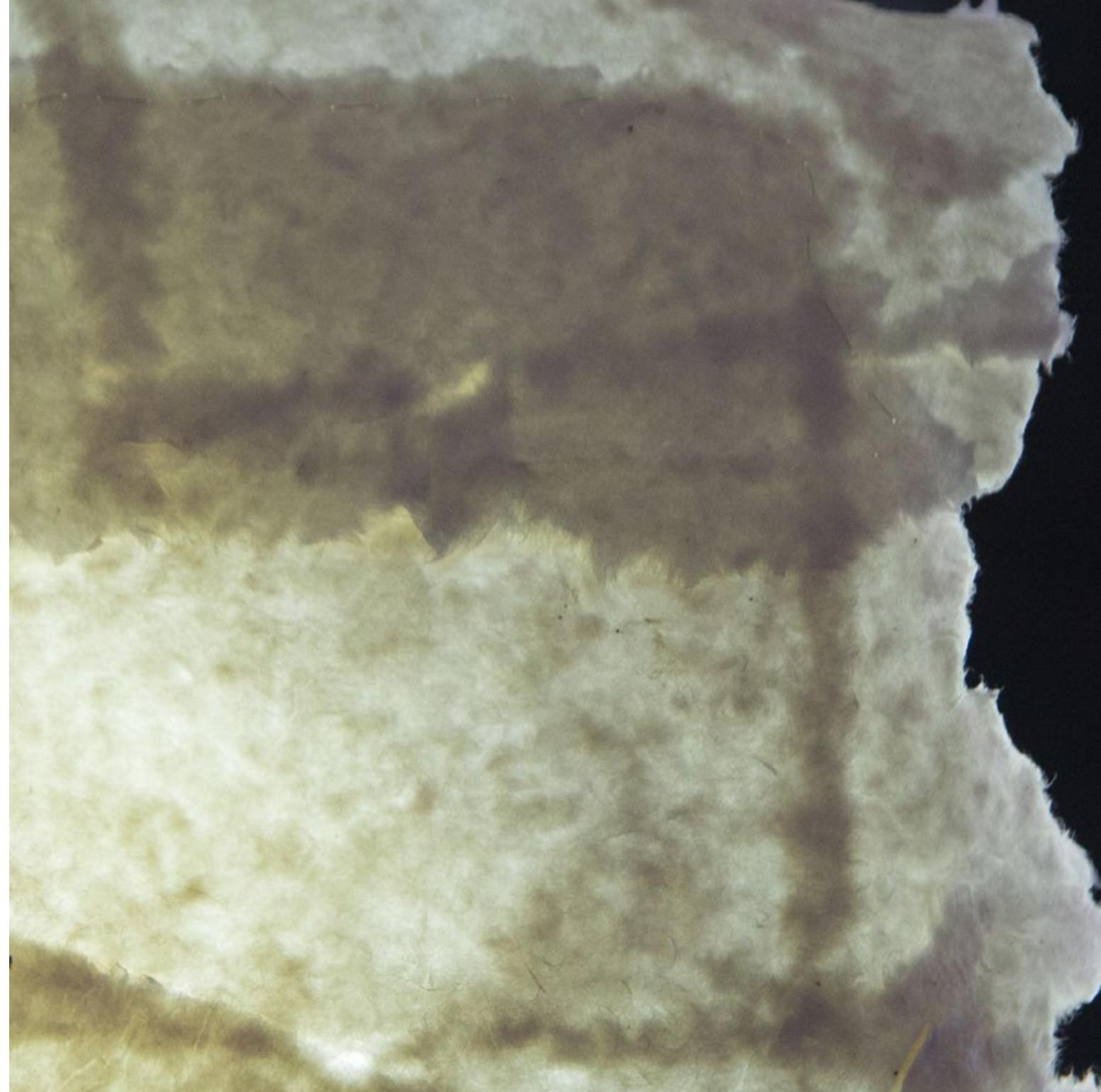
I am home when I inhale deeply
oil paint — 32" × 51"

An oneiric malaise: otherworldly depictions of clothing, languidly resting on subdued backgrounds, evoke elegiac memories in Cecilia Lister's paintings. Their enigmatic quality is enhanced with a palette ranging from the dark of a dense forest to the pale silt of a clear pond. The soul of the work lies in its process: the apparel has been submerged in water, photographed, and then methodically rendered. The oil paint, echoing the hapticity of the water, disrupts the otherwise mimetic capacities of the paintings with swift smudges and splatters. The result is a spectral yet intimate encounter with domestic objects and their memories.

Fractured sculptural casts of Lister's body stand in front of each canvas, blocking the ideal position to observe the paintings. These fragments endure dolefully, embodying questions of identity and displacement. These are her ghosts; the paintings, her reveries.

Taylor McInerney

Airport terminals (detail)
oil paint — 5.9" × 8" × 14"



Natalie Millsap

Blurring the lines of solid form and pure energy, these artworks represent the glitch; the human body slipping into the virtual realm.

My current work focuses on the difference between what information and imagery we use to represent ourselves online, versus our "real" selves, and where the two identities intertwine or diverge. Glitches between the two worlds are created. I highlight this glitch, the area where two identities—physical and virtual—intermix, diverge, and create a grey area. A new dimension is formed, a state of uncertainty and transcendence from a normal state.

To illustrate this, I take personal reference photos and digitally alter them. Some works stay as the altered photograph, but mostly I prefer to transform them into analog mediums, either through painting or silkscreen printing. A painting allows me to slow down what was once a quick snapshot, deconstruct the image, and create the desired atmosphere. Silkscreen prints allow deconstruction, experimentation, mass reproduction, alterations, and multiple renditions.

Access to mass media has changed our society, creating a co-dependency on technological devices. Specifically, smart phones have become an extension of the self and representation of oneself. An average person spends one third of their day on their phone. This influences their behavior, perspective, outlook, and identity presentation.

We all have a virtual footprint, a trace left in the cyber world. Blurring the lines of solid form and pure energy, these artworks represent the glitch; the human body slipping into the virtual realm. They bring attention to this new dimension, the displacement of identity, real life and virtual representations, and not knowing where you belong.

Blurred Worlds (detail)
mixed media — 11" × 17"





State of Mind
oil on canvas — 36" × 48"



Automatic Behavior
silkscreen print on rag paper — 11" × 17"

Natalie Millsap's works reflect on the human form and social countenance. By exploring questions of virtual and corporeal identities, Millsap highlights a central issue in today's society. Through digital manipulation, silk-screen printing, and acrylic and oil painting, she diverges and intertwines what once was a quick snapshot into a cultivated image. Like Jesse Draxler and Eliot Lee Hazel, Millsap distorts and shifts her images to fashion a new, bleeding edge style of portraiture. Each portrait is clouded in a dispirited melancholy and shrouded by dysmorphic uncertainty. And yet, the images remain grounded, retained by a core human longing for self-acceptance and self-understanding.

The contemplative crisis in coming to terms with one's true self comes across most clearly in *State of Mind*: the figure sits, legs folded, hands clenched in front of him, head and eyes downcast. Disputing wisps of electronic vapor in circuitry-board green and LED-pink pull the figure apart. Millsap's work portrays a reflection on the contemporary struggle between inner and outer identity, between virtual and physical spaces.

Thomas Zapetal

Translation
acrylic on wood panel — 30" × 42"



Marcus Reid

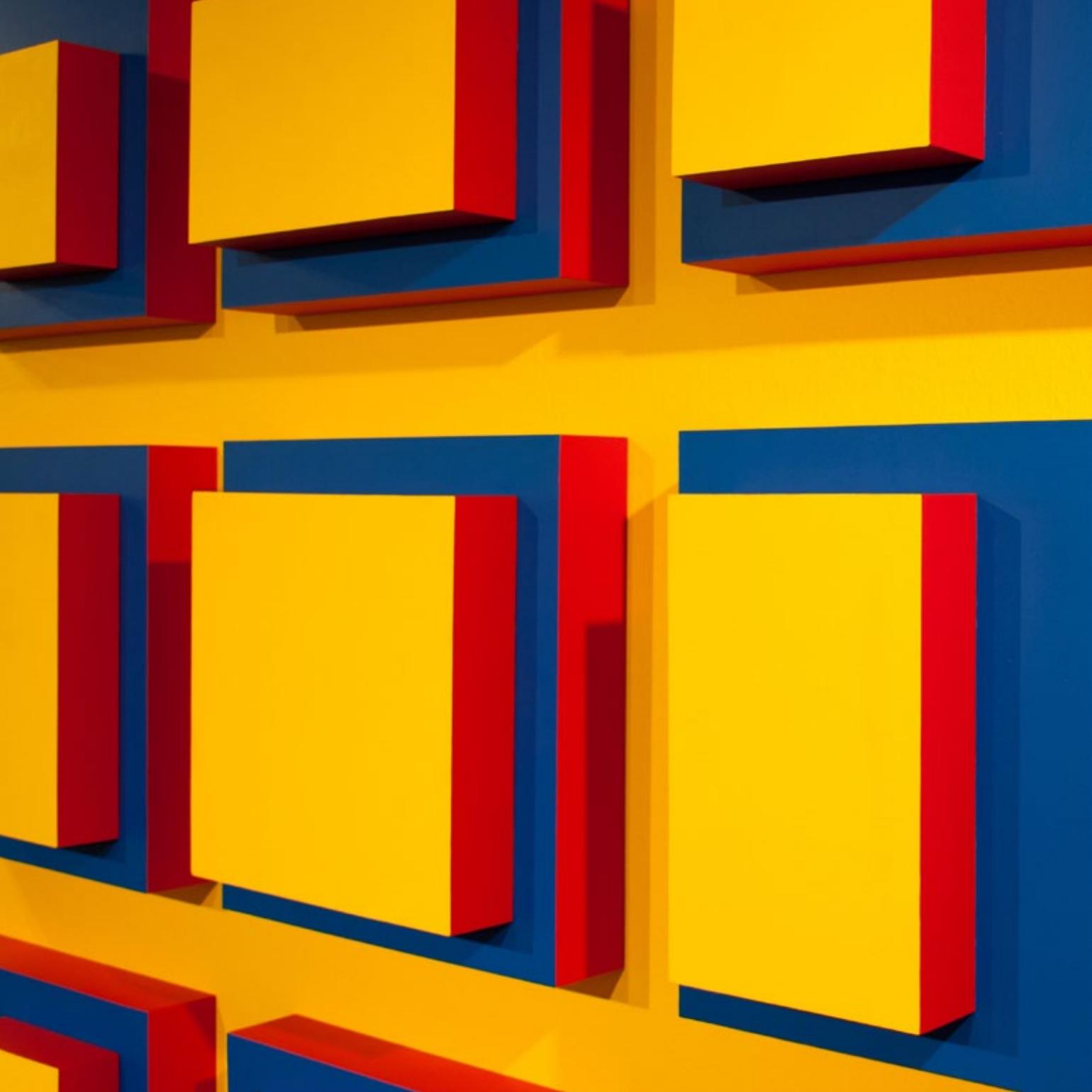
In an obsessive process of reorganization, I regain control over a listless state of anxiety.

My work is about enriching my relationships with aesthetics while, also, rendering similar experiences to the tangible effects those aesthetics have on my mental state of being. I explore the liminality between painting, sculpture, and architecture by bringing attention to the ways in which the relief can transform interplaying elements. By introducing relief, into what would otherwise be hard-edge painting, the sculpted bodies allow shadow, light, value, and the weights of color fields to interact with one's varying perspective; when viewing the work, movement through the space truncates and alters patterns created by overlapping colors and forms. Graphically, these forms derive from the linear relationships that make up interior and exterior spaces.

I abstract geometric forms that are symbolic of human spaces. My interest in shapes that represent architecture as human presence is reflective of a deep-rooted concern for the future of a mechanized world. Indulgence in aesthetics is my escape from extensive struggle with depression and disquiet worsened by my political, social, and environmental concerns. In an obsessive process of reorganization, I regain control over a listless state of anxiety. I cannot escape the machine that creates apprehension, but I can alter the spaces around me in ways that inhibit and relieve my exposure.

40.2% Orange

acrylic on wood — 8' × 8' × 10"





Linear Absence
acrylic on wood — 5' × 16' × 3"



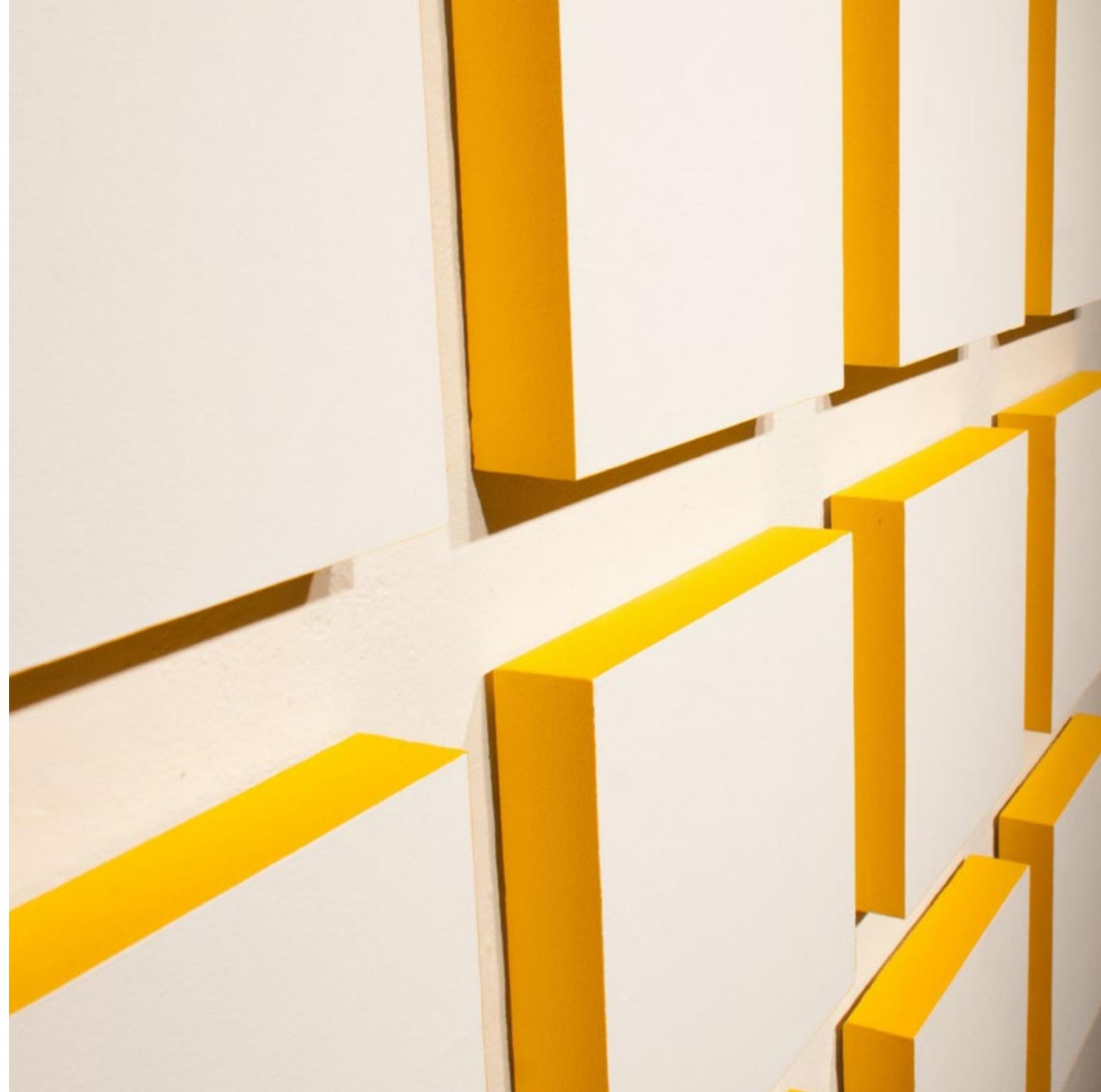
Warm Intrusions
acrylic on wood — 5' × 5' × 1.5'

Saturated structures charge the space of the gallery, projecting out from the wall into the viewer's space. The prisms are mounted in a grid to the wall, covered in bright primary pigments. Marcus Reid's work confronts the viewer with these seemingly empty forms. The undeniable reds, yellows, and blues conjure up the language of advertising and the visual indulgence of corporate America, while also referencing De Stijl and Minimalist sculpture.

The repetition and regularity of *Linear Absence* dominates the viewer. The constructions reference photographic silhouettes of built environments. The architectural outlines are arranged to create a sense of balance and resonating forms. Ideas and forms are referenced and re-referenced, until their meanings erode.

Noah T. Gray

Glow Study
acrylic on wood — 3.5' × 3.5'



Robyn Roberts

It is an acknowledgement of our human tendency to use objects to understand concepts that are beyond our grasp and the desire to transcend what our biology allows.

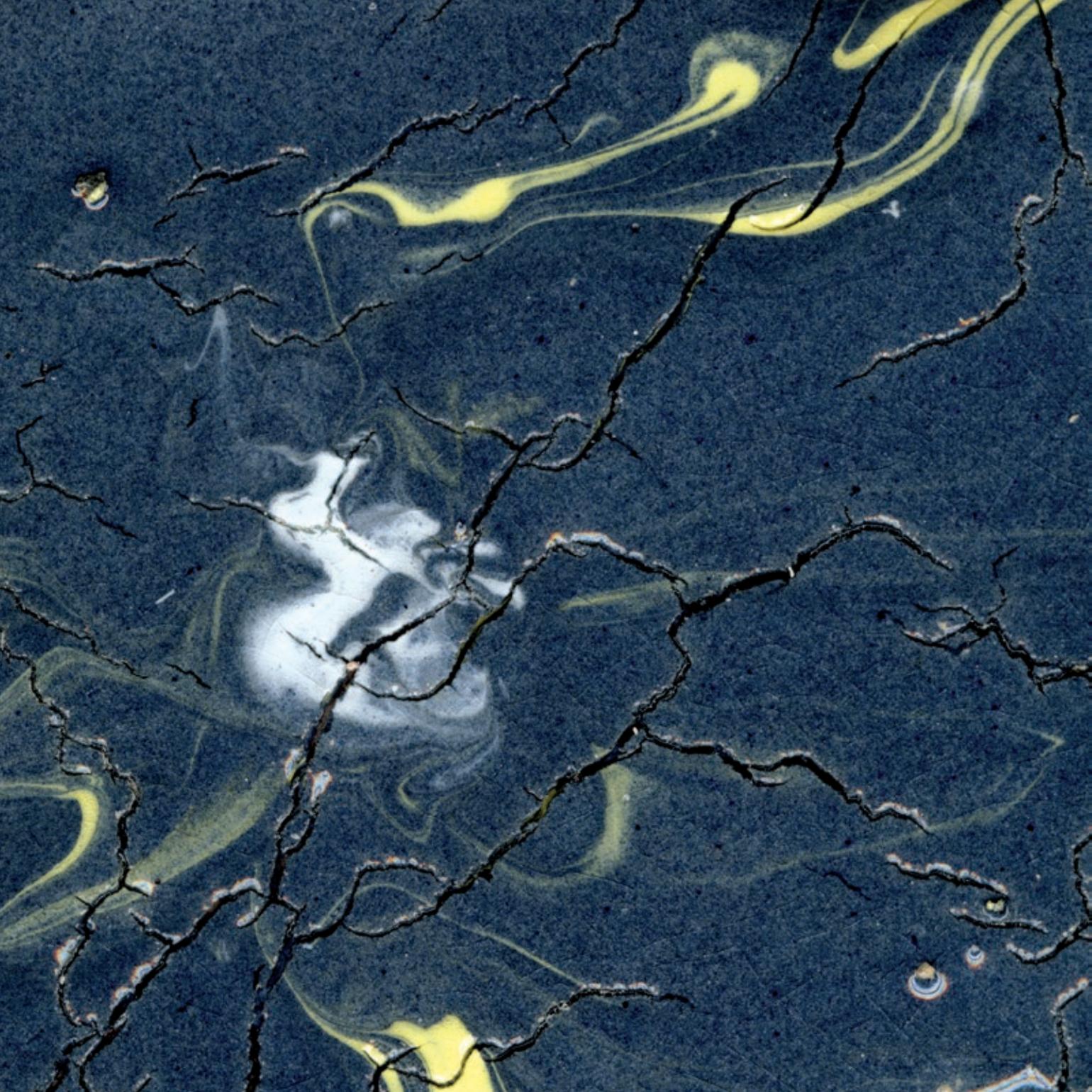
Exploring ideas of relative permanence with ceramic sculpture, I create a relationship between the resilience of fired clay and subject matter that is ephemeral such as the fragile and constantly changing state of the ocean. My work focuses on moments in time by emphasizing fluidity or decay, which contrasts the relatively stationary and invariable state of fired clay. This moment in time could span a human lifetime or thousands of years.

In my studio process, I allow the material to influence the form by expanding on strong points in the structure. On top of the final structure I add a surface of colored clay detailed with marbled patterns to emphasize fluidity. The colored clay distributes a pattern of small details within and throughout the sculpture.

This combination of fluidity and solid cracking forms are also an attempt to grasp an understanding of the human time scale in contrast to larger time scales. It is an acknowledgement of our human tendency to use objects to understand concepts that are beyond our grasp and the desire to transcend what our biology allows.

Antipode (detail)

ceramic — 24" × 32" × 18"

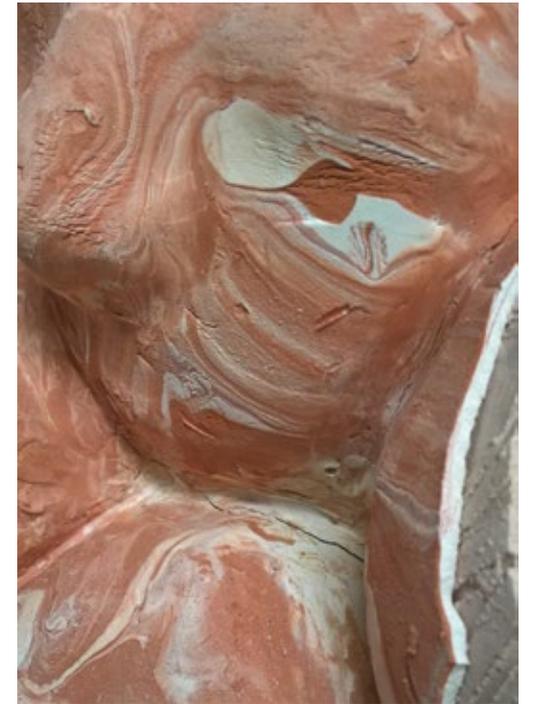




Untitled
ceramic — 12" × 18" × 4"



Untitled
ceramic — 18" × 28" × 3"



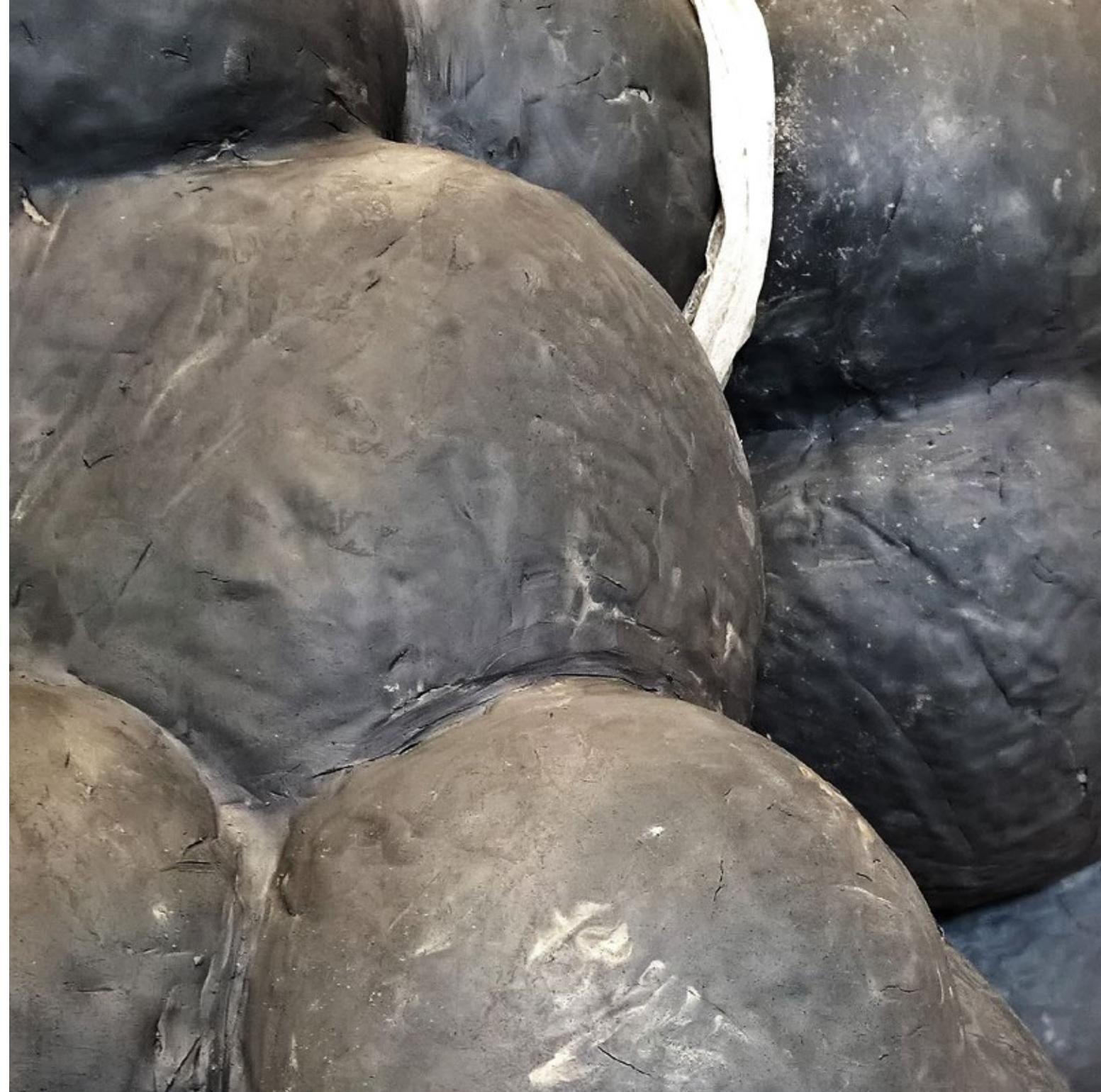
Antipode 2 (detail)
ceramic — 24" × 24" × 30"

A bubbling conglomeration of carbon rises up from the ground, evoking temporality, fragility, and memory. A fleeting effervescence becomes solidified in Robyn Roberts' ceramic sculpture. Her work brings to life large onyx orbs melding into each other, growing upwards, their fragility halted from bursting in the fired clay. Each charcoal sphere is a metaphor for the vast inkwell of Earth's oceans. Floating amongst the orbs, spiraling tendrils of pearl, coral, and gold represent jellyfish floating through deep-sea waters. For Roberts, the jellyfish symbolize resilience, having survived for centuries, outlasting other species.

An eggshell thin mass speaks to the fragility of earth. Her large ceramic sculptures reflect the past, present, and future of Earth's oceans on the brink of change—an environmental blip that will pass long before the ceramic returns to the earth it came from.

Molly Brennan

Antipode (detail)
ceramic — 30" × 30" × 20"



Clinton Sana

*They're paintings of ghosts. Of ghosts in a house.
When spirits occupy the house whose house does
it become?*

The subject matter I focus on is based on the Chamorro experience in our American society. These experiences, through the context of Guam's Spanish, Japanese, and American colonial past and present weaving through the island's contemporary society, provides the proa in which to sail these troubled waters. I work with various drawing materials rendering collages on surfaces based on found photos and personal photos rendered with papaya soap, graphite, acrylic, and oil paint to create a narrative that explores the relationship between Guam and it's colonial history.

Tugon / Tugong (to charge, attack or take hold of)
acrylic and projection on canvas — 100" × 50"



16 Tins of Spam
oil on canvas — 36" × 36"



Mangginge' / Mannginge' / Amen
oil on canvas — 24" × 30"



I am an Exile—a Sojourner
oil on canvas — 36" × 48"



Transmission from the Dead
oil on canvas — 48" × 36"

Clinton Sana's pictorial reconfiguration of old photographs provide a hazy vision of the Chamorro people's memories, marked by centuries of occupation. Employing a limited palette, his swift brushstrokes of viridian and rust starkly contrast with the often monochrome depictions of human figures. The technique renders the scenes in a solemn, unglamorous way that forces the viewers to confront the troubled history of Guam.

In his *16 Tins of Spam*, a downcast Chamorro woman legally surrenders her private land to a United States government official—an ominous scene ratified by the blessing gesture of a Catholic Bishop. Sana's painting exposes the tangible effects of Spanish and American Colonialism, which percolate into the everyday of the local population: the title itself reflects on the average amount of Spam a Chamorro person would eat per year.

In *I am an Exile—a Sojourner*, the artist revives the 1976 presentation of a monument to Chief Kepuha, Guam's first Catholic chief. The statue proudly stands between an American flag and a cross, looming over the audience. Much like those spectators, the viewers of Sana's paintings bear witness to the complex history of the Chamorro people.

Richard Tremper

Untitled
written piece — 8.5" × 11"

[The Brown Tree Snake opens it's mouth and asks] Why? They're paintings of ghosts. Of ghosts in a house. When spirits occupy the house whose house does it become? *From Spain: Transmission from the dead.*

What is the walk? She walks the path to the beach and back. Gather salt. March to *Manenggon* camp. Eat Navy biscuits. March to *Manenggon* camp. *We march to the beat of a dead horse. From the US: 16 tins of Spam.*

Why graphite? She's not dead. Shut your mouth. *A stone is taken by the tide, another season on the other side.*

Why oil? *I sit in the audience and I wait for myself to appear.*

What is the weaving? *A trongkon nunu.* A banyan tree. It's where your ancestors rest. It's where the *taotaomo'na* (people of before) reside. My father. *From Spain: I am an exile- a sojourner.*

What is the weaving? *A trongkon niyok (coconut tree).* The thatched roof home. *Guma* (home). It's *Gadao's* sail. *Gadao* didn't need a sail. *Gadao* had a cave. It's *Magellan's* sail and my hand my grandfather's Filipino spear. It's the rice basket. It's the toy fish. It's all these things because I don't know any better. My Mother. *I have nowhere to lay my head down. Family name - Tugon/ Tugong (to charge, attack, or take hold of)*

Why the green? It is the *halom tano*. The jungle. It is the green *taotaomo'na* I saw in Mangilao. I was pinched in the jungle. *Guela yan Guelo (Grandmother and Grandfather), I'm just passing through. You brought me here now take me home. Guma* (home).

Why these people? Why not? I need to count coconut shells in a language I don't quite understand. *I sit in the audience and I wait for myself to appear. Give it a name.*

Why black and white? Black and blue for bruises. White and black for death. *Ghosts of the colonized lost in the time.* They came with cross and the sword. *Guma* (home). *Guam. Guahan.*

Paintings of ghosts manifesting in the physical. They're active today politically. I just want to go home.

Mahalang yo' - I am yearning for someone/something.

[Unsatisfied, the Brown Tree Snake slithers and touches a power line]

Mikah Washburn

Reality moves in cycles, and these reflections may reappear in my future.

Reflecting on my home environment, I synthesize my experiences through alchemical philosophy, angelology, and demonology—systems of projection developed by people seeking to relate to their surroundings. These frameworks are interlaced with each other, using similar signifiers, allegories, and metaphors to explain physical and metaphysical phenomena. I appropriate these signifiers to communicate my history of home. I assemble my own system of projection to understand my history.

Alchemical symbols for Air, Earth, Water, Fire, metals, and planets, human figures and seraphim and demons, simple houses and towers populate my drawings and prints. The signifiers and figures are layered on top of one another, intersecting and intervening into each other's space. The image is further complicated by drawing paper, velum, pieces

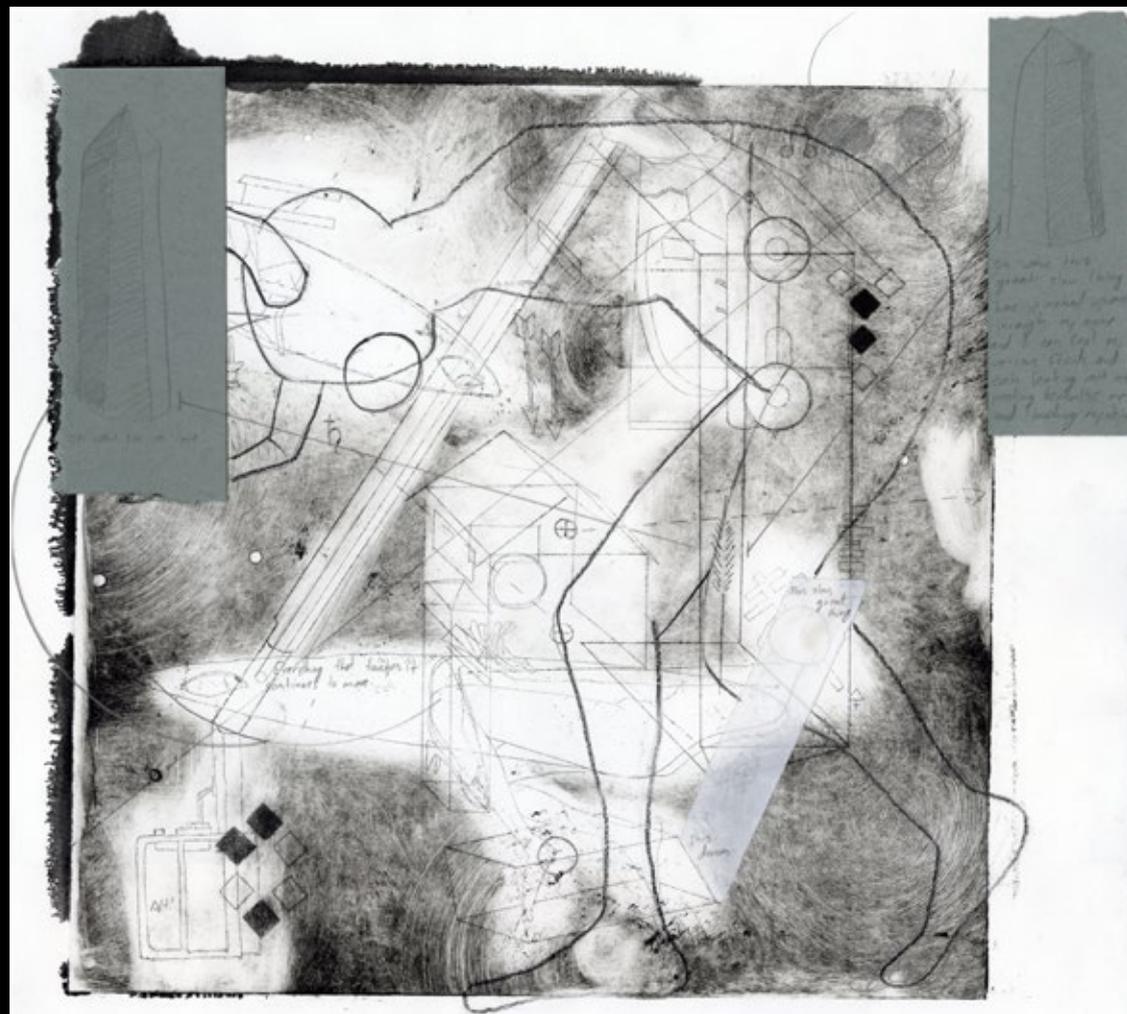
of canvas, and acrylic plastic that I collage onto the surface. Interactions between images evoke ideas of home, divinity, violence, and alienation. However, the specific narrative is difficult to understand because it has been codified by my own set of signifiers.

Though the works appear schematic of something to be built or made manifest, what is assembled is a diagram of history. The works are reflections. However, reality moves in cycles, and these reflections may reappear in my future, mutated, speaking in echoes of the past.

True Lifting Method 1/9 (detail)

copper etching, velum, charcoal, graphite on rag paper — 15.5" × 15"





True Lifting Method 8/9

copper etching, velum, charcoal, graphite on rag paper — 15.5" × 15"



***Hot Wind and Moon Shine Through the Spaces Between in my Home
Pulls My Growing Red Sulfur Wings***

latex paint, gesso, chalk pastel, pigment pen, graphite on canvas — 6' × 6'

In his work, Mikah Washburn uses diagrammatic structures to create liminal realms, obscure networks, obsessive blueprints, and alien artifacts. Cast in monochromatic shadow, ambiguous signs combine to create a matrix of potential connections. These unrecognizable marks carry the ghosts of familiarity, tugging at viewers' forgotten memories. Handwritten notations and foreign symbols cue personal associations, while remaining eerily disinterested. Compositions are littered with antiquated symbolism, intimate scrawl, and architectural drafts, all complicating meaning with their self-referentiality.

Utilizing the secret language of alchemists, individual symbols are only understood in relation to their larger system. This transforms Washburn's surface into a locked echo chamber. Viewers are given no discernible entry point, yet they remain subject to its haunting. Unraveling the works' coded mysteries proves futile, much like dissecting an unknown language. What is left is a sense of inescapability. Washburn's self-contained machines hint at the inevitability of unknown phenomena, conjuring dread and wonder alike.

Emeline Agnew

***Hot Wind and Moon Shine Through the Spaces Between
in my Home Pulls My Growing Red Sulfur Wings (detail)***
latex paint, gesso, chalk pastel, pigment pen, graphite on canvas — 6' × 7'



We have received a tremendous amount of support and guidance, especially this past year, from so many people during our time in the Art and Art History Department at Western Washington University. We want to acknowledge and thank all those who have helped us through our journey.

Seiko Purdue, the 2017–18 BFA Coordinator, has been a supportive, helpful, and patient figure in guiding us through the challenges of this year and we give her our sincerest thanks. All the professors who formed our individual faculty advisor committees, including Garth Amundson, Cynthia Camlin, Pierre Gour, Cara Jaye, Ryan Kelly, Seiko Purdue, Lisa Turner, and Chris Vargas, have been generous with their time, advice, and expertise and we are grateful for the time we have had to work with them. We would also like to remember the late Sebastian Mendes, who was missed as a committee advisor this year and was a valued teacher and mentor in past years. Others we would like to thank for being instrumental in our progress, in their various roles, include Douglas Loewen, Allen Frost, Dr. Julia Sapin, and the rest of the faculty of the Department of Art and Art History.

Special thanks to Paul Brower, Preservation and Museum Specialist, who is retiring this year after more than 20 years of excellent work in the Western Gallery; we are so grateful and fortunate to have his help, insight, and expertise. We would also like to thank Hafþór Yngvason, Western Gallery Director, and the Western Gallery for this exhibition opportunity. Additionally we are grateful to have the opportunity to work with Dr. Javier Berzal de Dios and the art historians of the Senior Project & Practicum class on their writing about our work, which was a unique and valuable experience.

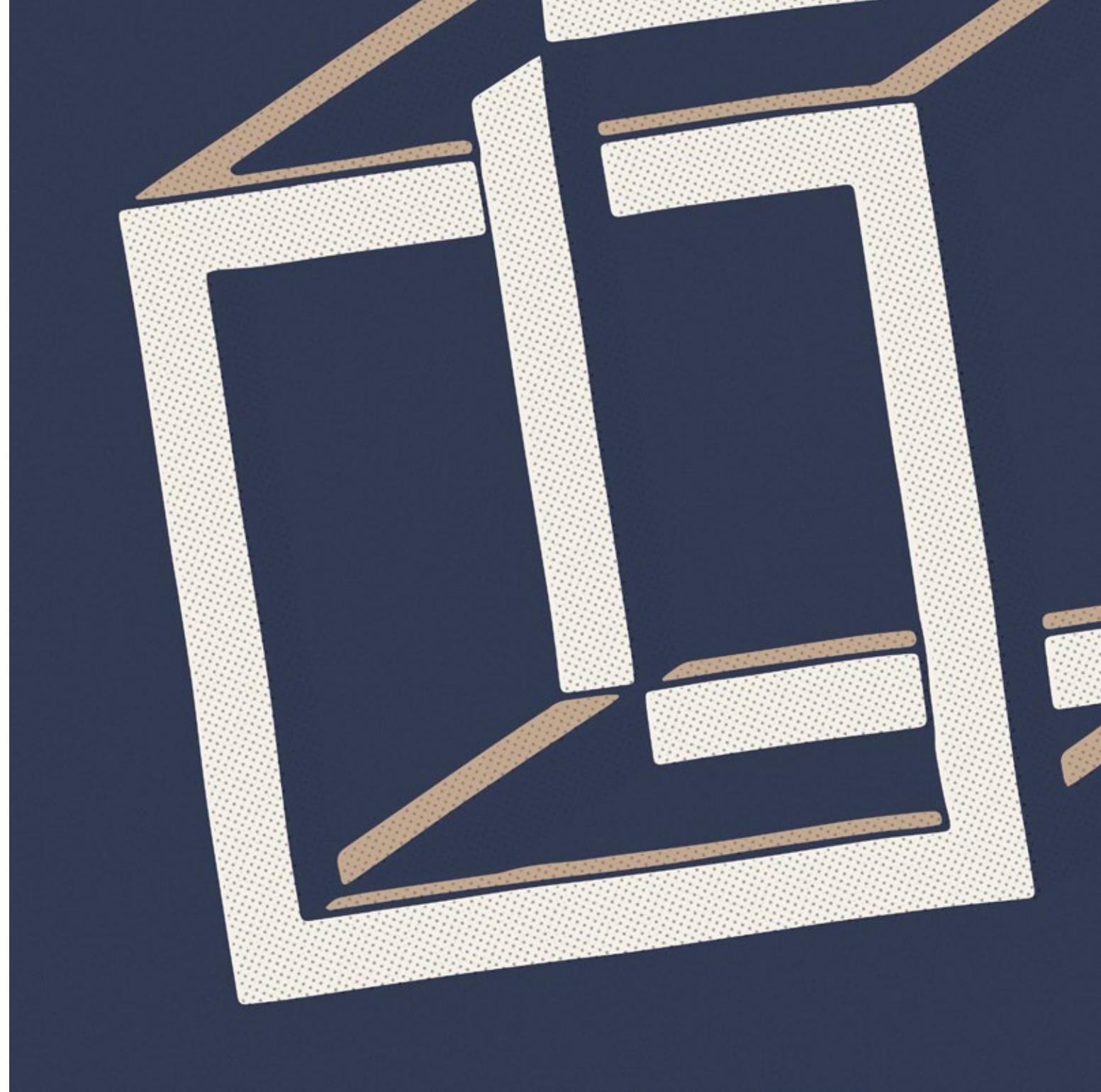
We want to thank our curator, Gregory Elgstrand, Master of Fine Arts candidate in the University of British Columbia Critical and Curatorial Studies program. He has provided compelling insight and offered meaningful collaboration between ourselves and our universities.

Sean Powell, from Western's Design BFA program, was our designer for this catalog. He spent many hours collaborating with us and we want to give him special thanks for his patience, skill, and hard work throughout this process.

We would not be able to create this show and catalog without the support from the department and Dean Kit Spicer, as well as the generous donors who contributed to our fundraising efforts in the Fall quarter; we give them our most heartfelt thanks.

Lastly we want to thank our friends and family for all of their love and support, despite us being too far away, or too busy, to spend much time with them this past year. Thank you for supporting us through the incredible period of creative growth and education.

WWU Studio Art, BFA 2017–18





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