BFA Showcase

Drew Miller
Western Washington University, drew.miller@wwu.edu

Joe Rudko
Western Washington University, joe.rudko@wwu.edu

Tessa Asato
Western Washington University, tessa.asato@wwu.edu

Kim Balla
Western Washington University, kim.balla@wwu.edu

Follow this and additional works at: https://cedar.wwu.edu/orwwu
Part of the Arts and Humanities Commons

Recommended Citation
Miller, Drew; Rudko, Joe; Asato, Tessa; and Balla, Kim (2013) "BFA Showcase," Occam’s Razor: Vol. 3 , Article 7.
Available at: https://cedar.wwu.edu/orwwu/vol3/iss1/7

This Research Paper is brought to you for free and open access by the Western Student Publications at Western CEDAR. It has been accepted for inclusion in Occam's Razor by an authorized editor of Western CEDAR. For more information, please contact westerncedar@wwu.edu.
equal citizens. These elaborate props and costumes would help the audience become completely consumed in the alternate universe of Afrofuturistic P-Funk mythology.

P-Funk's Afrofuturistic theme has profoundly influenced the contemporary African-American music scene. In fact, P-Funk was the primary influence of the rap movement gangsta-funk (G-funk), and remains to this day one of the most sampled acts in rap music, which itself has become an important cultural phenomenon. A good example of this is Dr. Dre's critically acclaimed 1992 album The Chronic, which prominently features Parliament-Funkadelic samples on nearly every song. Since rap music has entered the mainstream, P-Funk has been able to transcend its original predominantly African-American demographic and permeate to white pieces of cornbread like me.

(1975-1979), Parliament-Funkadelic's live show was nothing short of a musical phenomenon. Live shows featured many musicians, all of whom would be dressed head to toe with the most ornate, outrageous costumes and props imaginable, all of which would contribute to the ever growing P-Funk mythology. Shows during this time in the band's history climaxed when a huge spaceship (dubbed "The Mothership") would land on stage amid smoke and dim lights, at which point George Clinton would exit the ship as his alter ego Starchild from Mothership Connection to rousing applause and cheering (Gutkovich 64). The audience's reaction to Clinton is a perfect representation of his quote "you have overcome, for I am here" because his personification of the Starchild character is representative of African Americans coming together and acting in concert for a common purpose. This clearly meets Eshun's threshold of African Americanism, that is, it further cements the status of African Americans as...
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.
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.

DREW MILLER

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”

Published by Western CEDAR, 2017
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.
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.

**Object no. 8 (fern)**
2013. found photograph, photographic spotting pen, on paper. 11 x 15”

**Object no. 13 (film box)**
2013. found photograph, colored pencil, on paper. 11 x 15”

**Object no. 17 (vista point)**
2013. found photograph, colored pencil, on paper. 11 x 15”

**Object no. 18 (flood)**
2013. found photograph, acrylic, on paper. 11 x 15”

**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.
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.

TESSA ASATO

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.
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.

KIM BALLA

1  
36 x 48 in. oil, acrylic, metallic pigment on panel, 2013

2  
18 x 18 in. oil, acrylic, metallic pigment on canvas, 2013

3  
24 x 36 in. oil, acrylic, metallic pigment on panel, 2013

4  
36 x 48 in. oil, acrylic, metallic pigment on panel, 2013

5  
48 x 48 in. oil, acrylic, metallic pigment on canvas, 2013