AS Viking Union
Gallery Catalogue
2021-2022
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In light of the pandemic and fluctuating regulations, the 2021-2022 academic year was a challenge of resilience and adaptability. The Viking Union Gallery remains an open space for the display and celebration of art, and so the challenge became how to uphold this mission as we constantly shifted with the global health crisis. When I began my role as Director, I inherited a brand-new virtual gallery space, as well as VU 507 that had been sitting empty for over a year. I knew that we didn't know what to expect, and so in order to make the gallery more accessible, I chose to operate the VU Gallery on a hybrid system: with Virtual Exclusive exhibits, as well as introducing art back into the physical space.

We began this with an online call for artists to apply for a show, as well as our annual Poster Sale and Drawing Jam in VU 507. Over the next year, we ended up hosting eleven exhibitions: five in the virtual gallery space, and six in our physical gallery, along with receptions, artist talks, and class visits throughout. One of my goals as the Director of the Viking Union Gallery was to bring together artists from both our immediate community here at Western, as well as artists from across the country (which was much easier to do virtually). My other goals as Director were to accommodate and reflect the challenges we face in light of the pandemic, and to provide a space for artists and guests to engage with what inspires them. From tiny sculpted fruit, and large scale installations, to digital sculpture and interactive media - I hope that each experience in the VU Gallery was as unique and remarkable as the pieces themselves. The artwork shown throughout the year reflected the diversity of its creators, and encompassed themes of love, fear, trauma, identity, isolation, loss, and wonder. As I pass my role to the next Director, I remain incredibly grateful for this experience, and the opportunity to share and inspire growth in those that share in the Viking Union Gallery.
The Viking Union Gallery wouldn’t exist without the artists who choose to show their work, and the visitors who come and support that art. We were honored to host and showcase your work. I want to thank those who applied to show, everyone who inquired about the gallery, and all of the participating artists, professors, organizers, and visitors. We thank the Art and Art History Departments, as well as the Western Gallery and B-Gallery, with special thanks to Ryan Kelly and Seiko Purdue.

To the rest of AS Productions, of which this gallery is only a part, thank you for the collaboration and support. I’d especially like to thank Chloe Unflat, our wonderful Marketing Coordinator, and Casey Hayden, our Program Advisor. Thank you to the Viking Union Building Staff, Event Services Crew, Information Technology Crew, ATUS, and the AS Publicity Center. Special thanks to Wendy Johnson, Jeremy McAllister, Susanna Schronen; as well as Maggie Maher, for designing this catalogue; and Newt Warren, for her role as VU Gallery Director for the previous two years. None of what we’ve been able to do this year would be possible without you. Last but never least, our wonderful gallery attendants: Ximena, Carson, Liv, and Al. Thank you for your patience, flexibility, and care you put into the gallery, and the trust you placed in me as the Director. The Viking Union Gallery team thanks everyone who participated in one way or another, and we look forward to the future of the gallery as a space for the community, by the community.

-The Viking Union Gallery
FALL 2021

my_art_bytes
Ryan Haight

Something Strange
Various Artists

Background Noise
Cassie Hart
Ryan Haight is an artist currently based in Seattle, Washington. His work largely consists of real world spaces represented through pixel art - a digital medium typically reserved for video games. He aims to evoke feelings of nostalgia and fantasy from otherwise mundane scenes. Being raised in Spokane, attending university in Bellingham and moving to Seattle for occupational reasons inspires his frequent depiction of suburban and urban scenes from the Pacific Northwest. Ryan shares his art online on Instagram and Twitter, through the moniker “my_art_bytes”. Moving forward, he hopes to continue making pixel art of local scenes throughout the Pacific Northwest.
Autumn on Fremont Ave., 2021
Ryan Haight
Digital Illustration
400px x 450px
Communications Facility, 2021
Ryan Haight
Digital Illustration
423px x 564px
Dusk, 2020
Ryan Haight
Digital Illustration
200px x 267px
Fairhaven, 2020
Ryan Haight
Digital Illustration
400px x 300px
Garden Street, 2020
Ryan Haight
Digital Illustration
510px x 383px
Green House, 2021
Ryan Haight
Digital Illustration
550px x 310px
Yellow House, 2021
Ryan Haight
Digital Illustration
350px x 197px
Purple House, 2021
Ryan Haight
Digital Illustration
321px x 212px
Snow Day, 2020
Ryan Haight
Digital Illustration
350px x 263px
Stucco, 2021
Ryan Haight
Digital Illustration
474px x 310px
Something Strange

10/26 - 11/16

Our first in-person exhibit since 2020. *Something Strange* was a curated group exhibition embodying the other, the strange, and the connection to ourselves. Paintings, collages, and other mixed-media works were placed together in cohesion, to invite and unsettle the viewer by relating the other to our own psyche. The artists in this show range from WWU alum, current students, and a local artist unaffiliated with WWU.

Leah Adams • Madison Dowling • Cassandra Hart • Thea Mroz • Mahllie
Eve, 2021
Leah Adams
Oil, acrylic, and collage on canvas
10” x 10”
Lady of the Lake, 2021
Leah Adams
Oil, acrylic, and collage on canvas
18” x 14”
Head Full O' Flowers, 2021
Leah Adams
Oil, acrylic, and collage on canvas
14” x 18”
“Themes of human form hybridization are central to my work. Throughout my Biology studies in the Biology/Mathematics major, I have grown increasingly aware that people are more connected to their environments than they realize or would like to admit. Like all living things on earth, we came from the same single bacterium millions of years ago. We share a connection to all that is alive and are called to be caretakers of it. As humans, we tend to center ourselves in our perception of ecological processes which ultimately leads us to proclaim superiority over other organisms. We do not own the earth or the creatures within it but we do have a duty to protect it from ourselves. I aspire to create art that reflects my desire to destroy this restricting egotism. In my work, figures are broken down into abstract forms or blended with nature to become something both human and not. Humanity can be humbled when we connect ourselves to that which is beyond our physical bodies. We are beings of an incredibly complex and beautiful world and I aim to meld this world with humanity to reveal both the reality and potential of our connection to it.”

Leah Adams
Waiting, 2021
Madison Dowling
Collage
13” x 17” (In Frame)
Untitled, 2021
Madison Dowling
Collage
9” x 11” (In Frame)
Orange, 2021
Madison Dowling
Collage
13” x 17” (In Frame)
Morning, 2021
Madison Dowling
Collage
13” x 17” (In Frame)
Daffodil, 2021
Madison Dowling
Collage
11" x 9" (In Frame)
Goschen Nooksack Cemetery (No. 1), 2019
Thea Mroz
Acrylic and ink on bristol
20” x 16”
Goshen Nooksack Cemetery (No. 2), 2019
Thea Mroz
Acrylic and ink on bristol
20” x 16”
Goshen Nooksack Cemetary (No.3), 2019
Thea Mroz
Acrylic, ink, and charcoal on bristol
20” x 16”
Square Series, 2018-19
Cassandra Hart
Analogue and Digital Collage on archival print
10” x 10” ea.
Square Series cont., 2018-19
Cassandra Hart
Analogue and Digital Collage on archival print
10” x 10” ea.
Square Series cont., 2018-19
Cassandra Hart
Analogue and Digital Collage on archival print
5” x 7” ea.
The Transfigured Heart
(Tarot Series), 2021
Cassandra Hart
Analogue and Digital Collage on archival print
5” x 7” ea. (In Frame)
The Transfigured Heart
(Tarot Series) cont., 2021
Cassandra Hart
Analogue and Digital Collage on archival print
5” x 7” ea.
The Transfigured Heart
(Tarot Series) cont., 2021
Cassandra Hart
Analogue and Digital Collage on archival print
5” x 7” ea.
The Transfigured Heart
(Tarot Series) cont., 2021
Cassandra Hart
Analogue and Digital Collage on archival print
5” x 7” ea.
Twine-tied, 2021
Mahllie
Acrylic on canvas panels with twine
5” x 7” ea.
Ideas, beliefs, and the unknown., 2020

Mahllie
Mixed media (acrylic paint, oil pastel, paper, and tape on canvas)
16” x 12”
Red Blend, 2021
Mahllie
Mixed media (acrylic paint, oil pastel, paper, and tape on canvas)
30" x 30"
Alone, 2021
Mahllie
Mixed media (acrylic paint, candle wax, marker, oil pastel, and chalk pastel on canvas)
36” x 24”
Dissociation, 2021
Mahllie
Acrylic on canvas
4” x 6”
His pipe., 2019
Mahllie
Acrylic and oil pastel on canvas panel
5" x 7"
Smoke, 2020
Mahllie
Acrylic on canvas
5” x 5”
“The foundation to most of my artwork starts as an acrylic painting on either stretched canvas, canvas panels or vintage postcards. After I paint, I tend to add wax drips, gold and silver leaf, gems, twine, paper and more. I do this in a very intentional way; an organized chaos. Playing with texture has been really fulfilling, and helps me to express the unspeakable or intangible feelings from within. The mural work I’ve done has been commissioned by homeowners, and business owners. I tend to paint plants and insects for murals, but someday I hope to do an abstract mural.

As of recently, I have been experimenting with color, compositions and subject matter. I love documenting how I feel, scribbling words that scratch the surface of my mind, and attempting to choose colors and shapes that replicate the energy I have stored in my body surrounding love, lust, heartache and depression. I want to feel something when I paint, if I start to cry... I know it’s a powerful and vulnerable piece.”

Mahllie
A northeast Ohio native, Cassie Hart obtained her B.F.A. in illustration at The Savannah College of Art and Design. Currently, she works in educational publishing but has worked in design and illustration for 16 years doing anything from toy design to coloring comic books. Cassie Hart examines the psyche with stylized studies of the human figure, living dreamily in a spontaneous world.
False Memory, 2021
Cassie Hart
Mixed Media (ballpoint pen, gouache, and acrylic)
14" x 17"
Sketchbook Series No.1, 2020
Cassie Hart
Mixed Media (ballpoint pen, gouache, and acrylic)
16.5” x 11”
Sketchbook Series No.2, 2020
Cassie Hart
Mixed Media (ballpoint pen, gouache, and acrylic)
11” x 16.5”
Sketchbook Series No.3, 2020
Cassie Hart
Mixed Media (ballpoint pen, gouache, and acrylic)
11” x 16.5”
Sketchbook Series No. 4, 2020
Cassie Hart
Mixed Media (ballpoint pen, gouache, and acrylic)
11” x 16.5”
Sketchbook Series No.5, 2020
Cassie Hart
Mixed Media (ballpoint pen, gouache, and acrylic)
11” x 16.5”
Sketchbook Series No.6, 2020
Cassie Hart
Mixed Media (ballpoint pen, gouache, and acrylic)
16.5" x 11"
Sketchbook Series No.7, 2020
Cassie Hart
Mixed Media (ballpoint pen, gouache, and acrylic)
11” x 16.5”
“These are pieces not made for a gallery setting. They are made with whatever cheap materials I have at the moment, including craft paint and the cheapest ballpoint pens you can get. Drawn in an old book I rebound blank pages into, I experiment with figure. A lot of these are studies and ideas I hope to make larger works one day, but there is a rawness to the original work that I find hard to replicate. When I work in a book I have no pressure of “the finished piece” and I think it translates to looser, and at times more interesting work. There is a beauty in that which is not carefully planned out, painted over, not perfect.”

Cassie Hart
Sketchbook Series No.8, 2020
Cassie Hart
Mixed Media (ballpoint pen, gouache, and acrylic)
16.5" x 11"
Sketchbook Series No.9, 2020
Cassie Hart
Mixed Media (ballpoint pen, gouache, and acrylic)
16.5" x 11"
Wonder, Warmth, Whimsy
Rowan Kingsbury

Studio Art BFA Winter Exhibition
Studio Art BFA Cohort

RENDER
Colton Sampson, GOUUIE

nostalgic for a place I can’t go back to
Sofia Lindstrom
Rowan Kingsbury is an illustrator, author, and maker with a passion for creating things full of wonder, warmth, and whimsy. Whether she is breaking out the paints or working digitally, she loves to make playful images of people, plants, and animals that can bring a little more beauty to the world. In her work, she tells stories that fill people with warmth and elevate mundane moments into the memorable and magical. She studied Illustration at the Pacific Northwest College of Art in Portland, Oregon and has always loved living and working in the rainy pacific northwest. When she’s not creating, she is probably cooking up too many sweets in the kitchen, reading, or trying to find the nearest cat to bother.
Chocolate and Raspberry Cake, 2021
Rowan Kingsbury
Gouache and Digital
8” x 11”
Fairy House, 2021
Rowan Kingsbury
Digital Illustration
8” x 11”
Forage Series 1, 2021
Rowan Kingsbury
Gouache, Colored Pencil, and Digital
6” x 7”
Forage Series 2, 2021
Rowan Kingsbury
Gouache, Colored Pencil, and Digital
7" x 7"
Forage Series 3, 2021
Rowan Kingsbury
Gouache, Colored Pencil, and Digital
9" x 7"
Fox Witch Tea, 2021
Rowan Kingsbury
Gouache and Colored Pencil
7" x 7"
Let’s Dance, 2021
Rowan Kingsbury
Digital Illustration
7” x 6”
dance
Little Thief, 2021
Rowan Kingsbury
Digital Illustration
4” x 6”
Moth, 2021
Rowan Kingsbury
Gouache and Colored Pencil
7” x 4”
Studio Art BFA Winter Exhibition
1/24 - 2/16

The 2021-2022 BFA cohort was comprised of nine unique and talented artists, each working in a distinct medium. The Studio Art BFA Winter Exhibition served as a mid-way snapshot of what each artist was working on as they moved toward their culminating exhibition in the Western Gallery. Each artists’ work invited the viewer to experience something bigger than themselves; drawing from childhood memory, exploration of material, self identity, and the idea of space in habitus.

-Ruth Barnes

Eli Eisenhower • Elly Minagawa • Madeline Moser • Brittany Pincus • Parissa Rad • Sophia Roca • Allen Rogers • Colton Sampson • Nathan Allen Wilkinson
Let’s Blaze, 2021
Eli Eisenhower
Glazed Ceramic
10” x 14” x 14”
Rose, 2021
Eli Eisenhower
Glazed ceramic
10” x 4” x 4”
Pour You, 2021
Eli Eisenhower
Glazed Ceramic
12” x 14” x 5”
HINA, 2021
Elly Minagawa
Acrylic on canvas
22” x 28”
Kokeshi, 2021
Elly Minagawa
Acrylic on canvas
22” x 28”
Space Inhabitation I, 2022
Madeline Moser
Fabric/textile
8' x 6' x 3'
“In this body of work, I am taking the idea of the habitus and turning it into a 3-dimensional entity in order to explore how personal dispositions, traits, skills and so on instruct our personal performance. This work remains abstract and monochromatic to make the viewer’s interaction with the work an intrinsic part of these sheets of fabric becoming an actualized work of art. By using fabric in this sculpture, the viewer is able to draw a relationship between the ways materials influence our navigation through the social world.

The barriers created by the fabric conduct the viewer’s performance in a similar manner as social constructs and the habitus. The viewer has to reorientate their spatial arrangement according to the layout of the sculpture, making the sculpture the conductor of the entire interaction and the physical manifestation of the habitus”

Madeline Moser
Orchid, 2021
Brittany Pincus
Watercolor
14” x 12”
Dancheong, 2021
Brittany Pincus
Colored pencil
14” x 12”
Jade, 2021
Brittany Pincus
Colored pencil
14” x 12”
“I explore my Korean background and Asian identity by visually representing my culture as well as the discrimination [through personal experience] of my Asian identity. Through the abstraction of traditional Korean designs and cultural patterns found in fashion, fabric, and architectural decorative designs, I combine this with my own stylized designs by adding additional elements such as texture and embellishments. I find meaning in immersing the viewer in ethnic culture with these designs as well as the negative anti-Asian experience that contrasts each other, that describes how even though there is beauty throughout Asian culture, there is still an anti-Asian sentiment. Apart from creating these cultural designs, including the visual representation of the portraits expresses the importance of having ethnic features in today’s world”

Brittany Pincus
Salam Mahi, 2021
Parissa Rad
Gouache, watercolor, tea wash, and acrylic
32” x 24”
To Remember, 2021
Parissa Rad
Gouache, watercolor, tea wash, and acrylic
32" x 24"
Puzzle of Sonder, 2021
Sophia Roca
Digital Animation
2048px x 2048px
“The artwork, Puzzle of Sonder embodies a collection of animated memories that explores the joys and hardships of living between two cultures. Growing up as a first-generation Filipino-American, I am learning to appreciate life more through cultural acceptance and being mindful of my own unique perspectives. At home, I was taught the Filipino lifestyle and learned the American way of living through school. Feeling uncertain of my ability to cope with its dualities has become a life-long challenge for me. From my own experience, I believe that Filipino culture values collectivism and respect, whereas American culture values individualism and self-awareness. The contrast between the two cultures brings about feelings of dissociation and has made it challenging to navigate my individuality while being self-assured. I utilize visual storytelling in my artwork to explore the beauty and complexities of human existence. In particular, I share my personal narrative including how I navigate my cultural background. The narrations animated in the series of GIFs for the Puzzle of Sonder demonstrate the intricate moments of my life. The animations are whimsical, which implement soft and delicate shades of monochromatic colors that juxtapose the lighter and darker aspects of my story. The multitude of GIFs serves as a backdrop for the central element of collective dinner plates that symbolize my hunger for new life-changing experiences. Our lives from the beginning to end resemble a complete full circle, the dinner plates are a reminder to appreciate life and take in the wonders of the world. The big picture was influenced by a postal stamp from my grandparents’ love letters who lived in the Philippines. Reflecting on everyday life, I continuously work towards completing a multitude of photographic mosaic animations that capture moments of personal empowerment and self-growth. These memories are broken into puzzle pieces to portray the analogy of life that is meant to be treated like a jigsaw puzzle with no reference photo. Life is quite messy, but we collect these diverse experiences until we get the big picture.”

Sophia Roca
I AM GOING TO SHUT UP NOW, I WAS TAUGHT HOW, 2021
Allen Rogers
Mixed Media
25.75” x 19.5”
SCREAMING AT THE TOP OF MY LUNGS, THE FAMILY FLICKED THEIR TONGUES, 2021

Allen Rogers
Mixed Media
24” x 18”
BFA, 2021
Allen Rogers
Mixed Media
32” x 24”
Exhuming Lewisia, 2021
Colton Sampson
3D printed sculpture
10” x 8” x 3’
My works look at the overlap between natural forms and forms found in our own body. The sculptures created are organic while speaking the language of the human body. This is done to entangle the viewer between seeing the familiar and foreign. Visually what is created tends to be beautifully yet macabre. It hints at the inevitability of death, but only as one step in a cycle of abundance.

Colton Sampson
Untitled, 2021
Nathan Wilkinson
Inkjet print from photogram
21” x 14.5”
Chaos and Order Suspended in Space, 2021
Nathan Allen Wilkinson
Inkjet print from photogram
30.5” x 21”
“Creating artwork facilitates my investigation of chaos and order to find meaning in existence through abstraction, embodiment, light, and shadow. The darkroom is integral to my work as a symbolic space for bringing order to chaos and interjecting chaos into order. My being and the material immersed in darkness, intermittent spells of light shining on us, and images revealing themselves from a void – white turns to black and preserving what’s necessary – embodies the journey of contending with the existential duality of chaos and order, light and shadow. This dualism is a universal symbol and human experience.”

Nathan Allen Wilkinson
RENDER
Colton Sampson
&
GOUIIE
February 8, 2022
Seedling Familiar, 2021
Colton Sampson
Digital Illustration
1920px x 2180px
Thin line that keeps us tethered, 2021
Colton Sampson
Digital Illustration
2700px x 3800px
Chandelier, 2021
Colton Sampson
Digital Illustration
2880px x 2880px
Bone Botany, 2021
Colton Sampson
Digital Illustration
1860px x 1902px
Peering Forward, 2021
Colton Sampson
Digital Illustration
1920px x 2154px
Picnic, 2021
Colton Sampson
Digital Illustration
3840px x 4360px
“My work looks at the overlap between natural forms and forms found in our own body. The sculptures created are organic while speaking the language of the human body. This is done to entangle the viewer between seeing the familiar and the foreign. Visually what is created tends to be beautifully yet macabre. It hints at the inevitability of death, but only as one step in a cycle of abundance.”

Colton Sampson
FLWR, 2021
GOUUIE
Digital Illustration (rendering)
800px x 1000px
ROLLA GURL, 2021
GOUUIE
Digital Illustration (rendering)
3000px x 3000px
YOYO, 2021
GOUUIE
Digital Illustration (rendering)
3000px x 3000px
YR-1, 2021
GOUIIE
Digital Illustration (rendering)
3000px x 4000px
“Hello, my name is GOUIIE. I am a 3D artist based in Washington State. My art is a reflection of my love for characters, fashion, bright colors, and gigantic shoes. My goal is to create people and worlds worth exploring”

GOUIIE
nostalgic for a place I can’t go back to

Sophia Lindstrom

1/24 - 2/16

“The current work explores ideas of changed memory, especially due to covid. In recent times, I feel like the way I interact with society has been affecting the way I am looking at the past. Since covid has started, I have been looking into the recent past (1970-2000) a lot more than normal. Especially on told memories that I wasn’t even there for. I have drawn on top of found photographs, to place my thoughts and my reaction. Then I take these changed images and paint them. The photographs are of people I don’t know, I want to react to situations while keeping them anonymous. Looking at these images strikes me in the way life used to be, with the type of gathering, lack of face covering, and situations these photos take us back to. Reflecting on my new worldview has been affecting my views of the past.”

-Sofia Lindstrom
We honey coat the past, 2021-2022
Sophia Lindstrom
Found photographs, posca pen
4” x 6”; 10” x 6”; 4” x 4”
We honey coat the past, 2021-2022
Sophia Lindstrom
Found photographs, posca pen
4” x 6”; 10”x 6”; 4” x 4”
I am my own skeleton in my closet.

I have strange feeling, but on a mask on everyone.

Everyone around me is growing and moving on while I'm skeleton seeing my gift at a shop.

I can't move forward.
Recalling a memory more often makes that memory less accurate, and that every time you take a memory off the shelf in your brain, you put it back just a tiny bit different, 2021
Sophia Lindstrom
Acrylic, resin, posca pen
4” x 6”; 10”x 6”; 4”x 4”
People tend to place past events into existing representations of the world, their world, 2021
Sophia Lindstrom
Acrylic, resin, posca pen
16”x 20”
We honey coat the past (detail), 2021-2022
Sophia Lindstrom
Found photographs, posca pen
4” x 6”; 10”x 6”; 4” x 4”
We honey coat the past (detail), 2021-2022
Sophia Lindstrom
Found photographs, posca pen
4” x 6”, 10” x 6”, 4” x 4”
Yellow Dog, 2021
Sophia Lindstrom
Acrylic, resin, posca pen
20” x 16”
False memory changes us, 2021
Sophia Lindstrom
Acrylic, resin, posca pen
20”x 16”
Spring 2022

Wake
Rachel Rothberg

Illustration Certificate Showcase
Various Artists

Things I Love
Bev Winant, Hayley Deti

Bus Stop: Art 494 Senior Exhibition
Various Artists
Wake

Rachel Rothberg

4/13 - 4/17

“My larger-than-death oil paintings of deceased birds examine both the tension and tenderness that exists within mortality. I am drawn to the deaths of birds due to my personal experiences of loss and grief and the poignance of losing a small life. Observing environmental patterns reaching back for millennia reminds me of the beauty that can be found in death, and that life always finds a way to emerge. A Song Sparrow is surrounded by lush foliage and berries in its death. A Red-breasted Nuthatch laid to rest becomes larger than life, almost confrontationally. I intend to bring viewers face-to-face with the interconnected nature of the world to bring empathy towards these delicate avian subjects at a global turning point for ecological conservation.

My compassion and stewardship towards the environment can be definitively traced to my childhood amidst the biodiversity of the California Bay Area. I have always been driven to share my curiosity and concern for the natural world with others. I am influenced heavily by my background in biology and ornithology, and I use academic research, field observations, and outreach to the scientific community to inform my work. My paintings combine a background of detailed biological illustration with painterly techniques to communicate fragile ecological balances to my audience.”

-Rachel Rothberg
Requiem, 2021
Rachel Rothberg
Oil on canvas
44” x 72”
Lacrimosa, 2021
Rachel Rothberg
Oil on canvas
44” x 72”
Lux, 2021
Rachel Rothberg
Oil on canvas
44” x 72”
Aeterna, 2021
Rachael Rothberg
Oil on canvas
44” x 72”
Rest, 2020
Rachel Rothberg
Oil on canvas
36” x 48”
Still, 2020
Rachel Rothberg
Oil on canvas
30” x 40”
Succumb, 2020
Rachel Rothberg
Oil on canvas
30” x 40”
Specimen Collection (Scoters), 2020
Rachel Rothberg
Ink on paper
8.5” x 11” x 16 pages
Merlin Hunting House Sparrows Above the Bellingham Herald, 2020
Rachel Rothberg
Oil on canvas
30” x 40”
Accident on I-5, 2020
Rachel Rothberg
Oil on canvas
30” x 40”
Disappearance (Caspian Terns), 2020
Rachel Rothberg
Mixed media on canvas
36” x 48”
Illustration Certificate Showcase

April 27, 2021

As part of the Art Department, WWU’s Design Program hosts a discrete certificate program in illustration. Curated by Keith Negley of the Design Department, this showcase is a sampling of works throughout the years, created out of Western’s best kept secret. The pieces in this show are from a variety of courses, each with a different purpose and subject, and represent the variety of work that comes out of the Illustration Certificate.

Whitney Freyja • Amanda Jenkinson • Chloe Halbert • Eli Isenhour • Sofia Gamboa • Faith Hua • Isaac Lowe Anker • Isabel Barni • Kyrie Tong • Anh Le • Maxwell Pendergast • Alexandra Taylor • Kate Taylor • Jim Yep • Thomas Zapata • Korena Price
Whitney Freyja
2022
Mixed Digital
1234px x 1618px
Amanda Jenkinson
2022
Mixed Digital
2000px x 1545px
Chloe Halbert
2021
Mixed Digital
1222px x 1624px
Eli Isenhour
2022
Mixed Digital
2000px x 1294px
Sofia Gamboa
2021
Mixed Digital
2250px x 1800px
Isaac Lowe Anker
2022
Mixed Digital
1832px x 2368px
Isaac Lowe Anker
2022
Mixed Digital
1600px x 2000px
Isaac Lowe Anker
2022
Mixed Digital
2000px x 1333px
Once upon a time, there were two masks, but they lived them together.
masked creatures. They lived simple lives, together. That was enough for them.
Kyrie Tong
2020
Mixed Digital
504px x 360px
Anh Le
2021
Mixed Digital
2550px x 3300px
Maxwell Prendergast
2022
Mixed Digital
2055px x 1443px
Alexandra Taylor
2021
Mixed Digital
2112px x 2112px
Alexandra Taylor
2022
Mixed Digital
2550px x 3300px
Kate Taylor
2019
Mixed Digital
1668px x 2388px
Thomas Zapata
2020
Mixed Digital
1200px x 1200px
Bev Winant is an artist currently creating in Bellingham, Washington and studying Studio Art at Western Washington University. Their current body of work, *Grocery Store*, centers around the aesthetics of produce and other common household food items. Each piece aims to create a sense of joy and evoke the feelings of childhood through bright colors and (mostly) sensory-friendly materials. Winant believes that sculpture is the medium that best connect with the viewer: tangible items that can be held and felt tend to be the most relatable.

“Sculpture is something you bump into when you back up to look at a painting.”
-Ad Reinhardt
Pear, 2021
Bev Winant
Wire, plaster wrap, paper, clay, acrylic paint
11” x 28” x 33”
Lettuce, 2022
Bev Winant
Cardboard, masking tape, acrylic paint
10” x 10” x 10.5”
Strawberry, 2022
Bev Winant
Tin foil, plaster wrap, acrylic paint, tracing paper
4.5” x 5” x 5.5”

Peach, 2022
Bev Winant
Tin foil, masking tape, acrylic paint
4” x 3.5” x 5”
Moon Man, 2022
Bev Winant
Fabric, polyfill
3” x 9” x 27”
Watermelon, 2022
Bev Winant
Cardboard, masking tape, acrylic paint, hot glue
7” x 11” x 10”

Soup Can, 2022
Bev Winant
Cardboard, plastic wrap, acrylic paint
4.5” x 4.5” x 5”
Banana, 2022
Bev Winant
Cardboard, masking tape, acrylic paint
3” x 9” x 5”

Green Onions, 2022
Bev Winant
Cardboard, masking tape, acrylic paint, rubber band
1.5” x 11” x 1.5”
Carrots (The Brothers/ The Lovers), 2022  
Bev Winant  
Cardboard, masking tape, acrylic paint  
2.5” x 7.5” x 3”

Leek, 2022  
Bev Winant  
Cardboard, masking tape, acrylic paint  
1” x 1.5” x 13.5”
Spagbol, 2022
Bev Winant
Cardboard, masking tape, acrylic paint
2.5” x 7.5” x 7”

Martha’s Special, 2022
Bev Winant
Cardboard, masking tape, tin foil, acrylic paint
1.5” x 13.5” x 13.5”
Charcuterie Board, 2022
Bev Winant
Cardboard, masking tape, tin foil, acrylic paint
1.5” x 11.5” x 9.5”
Big Burger, 2022
Bev Winant
Cardboard, masking tape, acrylic paint
11” x 11” x 9.5”
Cake, 2022
Bev Winant
Cardboard, plaster wrap
8.5” x 7.5” x 4”
Onion, 2022
Bev Winant
Tin foil, masking tape, acylic paint
4’’ x 4.5’’ x 5.5’’

Mushroom, 2022
Bev Winant
Cardboard, masking tape, acylic paint
5’’ x 6’’ x 7.5’’
Donut, 2022  
Bev Winant  
Cardboard, masking tape, acrylic paint, glitter, rhinestones  
7” x 7” x 3”

Lime, 2022  
Bev Winant  
Cardboard, masking tape, acrylic paint  
3” x 6” x 4”
Untitled (Self Portrait), 2022
Bev Winant
Plaster wrap, acrylic paint
4” x 5” x 5”

Orange Slice, 2022
Bev Winant
Plaster wrap, acrylic paint
1.5” x 6.5” x 2.5”
Tomato, 2022
Bev Winant
Tin foil, masking tape, acrylic paint
4” x 3.5” x 3”

Little Lime, 2022
Bev Winant
Cardboard, masking tape, paint pen
1.5” x 2” x 1”
Hayley Deti is an artist and illustrator based in Seattle, Washington. Earning her undergraduate degree in studio art from Western Washington University, Deti revolves her practice around the study of the self and the world through observations of lived experiences. Through the exploration of shape, color and texture, Deti enjoys reconnecting with a sense of curiosity and play using distorted and exaggerated features in conjunction with anthropomorphism. Inspired by the unique perspectives, compositions and characters portrayed in the golden age era of cartoons like Looney Tunes, Deti uses memory and emotion to imagine alternate realities while paying tribute to the one we’re currently living.
Puppy love, 2022  
Hayley Deti  
Oil pastel on paper  
8” x 10”
For Grandpa, 2022
Hayley Deti
Colored pencil
8” x 10”
Welcome home, 2022
Hayley Deti
Colored pencil on paper
8" x 10"
Call for connection, 2022
Hayley Deti
Mixed media on paper
8” x 10”
Making the most of the mundane, 2022
Hayley Deti
Colored pencil on paper
8” x 10”
Over dinner, 2022
Hayley Deti
Colored pencil on paper
8” x 10”
Basketball and Playmobil, 2022
Hayley Deti
Colored pencil on paper
8” x 10”
Over It, 2022
Hayley Deti
Acrylic on canvas
40” x 30”
Under the cover, 2022
Hayley Deti
Acrylic and pastel on canvas
18” x 18”
Feeling like Rapunzel, 2020
Hayley Deti
Gouache and watercolor on paper
7” x 7”
Slow Down Speed Racer, 2020
Hayley Deti
Acrylic on canvas
18” x 18”
The worms just won’t go away, 2021
Hayley Deti
Acrylic, graphite and chalk pastel on canvas
18” x 18”
BUS STOP:  
Art 494  
Senior Exhibition  
5/23 - 6/03

Bus Stop was a collection of artwork created by the Art Studio BA seniors, developed in Seiko Purdue’s ART 494 Advanced Studio Seminar course. This exhibition contained a total of seventeen individual artists with a variety of works ranging from painting, textile, metal smithing, multimedia installation, sculpture, and interactive digital media. This show was predominantly installed and developed by the ART 494 students, and gave them the experience of developing a gallery exhibition by themselves, guided by Seiko Purdue.
Trolls
Savannah Brown
Ceramic, Wool
2022
Untitled
Blaise Coleman
Ceramic, Wool
2022
Belthane & Samhain
Devon Dille
Ink, Gouache on Paper
2022
“As an artist and practicing Pagan, my art both reflects and participates in my spiritual life. I take on subjects such as faerie stories, witchcraft, and the cycles of life and nature with differing mediums, often ink and paint. “Beltane” and “Samhain” are both ink and gouache mixed media paintings. They depict my interpretation of two opposite (maybe the two most celebrated) spokes of the Wiccan Wheel of the Year, a series of eight total holy sabbats that exemplify points within both the cycle of nature as she turns through her seasons, and the human life cycle we as mortals experience. Beltane, in spring, is a time of revelry, as well as romantic and sexual union, while Samhain, in late fall, is a time to reflect on death and our love for those who have passed before us. Birth, love, death, and rebirth are all constantly happening within and around us, and the Wheel reminds of us of this.

My work is heavily influenced from my childhood out in nature, as well as from high fantasy material such as the Lord of the Rings books and movies. I also draw inspiration from Hayao Miyazaki’s films with their emphasis on humanity protecting and living with nature, rather than destroying it.”

Devon Dille
Body Design 1
Hailey Grainger
Oil on canvas
2022
Body Design 2
Hailey Grainger
Oil on canvas
2022
Stitched Together
Val Herman
Mixed Media on Gessoed Paper
2022
Untitled
Raven Holtz
Ink on Paper
2022
Tafoni
Adele Houston
3D Printing
2022
“Carved concavities small and large litter the water’s edge of Larabee park. Tafonis, uniform or scattered, never fail to delight and peak curiosity. Time is explored in the formation of Tafonis as the salt water laps against the soft sandstone, lodging its salt crystals into the beach cliffs, later drying, and expanding in the sun to break away the sand which reveals the shapes we now see. 3D scanning the Tafonis and turning them into printed form has taken them out of nature in precarious locations and into an accessible space to be viewed and admired. Hanging them and watching them slowly rotate reveals the concave shapes on one side and convex on the other. Celebrating nature’s creations. The interaction of stone, water, and salt.”

Adele Houston
Dancing With the Elementals
Journey Rain-King Howden
Found & Collected Items / Photography / Tempura Paint / Fishing Wire / Wire Lights / Poetry / Soundscape
2022
“The focus of my project is to uncover the lost wonderment and joy of play. As a child, I could have lived in the forest. I was constantly drawn in by the magickal energy there. Building faerie houses and balancing rocks became a task that grounded and calmed me. It became a world that allowed me to lose myself while maintaining control. In a life full of ever-demanding daily tasks, it is easy to get lost in the chaos. It’s okay to stop what your doing, sit, and take a second to appreciate and be present.

In order to reinforce this connection in my current life, I collected items from Locust Beach and Orcas Island (my college town and hometown). I also incorporated other figurines from my childhood collection and gifts that have been given to me recently. Often these ways of playing are seen as nostalgic, almost out-of-reach memories. This project is a microcosm of all the elements that brought me feelings of peace in my younger years and an attempt to reconnect and reintegrate the aspects of play from my childhood back into my adult life. This exploration of wonder and play invites you to think about how you once played and encourages you to reconnect to this part of your life.”

Journey Rain-King Howden

Magic can be found in the simplest of places if only you are willing to look.

When was the last time you played? When was the last time you completely lost yourself in an imagined world?
Dragon #1
Catalina Lane
Oil pastel on cardboard
2006
Dragon #2
Catalina Lane
Steel, Aluminum, Wood, Acrylic
2022
Pump #1
Catalina Lane
Ink on paper
2005
Pump #2
Catalina Lane
Steel, Aluminum, Wood, Cotton, Acrylic
2022
Untitled
Claire Lindal
Acrylic Paint on Canvas
2022
“Humans have always used the resources the earth gave us. However, over time, we have started to abuse the world we have. When I was young, I spent a lot of time at the zoo. My parents always wanted my sister and I to be surrounded by nature and animals. Always learning about our planet. As time passes, the number of animals alive in the wild are going down at an alarming rate. If the human beings on this earth do not acknowledge the effect climate change is having on all living things, we are going to do permanent damage to nature and to those who thrive here.

These five paintings are acrylic on 18x24 inch canvases. These pieces show animals that will become fully extinct in the near future if we do not start seriously addressing climate change. Depicted as silhouettes to show that they will soon be erased. These animals have every right to be here and they deserve to be protected. Each of these paintings will tell the viewer when the animals shown will be gone forever.”

Claire Lindal
The photographs have lost their original meanings. Now they have room for the meanings we give them. We have our nostalgia to bring to mind cherished experiences that assure us we are valued people who have meaningful lives, we forget that we do.

Sophia Lindstrom
Acrylic Paint
2022
Wayward Son: 216928
Maddison Danielle Miller
Standard Acrylic/ Ultraviolet acrylic paint
2022
Growing
Ash Polk-Wheelock
Acrylic on Paper
2022
“To be heard, seen, and known by another and to still be valued is a meaningful experience. My work explores the significance of domesticity, love, and interpersonal connection between queer people through vibrant acrylic paintings in a playful, graphic style. There is a plethora of media depicting queer people in traumatic situations, but rarely are queer people seen living happy, fulfilling lives. *Growing* is a series showing a queer couple at three key moments in their lives, college aged, and in their old age, as they spend time in the center of the home, their kitchens. Kitchens represent a place of care and love, a very domestic space to share with someone. Throughout the process of creating, I look to traditional illustrators. I start digitally to plan composition and color scheme, before moving traditionally where I work with acrylic paint to achieve yellows, pinks, and cyans that are bright and optimistic.”

Ash Polk-Wheelock
American Dream 1
Blake Read
Ink, Colored Pencil, Liquid Acrylic, Spit (literally)
2022
Untitled
Sophia Roca
Acrylic, Clay, Cardboard, Molding paste
2022
This is A Preview. This is Literally Me.
This is My Happy Face
Allen Scott Rogers
Acrylic, Clay, Cardboard, Molding paste
2022
Luck Charm
Colton Sampson
Digital modeling, 3D Printing
2022
Gallery Publicity Materials

Each promotional image was either developed by the artists, our marketing coordinator, or the AS Publicity Center.
CALL FOR ART

Interested in showcasing your art at the VU Gallery?

Scan here and fill out an application form

For disability accommodations please contact as.gallery@wwu.edu
DRAWING JAM

OCT. 4TH - 17TH IN THE VU GALLERY (ROOM 507)

GET CREATIVE WITH FELLOW STUDENTS BY DECORATING THE WALLS AND PARTICIPATING IN A GROUP ART PROJECT!

AA/EO
For disability accommodations please contact as.gallery@wwu.edu
My_art_bytes
works by Ryan Haight
Virtual Gallery
Oct 18
Virtual Reception
Oct 19
5-7pm

For disability accommodations please contact as.gallery@wwu.edu
featuring works by
Thea Mroz
Leah Adams
Madison Dowling
Cassandra Hart
Mahllie

as productions & vu gallery present

october 26 – november 16
reception october 28, 5–7pm
free, masks required

For disability accommodations
please contact as.gallery@wwu.edu

CASSIE HART

Virtual Gallery
November 8th

www.cassiehart.com/
as productions & vu gallery present

SOMETHING STRANGE

featuring works by
Thea Mroz
Leah Adams
Madison Dowling
Cassandra Hart
Mahllie

october 26 – november 16
reception october 28, 5–7pm
free, masks required

For disability accommodations please contact as.gallery@wwu.edu
RENDER
VIRTUAL SHOW
TUESDAY, FEBRUARY 8TH
WORKS BY COLTON SAMPSON
AND GOUUIE

FIND THE SHOW ON THE VU GALLERY WEBSITE OR AT THE LINK IN OUR BIO

FOR DISABILITY ACCOMMODATIONS PLEASE CONTACT AS.GALLERY@WWU.EDU
Jan 24th - Feb 16th

BFA WINTER EXHIBITION

Eli Isenhour • Elly Minagawa
• Madeline Moser • Brittany Pincus • Parissa Rad • Sophia Roca • Allen Rogers • Colton Sampson • Nathan Wilkinson

Virtual Reception
February 16th
4pm-6pm
Find Zoom link on VU Gallery Website

VU 507

Viking Union Gallery

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as productions & vu gallery present

nostalgic for a place
i can’t go back to

works and installation by sophia lindstrom

february 23rd - march 11th

join us for an in person reception
friday, february 25th at 6-7 pm

For disability accommodations
please contact as.gallery@wwu.edu
Illustration Certificate Showcase

4/27
VU Virtual Gallery

For disability accommodations please contact as.gallery@wwu.edu.
AS Productions and the VU Gallery Present

Wake

works by
Rachel Rothberg

Join Us

APRIL
13th to 27th

RECEPTION
4/13 at 4pm

WWU is an equal opportunity institution. For disability accommodations, please contact as.gallery@wwu.edu.
THINGS I LOVE
WORKS AND
INSTALLATION BY
HAYLEY DETI AND BEV
WINANT

MAY 3 - MAY 15

RECEPTION MAY 11
@ 6:30 PM IN THE VU GALLERY

AA/EO
For disability accommodations
please contact as.gallery@wwu.edu
BUS STOP
ART 494 SENIOR EXHIBITION

Savannah Brown • Blaise Coleman • Devon Dille
Hailey Grainger • Val Herman • Raven Holtz
Adele Houston • Journey Rain-King Howden
Catalina Lane • Claire Lindal
Sophia Lindstrom • Maddison Danielle Miller
Ash Polk-Wheelock • Blake Read • Sophia Roca
Allen Scott Rogers • Colton Sampson

May 23rd - June 3rd 2022
Reception May 23rd @ 5:00-6:30pm in the Viking Union Gallery

For disability accommodations, please contact as.specialevents@wwu.edu.
All virtual galleries available on the AS VU Gallery website!

https://as.wwu.edu/asp/gallery/exhibits/