

2017 BFA Exhibition

150
ILLINOIS
1867-2017



University of Illinois Urbana-Champaign
College of Fine + Applied Arts
School of Art + Design

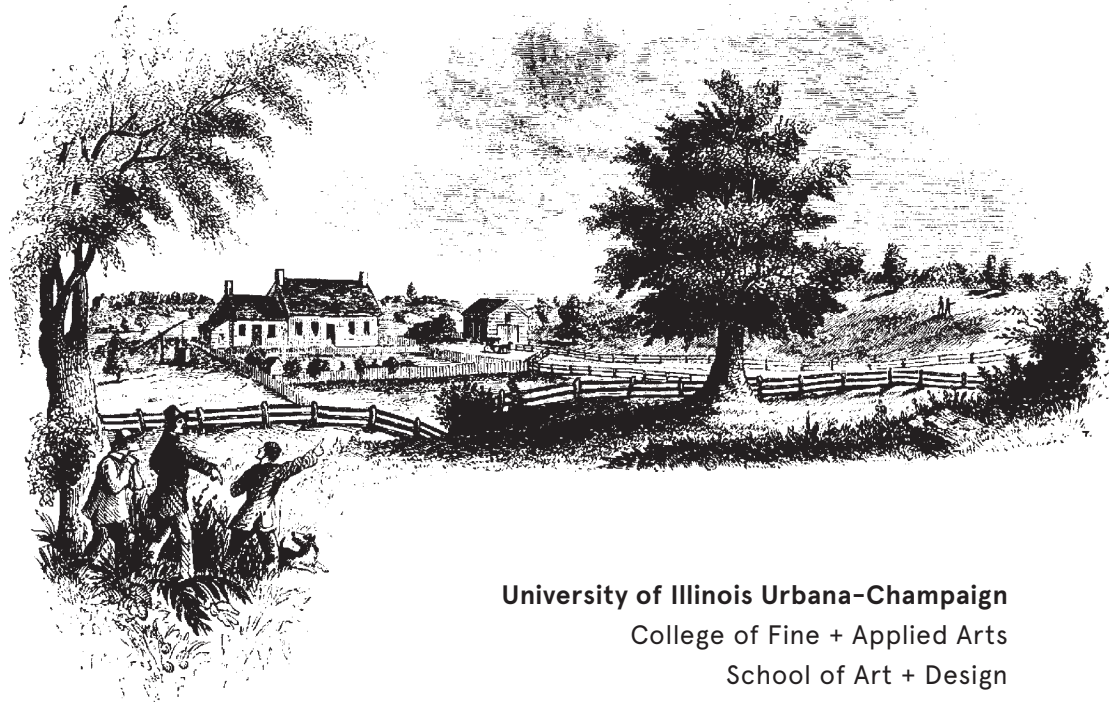
School of Art + Design

art.illinois.edu



2017 BFA Exhibition

School of Art + Design



University of Illinois Urbana-Champaign
College of Fine + Applied Arts
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408 East Peabody Drive
Champaign, IL 61820



Greetings

from the director

Welcome—

This is a moment to celebrate the creative accomplishments of the class of 2017.

Our graduating seniors have successfully navigated their way through the various curriculums in our nine degree granting programs. Their work in this exhibition displays a broad range of practices by artists, designers, educators and historians, which illustrate new and established technologies in material and virtual realms. This exhibition demonstrates the School's commitment to excellence and innovation in the practice, study and teaching of the arts and confirms the advantages of professional studio programs taught in conjunction with the interdisciplinary resources of a research one university. This exhibition confirms that the students and faculty in the School of Art + Design are committed to elevating and sustaining the arts as both a distinct and necessary approach to understanding, as well as a vibrant expression of diverse human experiences.

We celebrate our 2017 graduates and the development of their intellectual and artistic goals as they embark on their careers in the arts.

Alan T. Mette

Professor and Director
School of Art + Design



Art Education

Mariah Alicea
Paris Hunsaker
Brooke Kim
Daniel Lindsay
Hannah Matos
Rachel Mueller
Reilly Ness
Siegfried Oyales
Elizabeth Pettett
Sarah Pina
Tyler Riordan
Kayla Stanko

Art History (FAA)

Melody Ratliff

Art History (LAS)

Virginia Filicetti
Nicolette Hansen
Joseph Klein
Megan Koeller
Sarah Spalding

Crafts & Metal

Chang Bao
Ji Hyun Kim
Andrew Austria
Danielle Simpson

Graphic Design

Samantha Bonadies
Ian Burns
Victoria Chandler
Tyler Courtney
Sydney Friedman
John Barnett
Analisa Bernardi
Nichole Best
Paul Brandeisky
Jessica Chen
Morgan Cleary

Hannah Gruenberg
Jamie Hedrick
Cate Hummel
Michael Kus
Robert Marohn
Jason Marshall
Kayla McCraren
Benjamin Minard
Moran, Madeleine
Yujin Oh
Vanessa Park
Madison Ross-Ryan
Maxwell Rowland
Adina Sayef
Alyssa Sparacino
Amanda Sturgill
Grace Sullivan
Eric Pryor
Magdalena Wierchucki
Siyang Xu
Maxwell Young
Xue Zhai
Jiahuan Zheng

Industrial Design

Karly Anderson
Charmain Balisalisa
Hannah Bartman
Mahatom Batoma
Kristine Bilotas
Jeffrey Bogue
Abigail Boyer
Shannon Chang
Bryan Cline
Jarek Diaz
Xihan Gu
Yeasuh Ha
Catherine Hajduk
Zachary Halap
Colette Hamann
Madison Hansen
Rosallynn Hillenbrand
Robert Hwang
Fanwen Ji
Ian Leighly
Ziran Ling

Hengfeng Lu
Junhao Lu
Lingfeng Mai
Jill Moore
Frank Passi,
Zachary Petricca
Crystal Ponce
Charlie Prescott
Rajasi Rastogi
Sarah Spalding
Christopher Tahinos
Yinyin Wang
Madeline Ward
Laikai Zhang
Xuefei Zheng
Zachary Zlevor

New Media

Zachary Davis
Thomas Brown
Torey Butner
Cailin Curry
Katelyn Gamble
Quentin Harvell
Jordan Josellis
Sara Pelaez
Oscar Rilloraza
Madison Wallace
Justin Wolfe
Hana Yaginuma

Painting

Damaris Dunham
Katelyn Gamble
Blake Gilmore
Joshua Johnson
Marie Maciejko
Nora Mokate
Kayla Stanko
Chloe Torri

Photography

Mariah Alicea
Dennise Ortega
Amy Pearce

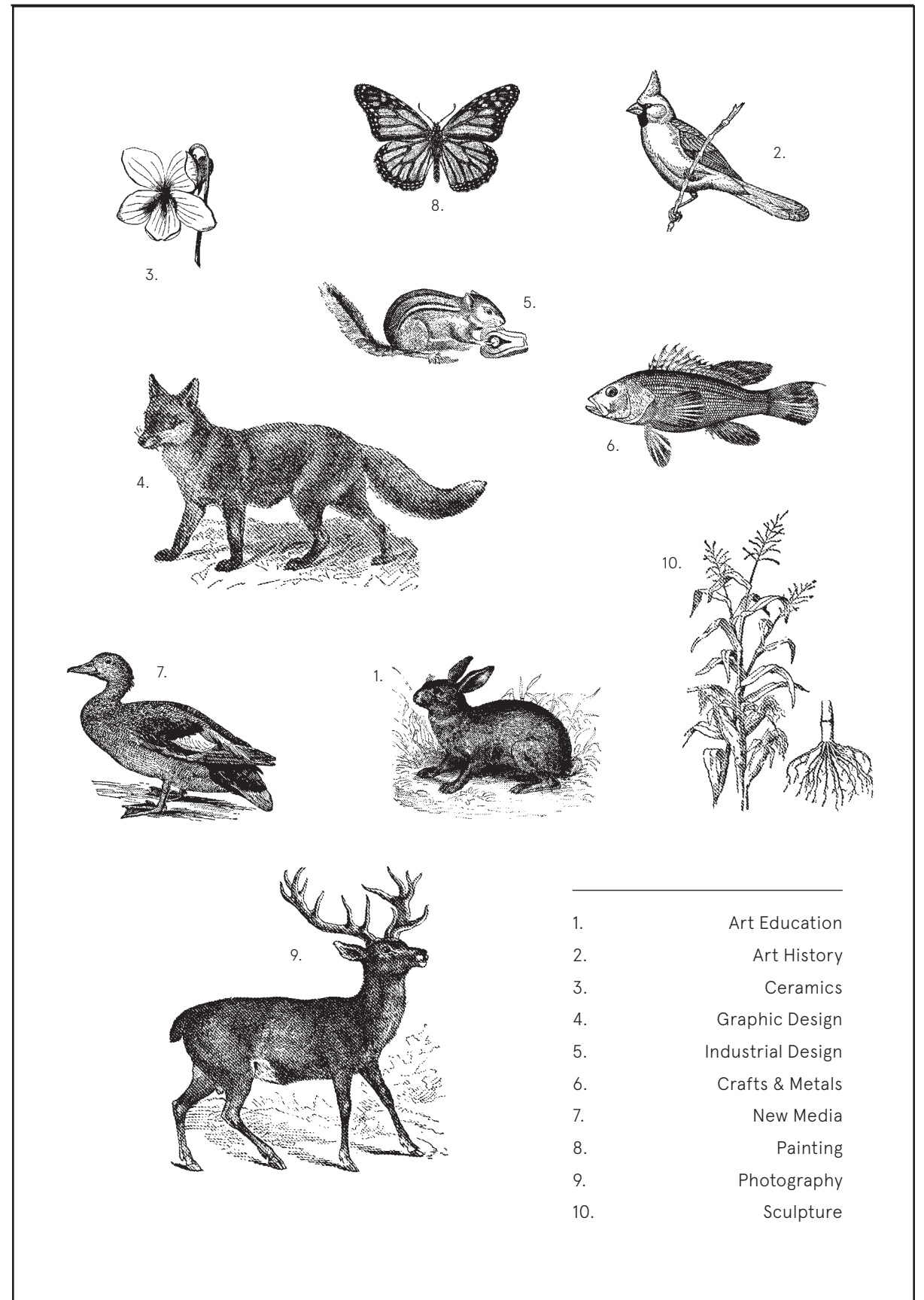
Designers'

Statement

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Robert Marohn

Grace Sullivan



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1. Art Education
 2. Art History
 3. Ceramics
 4. Graphic Design
 5. Industrial Design
 6. Crafts & Metals
 7. New Media
 8. Painting
 9. Photography
 10. Sculpture



Art History

Introduction

What does art history offer at a time when so many urgent issues face our local communities, nation, and world? What models does it provide for better understanding our roles in contemporary society, our relationships to others, and our capacities to participate politically? The authors of the following texts are all graduates in art history this year. They each explore some aspect of art and its histories as a means of thinking through a topic of contemporary concern, including the political rhetoric surrounding immigration, women's right to control their own bodies, the importance of a history of African-American art in secondary education, and the relationship between the public and a government in crisis.

The Hope Poster

Virginia Filicetti

Contemporary street artist Shepard Fairey gave a face to the Obama campaign in 2008 with his "Hope" poster. The red, white, and beige stenciled image of Obama, which Fairey first distributed on the streets of Los Angeles, was widely circulated nationally and internationally in different mediums, from posters, stickers, and t-shirts to the electronic medium of the internet. The poster reflected the message of Obama's election campaign, promising an optimistic vision for the future of America. Its simple statement of "hope" translated to vote, as millions of supporters elected Obama the first African American president. For eight years, the poster was an icon of their hopes for his presidency.

Nine years later, the symbolic power of Fairey's poster has become more complex. It has been appropriated comically as commentary on numerous public figures. Posters featuring images of Pope Benedict XVI with "POPE" and Bill Clinton with "GROPE" parodied the original design. More recently, in 2016, it was redeployed with an image of Donald Trump and the text "NOPE," drawing on a slogan protesting the Trump campaign. Fairey soon reappropriated his own design with his own comment on Trump's campaign rhetoric. The "We the People Campaign" features Latino, African American, and Muslim figures in the same format and color scheme as the Obama poster. Instead of incorporating single words like "hope," each poster bears the headline "We the People," which is completed with differing sub-headlines such as "are greater than fear" and "protect each other." The campaign raised awareness about issues of immigration and equality in a language that evokes the original message of hope, rather than fear and derision. With the United States in an identity crisis marked by a growing political divide, this message is more meaningful now than ever. For some, it reaches back to a recent past that many want to recover, but it is also a reminder to move forward into the future with optimism and courage.



The Power of the Mirror

Nicolette Hansen

Women in today's society face many challenges, whether it be fighting for rights over reproduction or the constant battle with ideal standards of beauty. The media plays a large role in influencing women of all ages to believe that they have to look a certain way to be accepted by others. Countless photos on social media of women wearing more makeup than clothing testify to this condition. These photos create unrealistic expectations and reinforce a structure of viewing through the male gaze. While Édouard Manet's *Before the Mirror* (1876) may not appear so obviously risqué, the picture invites this gaze by allowing viewers to observe the painted woman in a sexual manner. A woman stands with her back to the audience as she looks at herself in the mirror. Not only is the viewer able to take account of much of the woman's back from her revealing dress, but the faint outline of her curvaceous body is also made visible in the mirror's reflection. In making the front and back of the woman's body visible at once, the composition affords complete visual access and mastery.

After viewing countless paintings of women organized by this gaze, it is refreshing to come across one that challenges it. Krannert Art Museum's *Girl with Earrings* by Frederick Carl Frieseke of 1917 is an oil painting of a woman putting an earring into her ear as she looks at herself in a mirror. In contrast to Manet's composition, the viewer cannot see the woman's reflection in the mirror; only the woman can. Frieseke's picture allows the woman in the painting exclusive control over her own body. The viewers are unable to see the reflection that she sees of herself. She owns herself in that moment. Don't let yourself become an object. Take possession.



Surviving Incompetence

Megan Koeller

What terrors arise when average citizens are abandoned by a grossly incompetent leader? Théodore Géricault's monumental history painting of 1818, *The Raft of the Medusa*, provides opportunity to contemplate. His subject was the wreck of the French naval frigate *Méduse* in the Bay of Arguin, off the coast of today's Mauritania. The disaster was especially tragic because it was predictable and preventable. King Louis XVIII had appointed as captain of the ship Viscount Hugues Duroy de Chaumareys, who was known to be a terrible navigator and had not sailed in over twenty years. Under de Chaumareys's command, *Méduse* sailed into dangerously shallow waters. Following the wreck, the seats in the lifeboats were given to the captain, important French officials, and their wives. A large raft was built and tied behind the lifeboats for the remaining one hundred and forty-seven crew members. On the open sea, those on the lifeboats found the raft too unwieldy and decided to cut the ropes. While the lifeboats made it to safety, finding land on the African continent, the raft floated aimlessly for thirteen days. Upon their eventual rescue, only fifteen men had survived. The incident became a scandal in French politics and inspired Géricault to create the monumental painting.

The painting, currently on display in the Louvre, is sixteen by twenty-three feet, a large scale for such a young artist (Géricault was twenty-five at the time). He chose the subject of the *Méduse* to establish himself as a history painter, but also because he was fascinated by the event. In preparing the painting, he interviewed survivors for anecdotal details and visited morgues to ensure anatomical accuracy. The result was powerful, dynamic, graphic, and confrontational, both in composition and subject. The work depicts the raft, on an undulating ocean, packed with agonized figures. The raft is tipped upward, toward the viewer, as if riding a swell of waves. This gives the viewer the best possible view of the figures and creates anxiety that the raft might flip over. Géricault arranged his figures in two pyramidal shapes. On the left, limp dead bodies form a base, while a melancholic figure and the large sail of the raft move the eye upward. On the right side, a group clamors to raise a dark-skinned man waving a cloth in an effort to signal to a tiny ship on the horizon. The slick appearance of the oil painting accentuates the watery tumult of the ocean and the wet, sickening, skin of the dead. The work is striking and repulsive. As such, it was controversial in its first appearance in the Paris Salon of 1819. It can also be considered a work of political protest art.

Following the disaster of the *Méduse*, de Chaumareys received only three years of jail time. The French monarchy attempted to cover up the embarrassment, expecting the public to forget the scandal. Géricault's massive painting, with its meticulously rendered depiction of death and suffering, was impossible to ignore. In a review of the work, the historian Jules Michelet wrote, "our whole society is aboard the raft of the Medusa." In this moment when it seems as if our society is aboard an unsteady raft, abandoned by our supposed leaders, we might follow Géricault's example, pick up a paintbrush, and speak out.

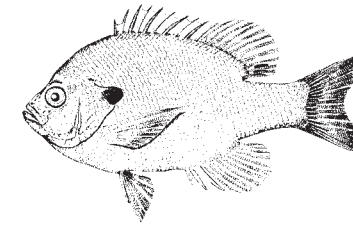


The History of African American Art in Secondary Education

Melody Ratliff

Back in 2009 when I was a freshman in high school, I was provided with two art classes, graphic design and drawing. I was taught how to use Photoshop and InDesign. However, these art classes failed to teach me about the history of art. Most importantly, they failed to educate me about the history of black art. When in Chicago I occasionally visited The DuSable Museum of African American History, founded by Dr. Margaret Taylor-Burroughs and others in 1961. One of its focuses is the preservation, study, and display of black art made in Chicago. My uncles, who are Chicago-based artists, are part of a community at the Museum. One of their projects is "Sketch N' Tyme," where they work simultaneously to produce a picture in minutes while a participant tells a story. Their focus is to present to the audience the benefits of art through storytelling.

After I graduated from high school I became very inquisitive about the history of African American art. I wondered what does the history of black art look like in Chicago and why is it not a part of the popular culture? Entering college I majored in art history and minored in art education, so that I would be able to provide that knowledge to students. There is a need to create an environment in which the next generation of children can appreciate art and art history, which have the power to provide us with unique ways of viewing the world. They develop in students a cultural awareness, a language for description and analysis, an aptitude for making decisions, and a confidence in academic performance. Unfortunately, this knowledge is not always shared with students in African American-populated high schools. Schools must be willing to put money and effort into hiring faculty who are passionate about the history of art. Black populated schools and black artists must work together to guide students, and students must take the initiative to seek out and value the history of art.



Crafts & Metals

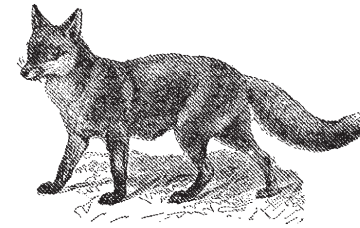


Ji Hyun Kim, *The Heart* 20130820, Sterling Silver, Copper, Enamel, 4 x 3 1/8 x 1 1/8 in





Andrew Austria, *Migration*, Brass, Paper, Stainless Steel, 86 x 64 x 50 mm



Graphic Design

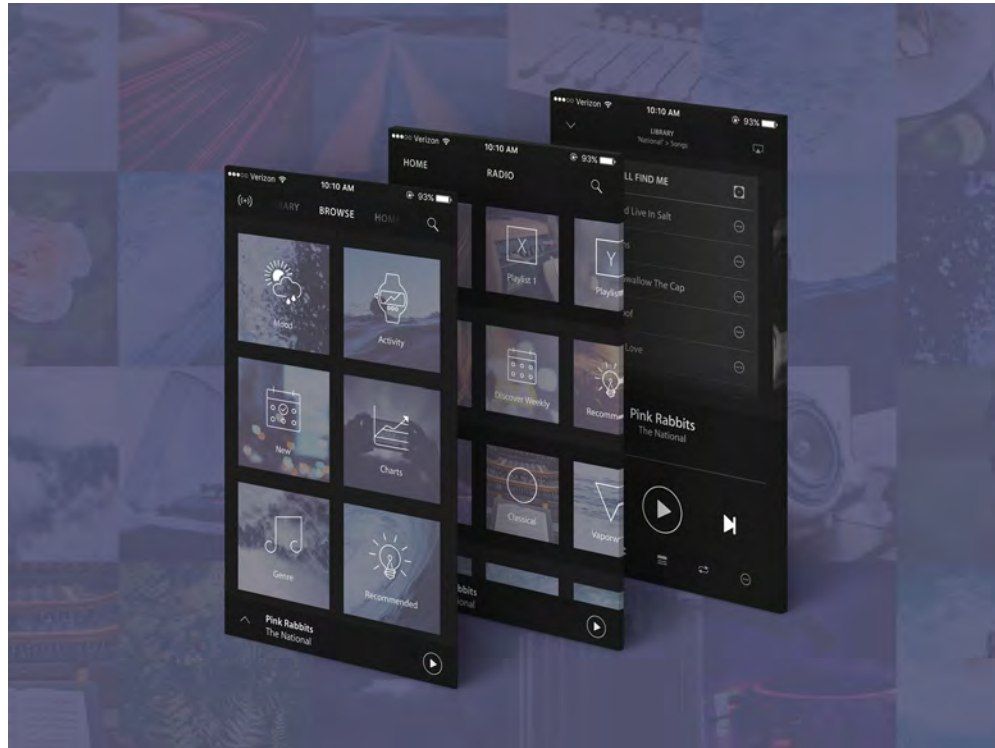


Danielle Simpson, *Ruff*, Fabric and Thread, 4 X 3 ft



Analisa Bernardi, *Sherbet Cider & Co.*, sticker, 2.5 x 4 in





Nichole Best, *Spotify Update (with Maxwell Young)*, app design



Ian Burns, *Spade Final Presentation*, Concept Design, PDF



Samantha Bonadies, *Link Bikeshare*, acrylic, 20 x 5 in



Victoria Chandler, *Arctic Wolf*, print, 3041 x 2281 px

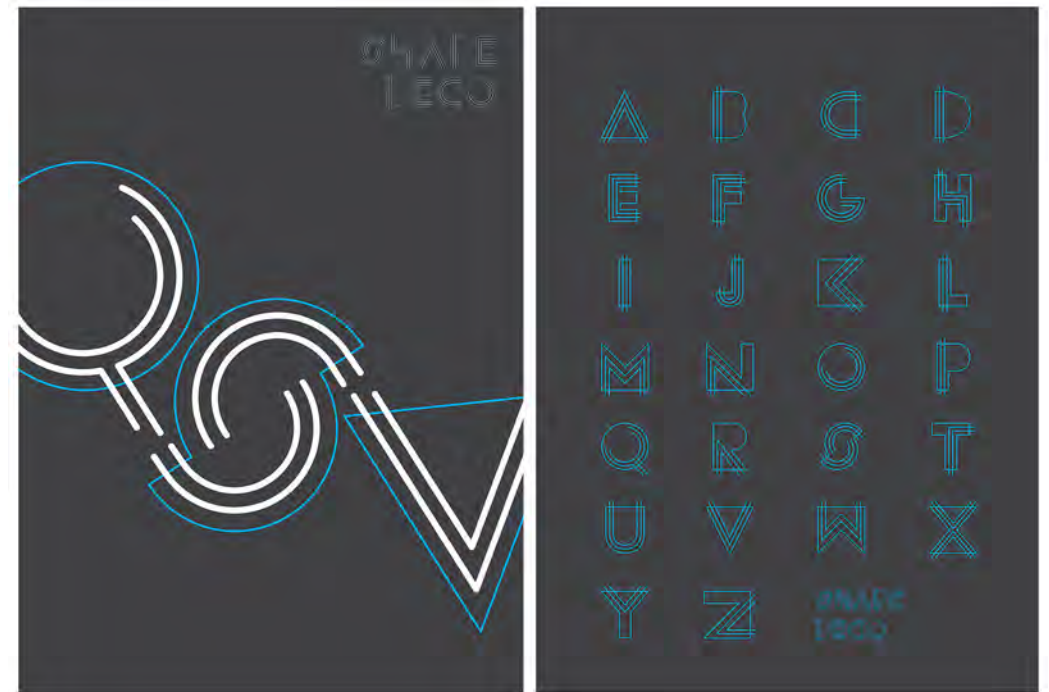




Jessica Chen, *Sustainable Headphones Repackaging*, chipboard, 3.56 x 3.4 in



Morgan Cleary, *Tea Pot Illustration*, illustration, 11 x 17 in



Sydney Friedman, *ShapeDeco: Font Design*, digital, 2500 x 7017 px



Jaime Hedrick, *Beer'd*, branding, print, woodwork, 9 x 5.5 in





Michael Kus, *Self Portrait*, Digital Illustration, 10 x 10 in



Kayla McCraren, *American Wood*, Sticker Mockup, 3333 x 2500 px



Robert Marohn, *Social*, Packaging and Product Design, various dimensions



Ben Minard, *MyHome*, WatchOS App, 35.9 x 42.0 mm





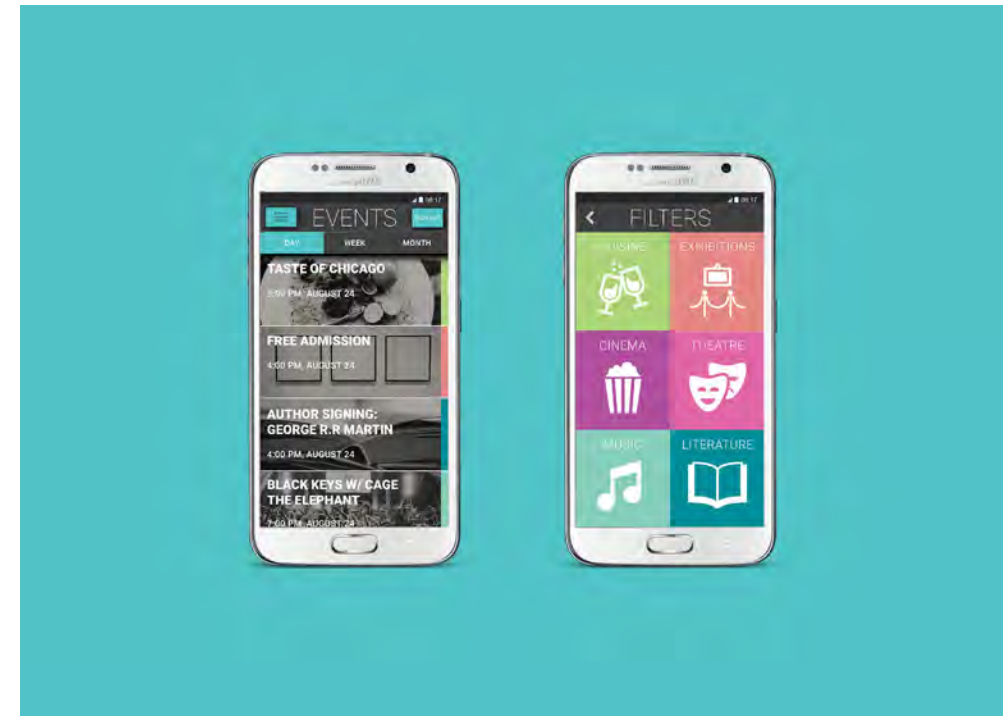
Madeleine Moran, Amethyst, Digital Image, 4938 x 3291 px



Madison Ross-Ryan, Fuse Event Branding, Print and Mobile App, Various Dimensions



Vin Park, A Geisha's Grace, Digital Image, 3.56 x 3.4in



Adina Sayef, Art Venture, Mobile App, Various Dimensions

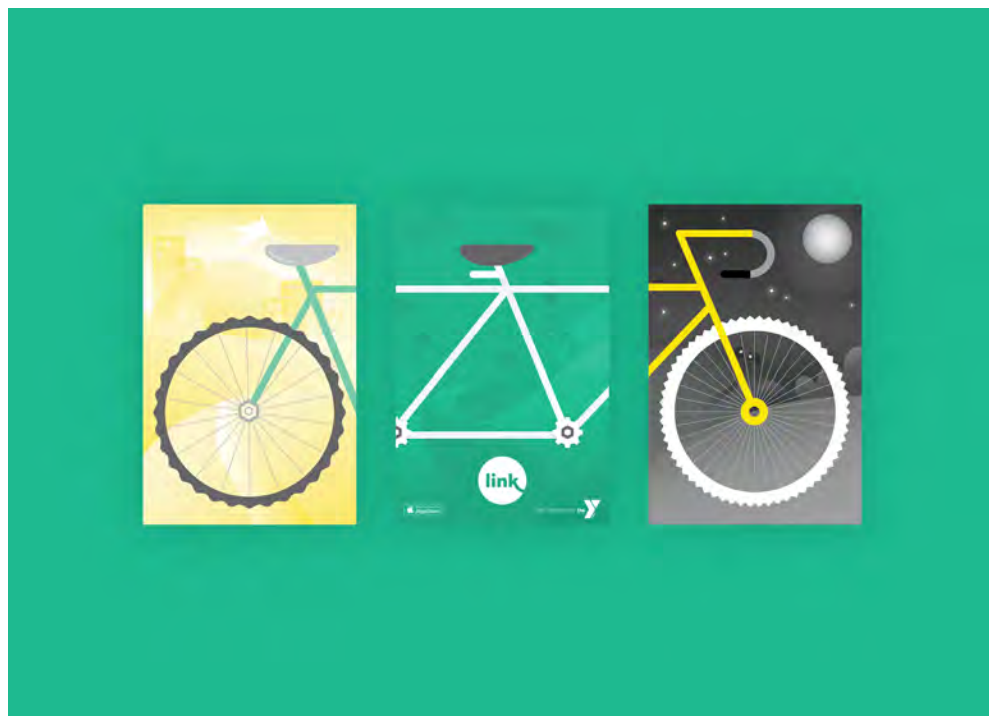




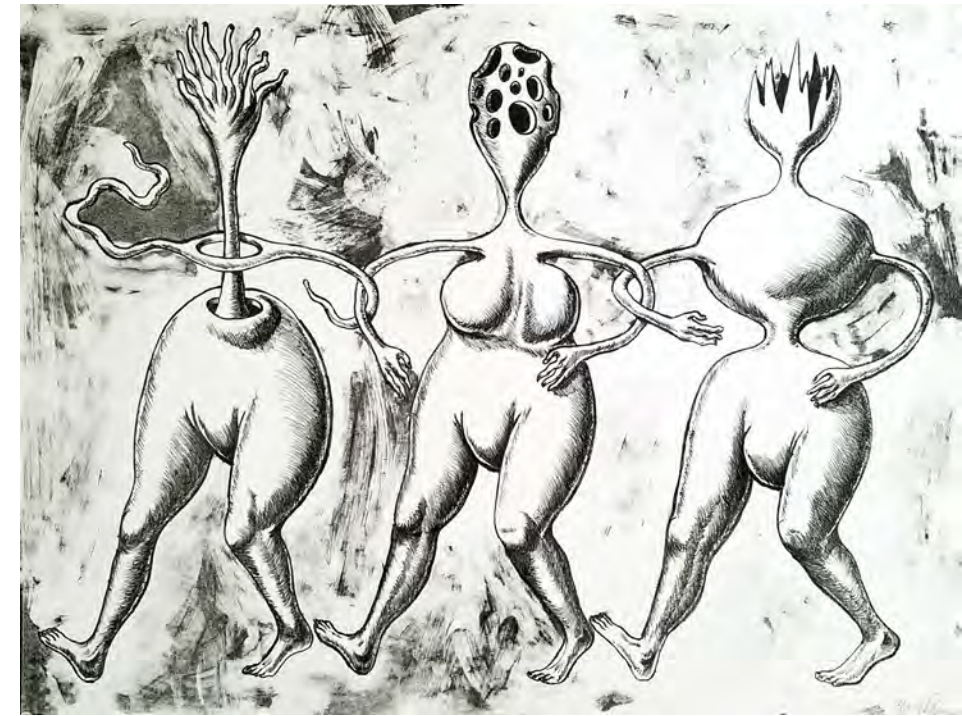
Alyssa Sparacino, *Bison Brew*, Packaging



Grace Sullivan, *For Free*, zine, 8.5 x 5.5 in closed



Amanda Sturgill, *Link Bikeshare*, Print/Digital Image, 36in x 72in

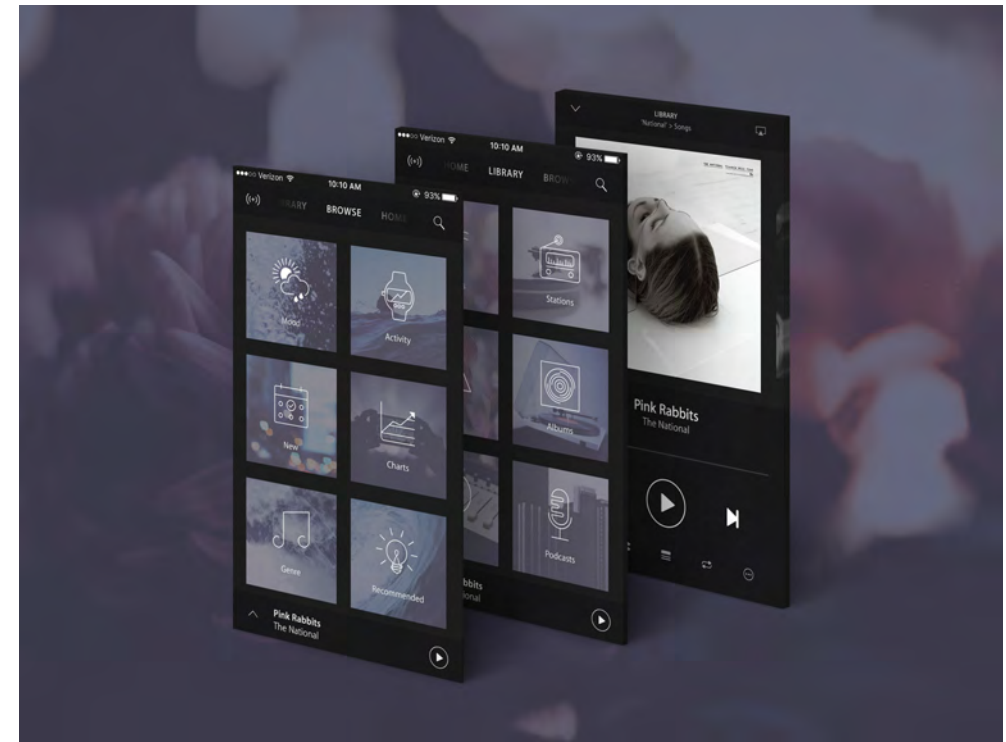


Eric Pryor, *Friends*, Illustration, 12338 x 9308 px

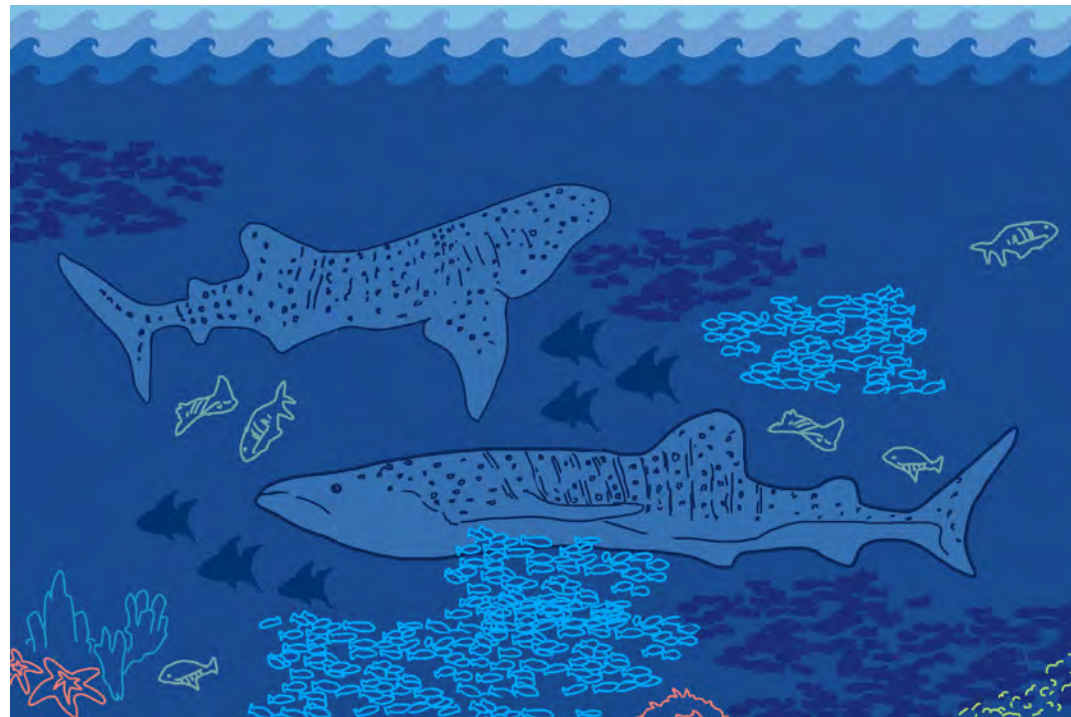




Magdalena Wierzchucki, *OLENKA Spirytus*, Packaging, 4 x 4 x 12in



Maxwell Young, *Spotify User Interface Redesign*, Digital, 2267 x1 700 px



Siyang Xu, *Whale Sharks*, Digital, 2700 x 1800 px



Xue Zhai, *Wine Label*, Print, 6 x 10in





Jiahuan Zehng, *Wine Labels*, Print, 7 x 4.5 in



Industrial Design



Karly Anderson, *Control*, Solidworks Rendering (Plastic), 0.65 x 0.80 x 3.50 in





Charmain Balisalisa, *Evri by Evacado*, 1000 denier CORDURA, 500 denier CORDURA, 1.9 oz nylon ripstop, 18 x 12 x 5.5 in



Kristine Bilotas, *Begin.her*, Cardboard, 12 x 10 x 6 in



Hannah Bartman, *Spex, Digital*, 2700 x 1800 px



Jeff Bogue, *Dax: the wallet with a trick up its sleeve*, Blood, Sweat, and Tears, 4 x 2.75 x .25 in





Abigail Boyer, *Shell*, Aluminum and Wood, 30 X 9.5 in



Shannon Chang, *Re-branding Nostalgia*, Digital image, 12 x 12 x 11 in



Bryan Cline, *Lief*, Concrete, 3.5 x 3.5 x 5 in



Xihan Gu, *BooC*, Digital Rendering, 15 x 15 x 15, 30 x 15 x 15 in





Yeasuh Ha, VIA, CAD, 8 x 8 x 4 in



Madison Hansen, Habitat, Pop-Up Camper, 8 x 5 x 9 ft



Colette Hamann, Elevate, Wood + Steel, 4 x 3 x 5 ft



Rosalynn Hillenbrand, Herman Miller Tools, Pencil, Paper, SolidWorks, Keyshot, 14 x 4 in





Fanwen Ji, *Sphere*, Plastic and silicone, 11 x 11 x 27 cm



Ziran Ling, *Cider*, Wood, 40 x 29 x 30 in

leikki
by ian leighly



Ian Leighly, *Leikki*, Poster, 30 x 42 in

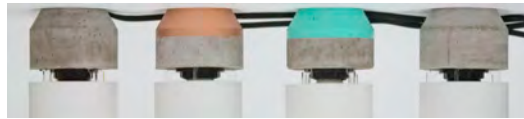


Hengfeng Lu, *Lifti*, Pencil, Picture, 10 x 20 x 20





HELIOS



Fanwen Ji, *Sphere*, Plastic and silicone, 11 x 11 x 27 cm



Charlie Prescott, *Stem*, Digital Rendering, 2 x 2 x 5 in



Rajasi Rastogi, *Canvas*; A 3D coloring system for children, Sponge building blocks, Application tools, CMYK liquid color palette, 12 x 12 x 3 in



Sarah Spalding, *Pique*, Fabric, foam, glue, plastic, 3.5 x 2 x 9.5





Christopher Tahinos, *Heals*, Model and Poster, 9 in model



Madeline Ward, *Trow Garden Tool*, Solidworks Rendering (wood, steel, silicone), 8 x 16 x 1.5

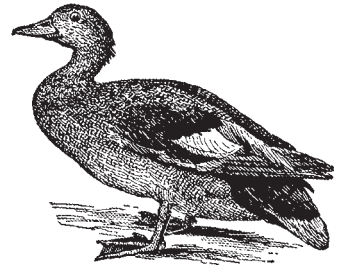


Yinyin Wang, *Erleichtern—Chair and desk for the elderly*, Wood, Linear Actuator, Control Box with Remote, Chair: 22 x 24 x 50 in Desk: 30 x 22 x 28 in, 2 in x 2 in x 5 in



Laikai Zhang, *Kick stand project*, video, poster, model, 5 x 5 x 8





New Media



Zachary Davis, *ALIGN* Poster, Digital Image, 1440 x 720 px



Thomas Brown, *Turn*, Charcoal, ink, and pencil, 18 x 24 in



Katelyn Gamble, *The Prince of Snails*, digital painting





Jordan Josellis, *TAKE ONE*, Mixed media, 10.5 x 7 x 2 in



Hana Yaginuma, *Notice*, Paper, 8 x 3



Oscar Rilloraza, *"This_Feeling_is_a_Cliché..."*, Video





Marie Maciejko, *It's Not Okay*, Oil and Modeling Paste, 4 x 3 ft



Nora Mokate, *Damaris*, Charcoal / Paper, 69 x 72 in



Kayla Stanko, *Coping*, ink on paper, 6 x 6 in



Chloe Torri, *Be Happy*, oil on canvas, 30 x 30 in





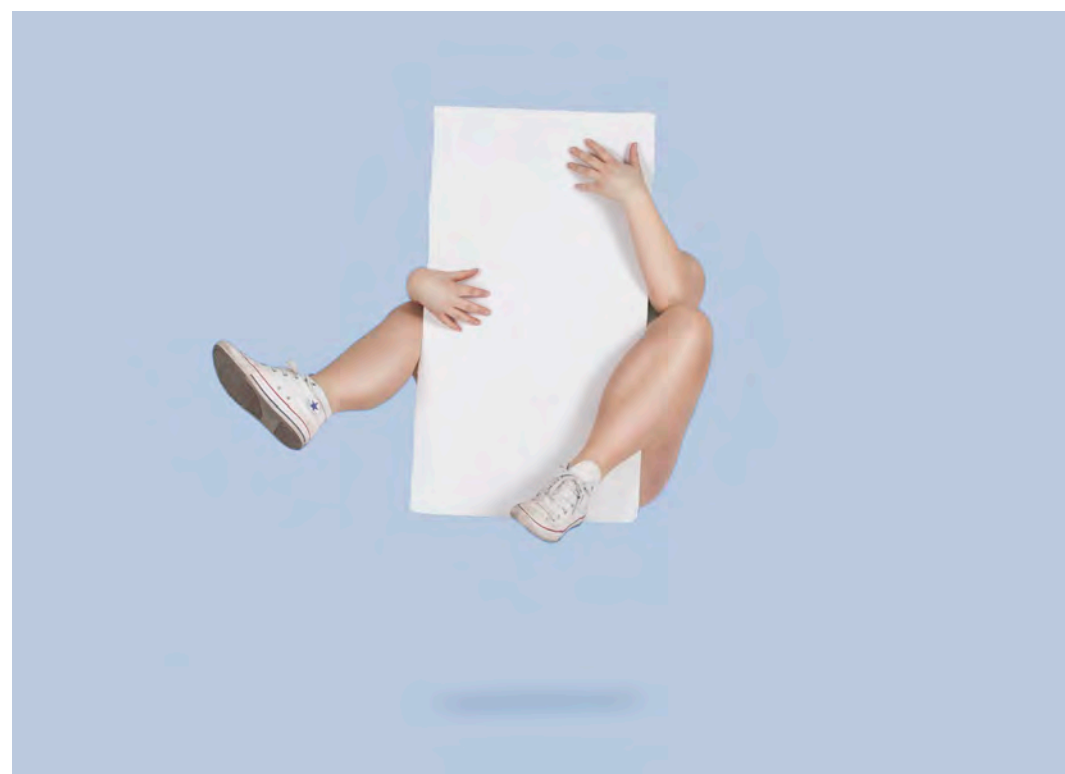
Photography



Dennise Ortega, *Untitled*, large format film, 8 x 10 in



Mariah Alicea, *The Hurt*, Digital Image, 29 x 19 in



Amy Pearce, *Untitled*, Digital Image, 33 x 24 in





Kayla McCraren, 5:09 PM, Photograph, 4167 x 2500 px



Magdalena Wierchucki, "Themes on Feminism", Photograph, 3000 x 2000 px



Studying the Visual Arts

The School of Art + Design is committed to developing the next generation of leading artists, designers, scholars, and educators. Our graduates are specialists in creativity and visual communication, and our curricula develop entrepreneurial and problem solving skills that are increasingly valued across multiple domains. An undergraduate degree in Art Education can be the pathway to becoming a practicing artist/designer, educator, and scholar. Or it could lead to further study towards an advanced degree.

Students in our school learn from and exchange ideas with accomplished practitioners on a daily basis. In most classes, students work closely with a faculty member to develop their aesthetic vision, build technical skills, and expand their critical thinking. Our faculty and staff offer a wide range of expertise, backgrounds and interests, and are eager to work with students to construct individualized cross-disciplinary experiences for them. The faculty are active professional artists, designers and scholars who routinely achieve national and international recognition. Our yearly Visitors Series gives students exposure to leading contemporary artists, designers, educators, and scholars.

The School of Art + Design is accredited by the National Association of Schools of Art and Design (NASAD), and is regarded as one of the outstanding public university art programs in the United States.

Finding your Home

The School offers the BFA degree with majors in the following areas:

Art Education
 Art History - BA degree is also offered
 Crafts - focusing on Metal
 Graphic Design
 Industrial Design
 New Media
 Painting
 Photography
 Sculpture

The School offers a variety of Minors to complement other degree programs:

Art + Design Minor

Integrate creative art and design practices with your other academic or research pursuits, and develop transferable skills.

Art History Minor

Complements your major area of study with an art historical education that is culturally, temporally, and geographically diverse.

Community-Based Art Education Minor

Work in the visual arts in a variety of locations including cultural centers, museums, hospitals, nursing homes, adult day care centers, schools, and recreation centers.

Art and Design

Placement

The Class of 2015—

81% are employed

19% are pursuing graduate study or internships

Frequent Employers (Full-time Positions)

3M, Abelson Taylor, Agati Furniture, AMD Industries, Apple, Beverly Arts Center, Big Monster Toys, Bish Creative Display, Caterpillar, CDW, Chicago Public Schools, Crate & Barrel, Design Ideas, Simon/Myers, DigitasLbi, Tanagram Partners, Fellowes, Inc., Google, Goose Island Beer Company, Grillo, Group, Groupon, Gyro., Hebru Brand, Herman Miller, Kaleidoscope, IDEO, John Deere, Krannert Art Museum, Leo Burnett, Lillstreet Arts Center, Newell Rubbermaid, Metropolitan Museum of Art, Microsoft, Morningstar, Niven, Ogilvy + Mather, Radio Flyer, Scientific Animations Without Borders, Sears Holding, Shedd Aquarium, Solstice Mobile, Someoddpilot, Steelcase, Straight North, SUNY, Buffalo, TOKY, TEAMS, TricorBraun, VSA Partners, Webb deVlam, Whirlpool, Wolfram, Wright Auction House

While many of our graduates go on to successful careers in the arts, others use their four years in the School of Art & Design to develop research, writing, and critical thinking skills at this renowned liberal arts/R1 institution. In addition to practicing artists, designers, and faculty, we count among our alumni architects, attorneys, judges, curators, librarians, urban and regional planners, software engineers, directors, CEOs, pastors, counselors, and healthcare professionals.

Sample Titles

2D Graphic Artist, Art Conservator, Art Director, Art Teacher, Assistant Designer/Fabricator, Assistant Manager, Associate Designer, Brand Consultant and Designer, Color Consultant, Communications Associate and Social Media Manager, Conservation Tech, Curatorial, Assistant, Designer, Educator, Freelance Designer, Front End Engineer, Graphic Designer, Industrial Designer, Interactive media Designer, Market + Communication Specialist, Marketing Communications Specialist, Marketing Designer, Material Designer, Page Designer, Pattern Maker, Photographer, Product Designer, Product Merchandise Lead, Sewing Assistant, Sound Engineer, Tattoo Apprentice, UX Designer, Versioning Editor, Videographer, Visual Designer, Visual Merchandiser

National Summer Positions—

Product/Industrial Design

3M, Acco, Adidas (footwear design, apparel design, 3d design), Agati Furniture, Apple, The Bradford Group, Derse Exhibits, fredsparks, GE, Hallmark, Klim Technical Riding Gear, Liberty Hardware, Litania Sports Group, Norden, Simon/Myers, Kaleidoscope, Mechtronics, Juno Lighting, Teams, RTC Nestle, Newell Rubbermaid, Pactiv, Radio Flyer, TricorBraun, Whirlpool

Graphic Design

3M, DigitasLbi, PGAV Destinations, College of Veterinary Medicine, EP Technology, Facebook, Hallmark, Kaleidoscope, Landor, Litania Sports Group, Motorola, Morton, Arboretum, Ogilvy & Mather, Morningstar, Webb deVlam, Sapient Nitro, Simon/Myers, Toca, VSA Partners, Weber Shandwick

Web or Interaction Design

AKA Media, DigitasLbi, Epic, Campus Information Technologies, Country Financial, Division of Intercollegiate Athletics, eText, CITL, Hallmark, Intelliwheels, Flinja, John Deere, National, Center for Supercomputing Applications, Solstice Mobile, State Farm, Right Hat, Volition, Sapient Nitro, Yelp, Yahoo!

Facilities

The School of Art + Design provides a work environment conducive to developing your own creative direction. Students work in dedicated studio spaces, and have access to our extensive laboratory, workshop, and exhibition resources. The equipment housed in our labs ranges from state of the art computer-based 3D output to traditional woodworking equipment, and from digital video editing to silver-based photo processing.

Our computer labs provide students with access to a wide range of hardware, including over 100 Mac and Windows computers, professional film and flatbed scanners, and large format photo-quality inkjet printers. Software available includes industry standard applications for video, sound design, page layout, photo manipulation, 3D modeling and rendering, and animation. Our digital output lab is equipped with 3D printers and scanners, solvent-based inkjet printers, and laser/vinyl cutters.

The school also maintains laboratories equipped with a wide selection of hand and power tools for manipulation of traditional three dimensional materials, in addition to state of the art CNC routers. The ink lab houses a selection of traditional ink printing and binding equipment, and our darkrooms provide access to traditional photographic processes. In addition, we maintain very well equipped work areas for the ceramics and metals disciplines. Our shooting studios provide a professional photography and video recording environment.

Of special note is our checkout window, which provides Art + Design students the opportunity to take advantage of our wide selection of equipment. Items available to students at the window include: both point-and-shoot and professional digital SLR cameras; digital video cameras, audio recording equipment; film and print processing tools; digital projection and presentation equipment; computers and peripherals; medium and large format film cameras; and continuous and strobe lighting equipment.

Community

The School of Art + Design has approximately 470 undergraduates and 80 graduate students.

The School is situated within the College of Fine and Applied Arts and benefits from proximity to six academic neighbors within the College: the School of Architecture, School of Music, Departments of Dance, Theatre, Landscape Architecture and Urban and Regional Planning.

The University of Illinois provides an atmosphere well suited for developing a professional career in the arts. As a major research university, Illinois provides a full range of progressive cultural and intellectual opportunities and encourages interdisciplinary work among its faculty and students.

Institutional resources contributing to this conducive environment include the Krannert Art Museum, the Krannert Center for Performing Arts, Japan House, the University of Illinois Library, (the largest public university collection in the nation), the Beckman Institute for Advanced Science and Technology; Seibel Center for Computer Science and the National Center for Supercomputing Applications, (site of some of the most sophisticated technological research in the world).

Visitors

The School of Art + Design Visitors Series is designed to give students access to a network of artists designers and scholars of regional, national and international reputation.

Recent Visitors (2014-2017)

Antena	Jose Lerma
Borderland Collective	Barry Lopez
Maria Buszek	Miwa Matreyek
Colby Caldwell	Steven Melamed
Dan Cameron	Jason Middlebrook
Luis Camnitzer	Myra Mimplitsch-Gray
Francis Cape	Valerie Cassel Oliver
Jeffrey Clancy	Sabina Ott
Coriana Close	Sheila Pepe
Megan Urban & Jason Dilworth	Lucky Pierre
Keetra Dean Dixon	Cheryl Pope
Crista Donner	Raqs Media Collective
Lisa Erf	Elysia Bowory Reeder
Lauren Fensterstock	Jennifer Reeder
Rico Gatson	Vanessa Renwick
Ken Gonzales-Day	Jen Delos Reyes
Andrea Geyer	Jon Rubin
Kevin Haas	Bryce Rutter
Paul Hatch	Zina Saro-Wiwa
Tempestt Hazel	Deb Sokolow
Valerie Hegarty	Shannon Stratton
Scot Herbst	Tony Tasset
Walter Herbst	Hank Willis Thomas
Christopher Howard	Fereshteh Toosi
Kelly Kaczynski	Surya Vanka
Tom Kalin	Gregory Volk
Lauren Kalman	James Voorhies
Chris Kraus	William Wegman
Machiko Kusahara	Linda Weintraub
Nicolas Lampert	

Acknowledgments

The 2017 BFA Exhibition is "Sponsored in part by John and Alice Pfeffer"

Special thanks to Kathleen Harleman, Director of the Krannert Art Museum and Kinkead Pavilion, and the staff of the Krannert Art Museum, especially Eric Lemme and Walter Wilson for their generosity and assistance with the 2017 BFA Exhibition.

Special thanks to Patrick Hammie and Jorge Lucero for serving as co-chairs of the 2017 BFA exhibition and to Robert Mahohn and Grace Sullivan for the design and production of this catalog and accompanying website under the guidance of Eric Benson.

bfa.art.illinois.edu/2014

School of Art + Design 2017 BFA Graduate Exhibition Committee

Patrick Hammie, Co-Chair
 Jorge Lucero, Co-Chair
 Luke Batten
 Ryan Griffis
 Ben Grosser
 Steve Hudson
 Emmy Lingscheit
 Stacey Robinson
 Kristin Romberg
 Cliff Shin

College of Fine and Applied Arts
 Kathleen Harleman, Acting Dean

School of Art + Design
 Alan Mette, Director

Krannert Art Museum
 Kathleen Harleman, Director

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Environmental Impact

Based on the Rolland paper in this book selected compared to products in the industry made with 100% virgin fiber, this issues savings are:



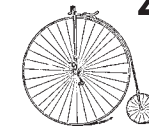
15 Trees



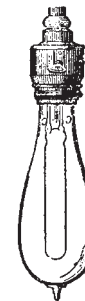
1,467 lb of waste
14 waste containers



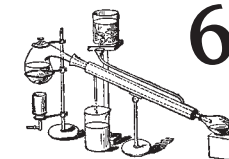
14,341 gal. U.S. Water
155 days water consumption



4,821 lb CO₂
9,141 miles driven



12 MMBTU
60,330 60W light bulbs
for one hour



6 lb NO_x
60,330 60W light bulbs
for one hour