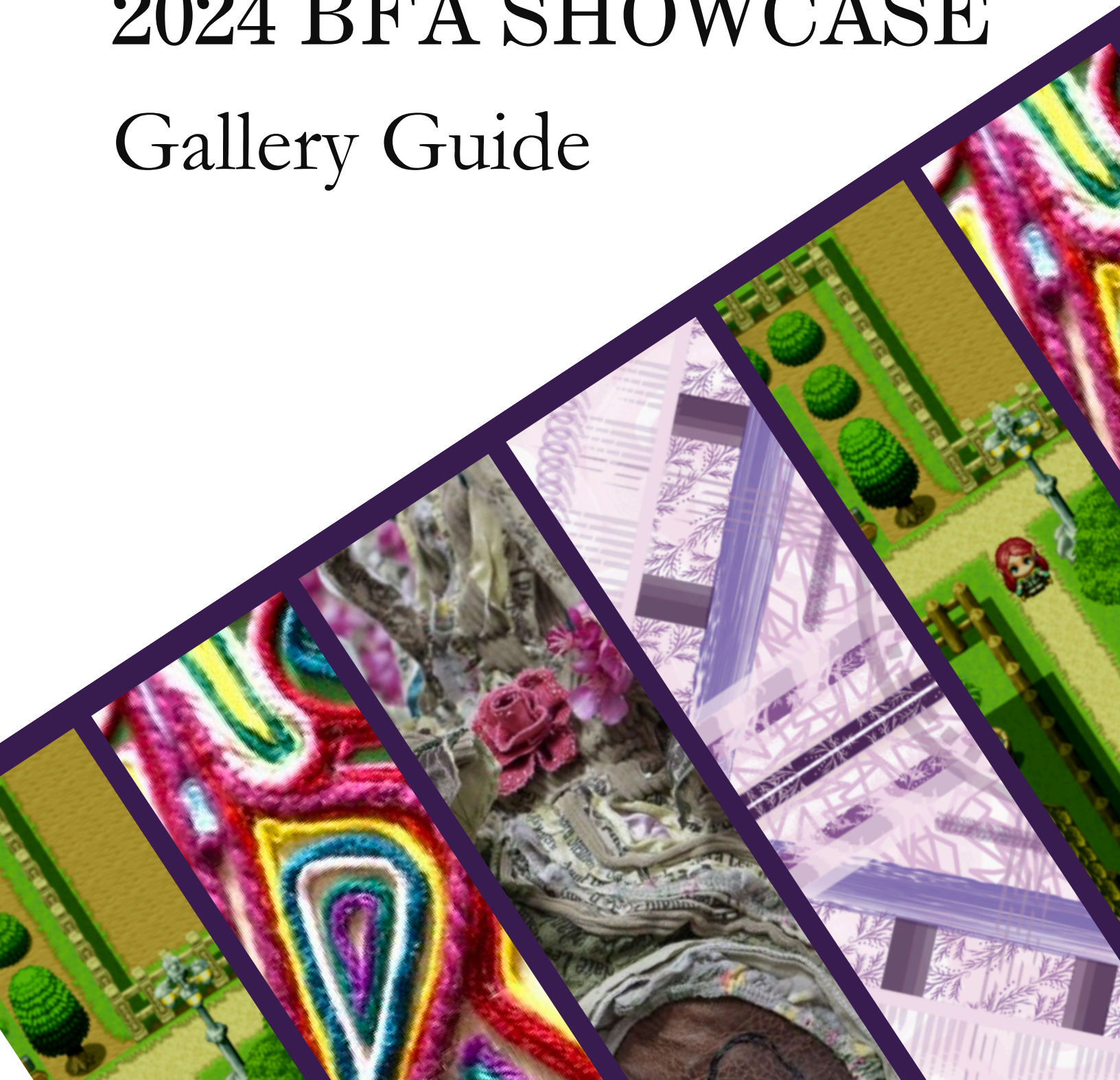


RETROSPECTION

2024 BFA SHOWCASE

Gallery Guide



Retrospection

2024 Bachelor of Fine Arts

This exhibition features the artwork of four BFA students in Studio Art and Emergent Digital Practices. Though each artist's work is unique, they all present thoughtful reflections on self and community. Many of the works are deeply personal yet invite viewers to participate and experience collectively.

Studio Art:

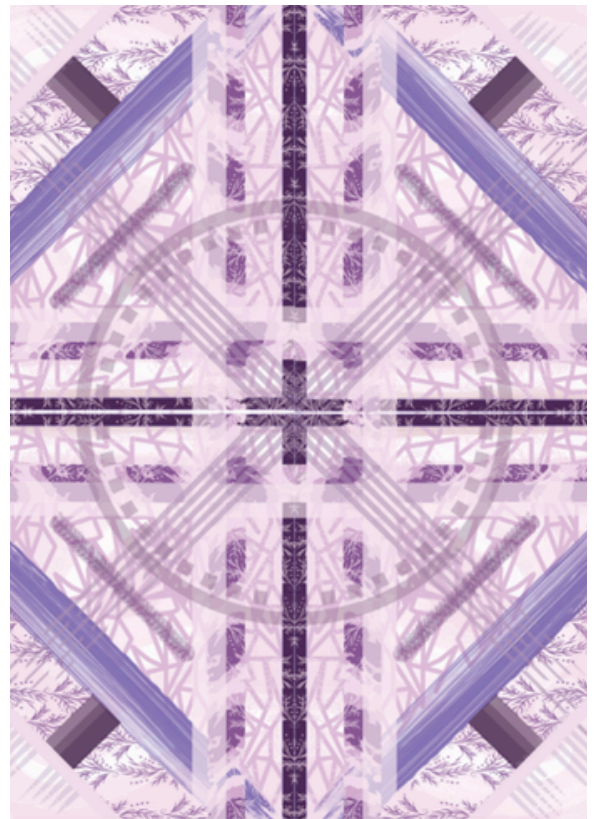
Syd Lee

Adailia Nanilei Lorson

Emergent Digital Practices:

Angel Song Benton

Olivia Sinnett



Syd Lee

My work is an interdisciplinary culmination of past and present, using sewing, printing, painting, and collage as a vehicle for referencing how the history of pop cultural icons influences the present day. The subject matter I explore includes multicultural American identity, fashion, film, environmentalism, technology, censorship, sexuality, and gender, with a specific interest in representations of women and womanhood in mass media. In my practice I use recycled materials the most that I can, in fabrication and in subject, to repurpose the good which resides in both materials. My work acts as a platform to rewrite an uncensored history, acknowledging the bad and the good with each story I aim to tell.

sydlee.art

The works on display are part of the series “I’m Just a Girl.” This project celebrates the battles and beauties of femininity and girlhood, through explorations of universal issues like objectification, consumerism, and the search for identity in emerging adulthood.

Through sewing, beadwork, and quilt work, I reclaim the tedious and time-consuming labor of women’s work that often goes unseen, dismissed and devalued as “craft.” Many of the works in this series incorporate my family photos I was fortunate to have collected from my mother. When I was a kid, I used to tease my mom for being a scrapbook and photo fiend. It wasn’t until many years later that I truly came to appreciate the women in my family as the documenters of family history and givers of life.

In exploring identity in this work, I reference my Chinese heritage, which as a multi-ethnic second-generation American was the most cultural identity I had grown up with. *Praising Quanyin*, is an exploration of the divine feminine of the Buddhist goddess Quanyin. I combined traditional depictions of her with contemporary Vogue magazine covers, imagining her as a contemporary idol and contesting the virgin-whore complex in East Asian art. *What, like it's Hard?* critiques the exploitation and abuse of sewing laborers in factories across the world, and specifically within China. I encourage viewers to think about the consequences of online shopping, fast fashion, and the pursuit of ethical consumerism. "ABC" is a derogatory term used in East Asia denoting "American Born Chinese," as different and lesser than those born in the mainland. By spelling ABC in the dumplings my grandfather taught me to make, I recollect a history of family dumpling making which is a tradition in Chinese culture. The fabrics filling the dumplings are fabrics made in China but distributed in America, recalling that in the inside they are as completely Chinese as any other.

The series of artworks explores my personal journey of coming into my own identity and appreciating femininity throughout my adolescence and adult life. The artwork *Girl in Progress* is a compilation of the films I've made from ages 6-22, encapsulated in a sculpture of my first camera. I reflect on how I've developed as a filmmaker and as a woman. This piece is the culmination of the highs and lows of womanhood, the friendships and laughs, insecurities and tragedies of coming of age.

Adailia Nanilei Lorson

Memories of my childhood are color-coded. This is because I have synesthesia, which is the blending of multiple senses. I associate various colors with letters, numbers, sounds, tastes, memories, and individuals. This has given me the ability to create imaginative mixtures of fact and fantasy.

Color dictates the materials I use. Yarn, thread, beads, paint, prints, and other found objects are color-driven materials that make up my artwork. The medium does not matter as long as I can serve the colors perceived in my head.

By fusing my skill as a 22-year-old artist with the imagination of my 3-year-old self, I recreate the trance of my past and the joy of my childhood. My earliest memories are of cheerful yellow hues that later shifted to the fluorescent greens and uncomfortable blues of adolescence. From a young age, I was confronted with first-hand experiences of grief, socioeconomic inequalities, and narrow-mindedness from peers over my vegetarian beliefs. These experiences taught me resilience, patience, compassion, empathy, gratitude, and the power in humanity.

My artistic process is an internal journey filled with moments that are worth reminiscing. Looking back, one of the most important lessons I've learned is to follow experiences that bring genuine happiness. Recreating unique memories in my work is my way of following joy each day.

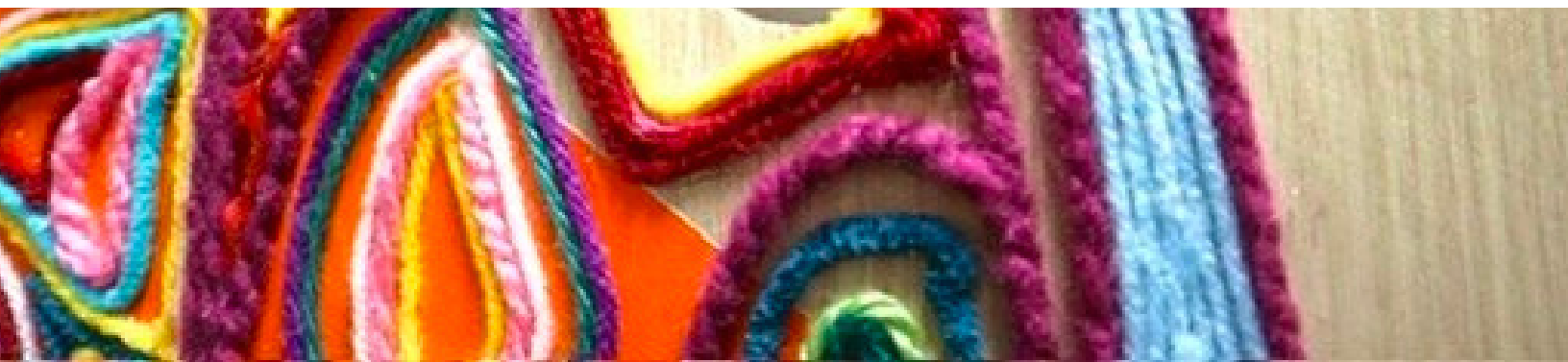


<https://artsyadailia.cargo.site/> | @artsy_adailia

An estimated 70 to 84 percent of conversations in the U.S. are centered around complaining. Why do we complain so often? Perhaps it is easier to grumble and groan, but I believe we could benefit from directing more energy towards expressing moments of gratitude.

I believe in the power of gratitude, and I have so much to share with you. I am so grateful that I grew up in a home surrounded by my loving parents who accepted me for who I am no matter what. This acceptance allowed me to be free-spirited, imaginative, and goofy. My brother showed me what it's like to have a best friend for life, and for that, I am incredibly thankful. With loved ones who have passed, I treasure our special bonds. Their wisdom taught me the strength of compassion.

Thank you for being a viewer of my work. Hopefully, my work in this space will make you giggle and smile, as well as sniffle and reminisce. I am grateful to you.



Angel Song Benton

Angel Song Benton is a Cambodian- American artist born in Fresno, CA. His primary work focuses on narrative storytelling and video game development, as well as composing multimedia projects that incorporate both digital and practical elements. Much of his personal practice revolves around his identity as a first-generation Asian-American in the Cambodian diaspora, his experiences overseas in the United States military, and the tribulations of physical and mental health. By developing a creative synthesis, his works and initiatives aim to fuse storytelling, digital art, design, culture, and technology with the intention of realizing a better future for all, while still reconciling with the past.





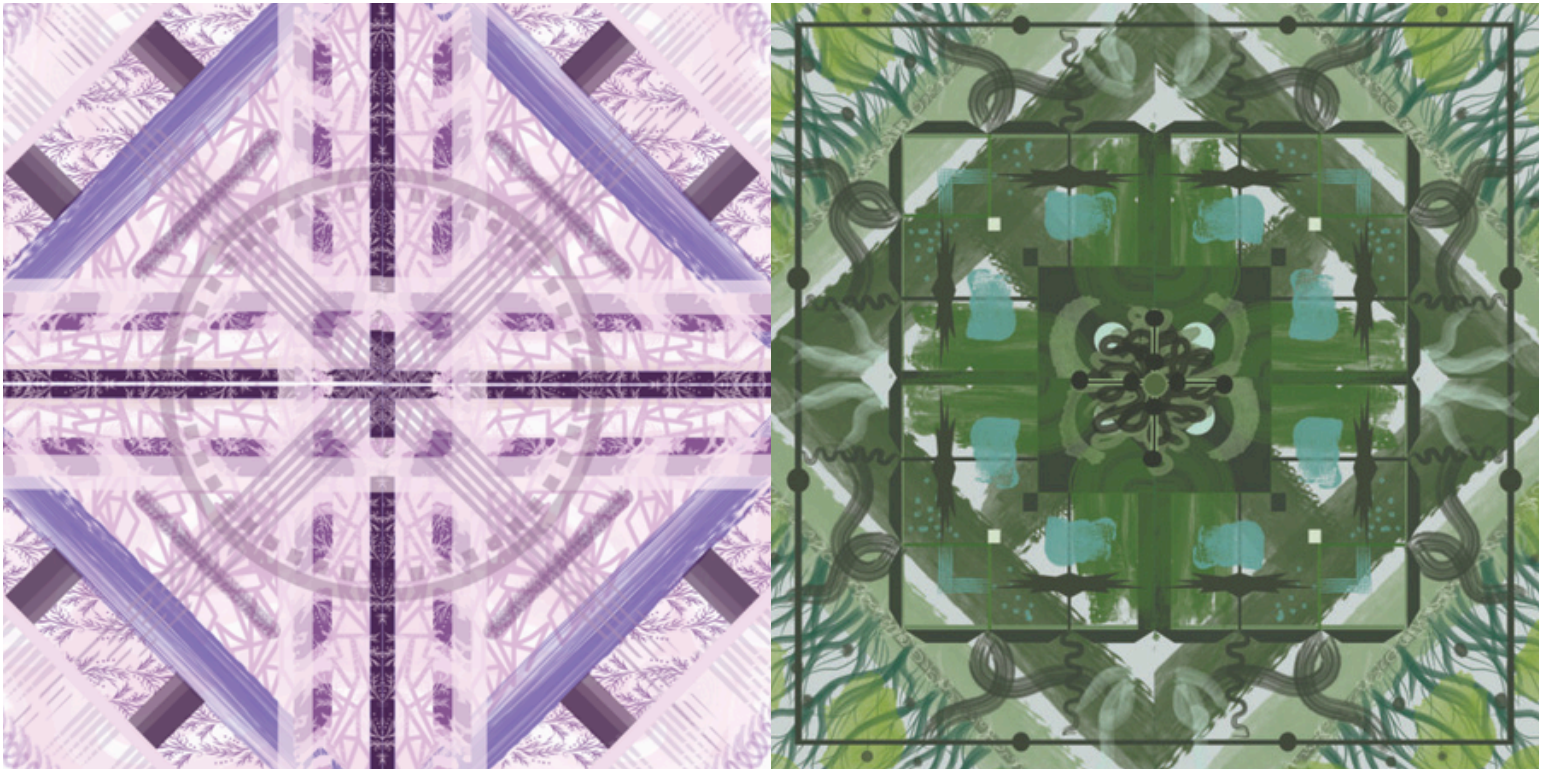
<http://www.sroksong.com> | @sroksong


SROK SONG: The Delving – Part 1 is an interactive mixed media exhibit consisting of an immersive living space, a narrative-driven single-player video game, and an artifact catalog. Each aspect of the project blends the line between reality and fiction and creates an over-arching narrative. Participants are invited to spend as much time in the space as they desire. You can play the video game, touch and interact with every object you encounter, and treat the items just as you would if they were within your own home.

The general aesthetic of the space is influenced by an American home in the 1990s to 2000, particularly blending an Asian immigrant diaspora with the U.S. West Coast and Midwest regions. It is meant to gently evoke a dim dreamscape and feelings of nostalgia. Many of the tangible objects within the space – the furniture, the trinkets, the outfits, the textiles – are in conversation with the video game, linking the physical and digital realms. This project encourages connections across differences in race, culture, gender, time, space, and so on. Participants are invited to contemplate verisimilitude and encouraged to think about the significance and weight of fiction, truth and cultural history.

Olivia Sinnett

I am completing a BFA in Emergent Digital Practices (EDP) and a minor in Marketing and hope to pursue a career in digital marketing and design. Throughout the last four years at the University of Denver, my artistic focus has morphed and developed, shifting from drawing and painting to graphic design. In the EDP program, I have been able to explore my interest in the intersections of art and technology. I have experimented with video, audio, and 3D space, but prefer working within a 2D graphic format. I am interested in how developments like AI and the ever-changing digital landscape will shape digital design and function.





The Tile Project investigates the boundaries of creative ownership of content created through digital programming. Viewers are invited to participate in this work by digitally designing a tile then adding a printed version to a collaborative mosaic. By relinquishing my ownership of the assets (hand-drawn tiles) within the project, I assert that the products of creative programming software should belong unequivocally to the users who create them. This challenges the current notion that software developers retain control over the content generated by their tools. This work is a direct response to recent industry controversies, in which subscription-based companies like Canva and Adobe claim the rights to all digital work created on their platforms. These developments underscore the need for a nuanced understanding of creative ownership in the digital age.

Through the tile grid, participants can contribute their individual tiles to a larger, shared canvas. This collaborative endeavor challenges traditional notions of ownership by blurring the lines between individual and collective authorship. Each tile becomes a part of a larger, interconnected mosaic, where the contributions of multiple creator's merge to form a unified whole. The grid serves as a mirror of the digital landscape, where content is often created, shared, and remixed by multiple individuals. By participating in this collaborative endeavor, users not only assert their own creative agency but also acknowledge and celebrate the contributions of others. This process fosters a sense of community and shared ownership, highlighting the potential of collective creativity and informed decisions in the digital age.

Congratulations all 2024 Graduates

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