

WOODBURY ART MUSEUM



BFA SHOW 2008

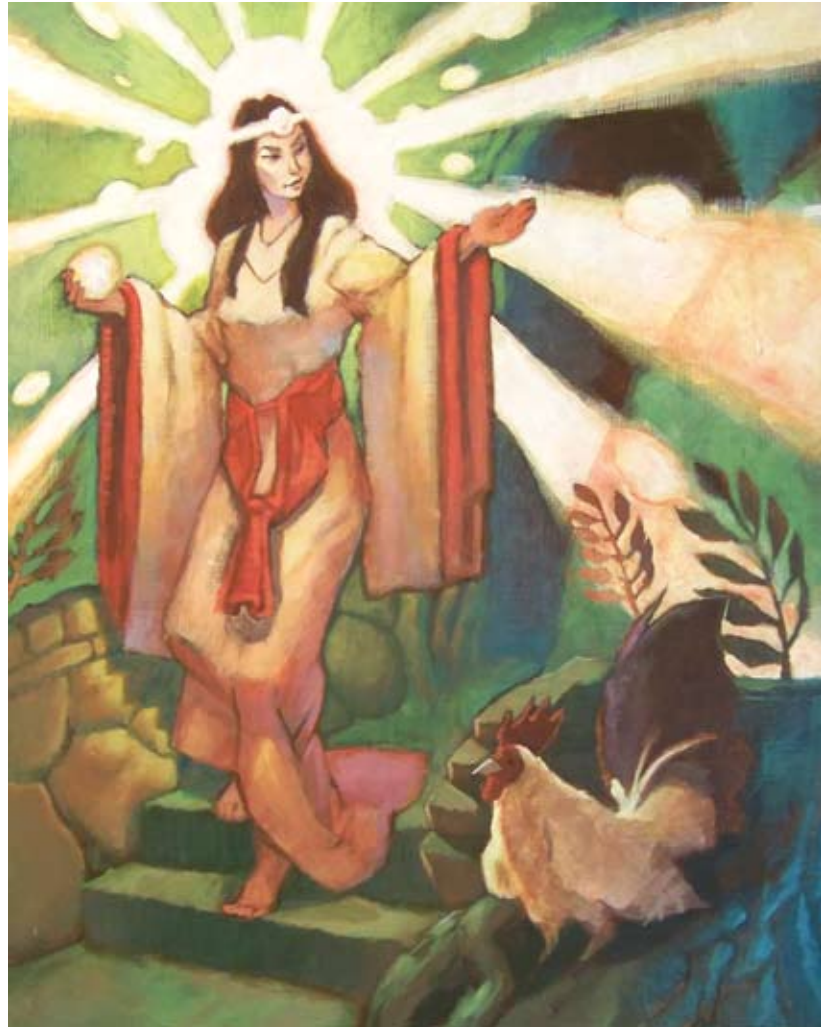
BFA
SHOW
2008
FEBRUARY 22ND
—
MARCH 11TH

The BFA Final Project Show is the capstone project of the Bachelor of Fine Arts degree. This year five students were accepted for inclusion in this exhibition in the Woodbury Art Museum. These students represent the best of the Painting/ Drawing, Illustration, and Graphic Design areas. We are pleased to present these degree candidates to the public through this prestigious exhibition.

ROB JAMES

ILLUSTRATION

Storytelling is the primary concern for why I paint. It is my aim to create an imaginative, vigorous image of an already existing mythos. I explore a pantheon and its themes of epic poetry. The model I use is the weekday's given name and the character in mythology at the root of that meaning. I ask, "What would it look like if these characters were seen together as a calendar would present them?" I synthesize and reinvent the visual appearance of the character symbols. As I research the stories that involve these characters, nearly all of my decisions are rooted from my imagination. I love to work from my head when I create these worlds and characters. A lyrical story and solid envisioned characters are important to know when I've completed a work.



Rob James
Amaterasu Emerges

Acrylic on Board

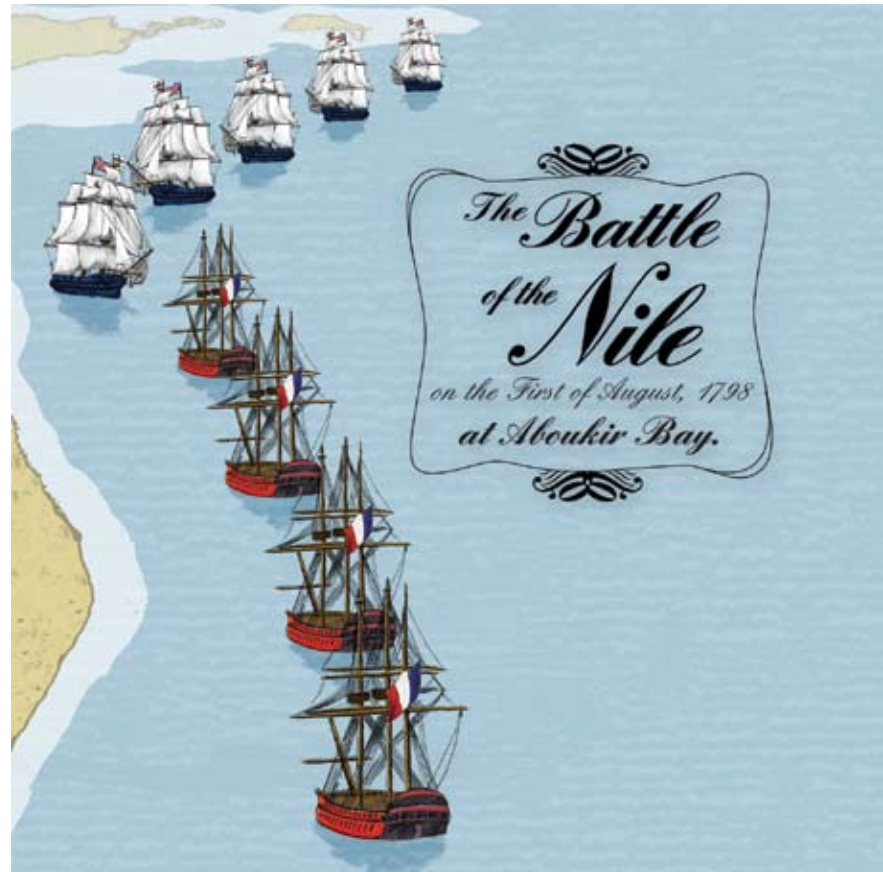
AUTHUR NELSON

GRAPHIC DESIGN

Over the past few years I have been developing a new mind. I have always been interested in the arts and in the crafts. From wood carving to oil painting, from furniture design to industrial design, a creative mind has always been mine. But since the day I realized that I needed to grow up and start thinking of a career, I have pointed my interests in developing a designer's mind.

I am a perfectionist. Many times have I stayed up, well into the morning, sitting in front of the computer, refusing to go to bed until I get things right. I take great pride in the work that I do, and time is never an issue. When I undertake a project, I make the decision in my mind to dedicate all the time and resources necessary.

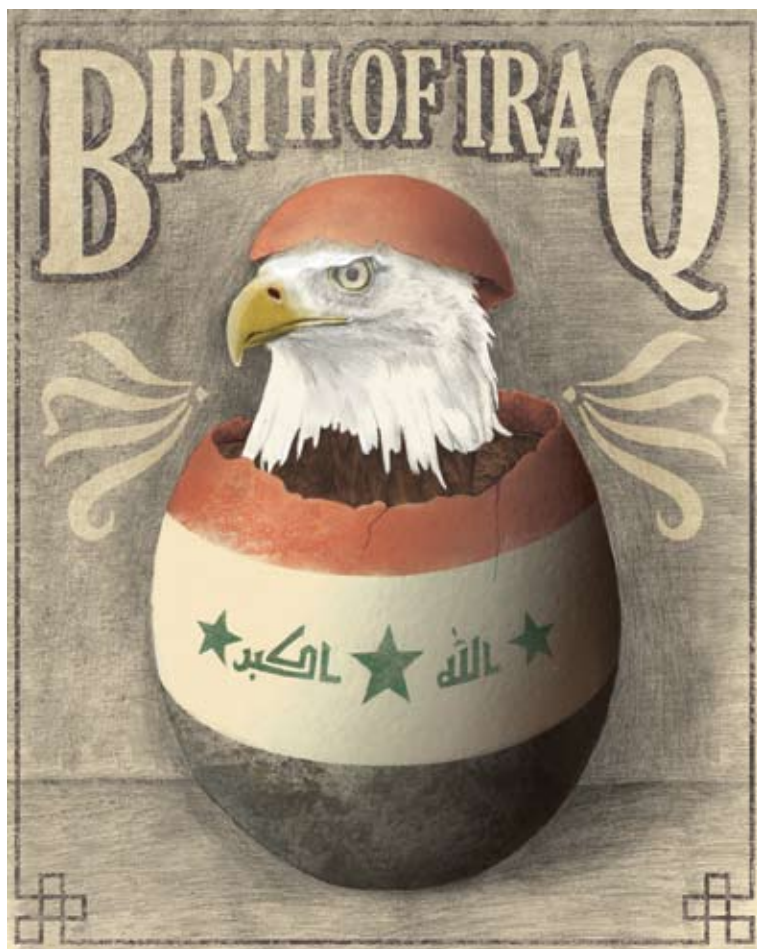
Apart from the arts, I have a deep interest in history, for the two are clearly intertwined. I have recently worked on a historical piece that has not only taught me valuable principles in graphic design, but also told me a historical drama which is both exciting and inspiring. It is because of our desire to retell history that we have the arts, yet it is because of the arts that we can retell history. It has been my pleasure to have participated in retelling a piece of history I can now call my own.



Arthur Nelson

*The Battle of
The Nile*

Digital Painting



Brad Hoen

Birth of Iraq

Pencil, Photoshop

**BRAD
HOEN**

GRAPHIC DESIGN

War is an ugly thing, but in certain circumstances, I think most would agree it might be an ugly necessity. Though it should be avoided whenever possible.

Design is power to influence. Some of the most influential poster designs have affected mankind for life or death during times of war. As a designer, I feel I have the responsibility to use design for good.

I have found some of the most famous and well-designed war posters, and have grouped them into categories. Each war had certain characteristics of that era that could be grouped together.

Unfortunately, the United States is at a time of war in Iraq. I have designed four current day war posters to illustrate the issues with our current war in Iraq in styles from the past: Civil War, World War II (Allied Powers), (Central Powers),

and the Vietnam War. One other poster is in my own style. I also constructed a website to portray the information about each war and display all the different posters from each era to educate people so we can know why wars have been fought and learn from our past.

These posters don't necessarily portray my ideas and beliefs. Some are for the war and others are against it. My goal is to get the viewer to interact with my posters in a way that gets them to think about the concepts or issues at hand, while also educating them on our war history so we don't repeat the past.

KELLY LARSEN

PAINTING

My paintings are composed of raw, organic substances. Stone, soil, and plant materials are often used for some of the pigment by grinding and mixing with oil and binders. Industrial objects are also placed onto the surface including metal, glass, and paper. The colors are typically dark and muted. Decomposed, putrefied and oxidized materials—contained within Earth—inspire me.

Earth gives its power to each piece since the work's physical essence is derived from it. The Earth is something that cannot be ignored and it demands respect. Utilizing Earth's unpredictable forces, I use the elements to decay, char, warp, and transform the pieces, bringing them to a naturally decomposed state. This perpetual process refers to the significance of death. It involves random, chaotic, and impulsive forces that are tangible, imitating the Earth's natural processes.

Taking the substrate in this phase, I discern what is to be preserved and accentuated in the final outcome. Like the layers of Earth's crust, I construct over what has been deconstructed, giving birth to each piece. I then glaze transparent pigment over the geography of textures that have been built up through time, paying close attention to the natural interactions between the substance and essence.

Spherical and contradictory ideas like wet and dry, smooth and rough, soft and hard are always apparent in the work. Figurative elements and landscapes are often integrated into the surfaces of my paintings.



Kelly Larsen
Curdled Hollow
Acrylic, Oil, Metal, Wax

CALEB HENDERSON

ILLUSTRATION

The element that presents itself most consistently in my work is the concept of an ill fit. I am interested in the feelings, thoughts, and relationships that occur when someone or something doesn't quite belong. Sometimes this is as overt as "which of these does not belong?" Other times it can be as simple as a feeling of melancholy or uneasiness, often drawing from a real or perceived alienation from either environment or peers. Each person carries something in themselves that is theirs only, separate and inexpressible to anyone else.

More importantly to me however, is that someone can bring to the work their own experiences and thoughts. After finding some connection to the art itself, they can leave having made contact with whatever part of themselves it may be, while I myself was never directly involved in any explanation of the art. For me, each piece of art needs to be given its own life, a voice that is independent of me as the artist, and can be related to in any way by the viewer.

Appealing to everyone has never been an option for any artist. It is my hope that some may be able to look at the work and be affected—Let that mean whatever it will.

Caleb Henderson

Onerare

Oil on Panel





UVSC SCHOOL OF HUMANITIES,
ARTS & SOCIAL SCIENCES

WOODBURY ART MUSEUM

The Woodbury Art Museum is located on the 2nd floor of The University Mall, between Nordstrom and The Gap.

Free and open to the public Monday through Friday 11am to 7pm. Call 801-863-6200 or visit www.uvsc.edu/museum for more details.

Cover Image:

Kelly Larsen

Copulatory

Transformation

Acrylic, Oil, Wax