



# BACHELOR OF ARTS EXHIBITION 2026





**School of Art & Art History**  
UNIVERSITY OF DENVER

# BA Artists

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Kathryn Barrett

Evelyn Gibson

Aliyah Goldberg

Veronica Mayrose

Nnenna Okwuegbu

Charlotte Stauffer

Meredith Tandowsky

# KATHRYN BARRETT

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## *Heart Half Full*

2025

Plywood and steel rods

This piece was created in memory of my sister who died of heart failure ten years ago. Early in my process of grief, I defaulted to remembering painful memories associated with her death. This piece represented the process of learning to embrace positive memories too, that my heart can be half full.

## *(Un)Expected Goodbyes*

2025

Woodblock print

This print replicates a photo of my last day working at a summer camp and saying goodbye to my horses. This interaction reminded me that any relationship can leave an impact on my life. This project served as inspiration for me to cultivate relationships during my senior year.

## *Je me Souviens*

2025

Ceramic slab creation decorated using slip transfer

This piece was created to encapsulate my memories of studying abroad in Senegal during Fall 2024. I decorated the piece using symbols that reminded me of Senegal: a baobab tree, a mangrove, seashells, grass, the star on the Senegalese flag, and a flower that appears on Senegalese fabric. The background includes colors of the landscapes I observed.

# EVELYN GIBSON

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## *Figures in Space*

2026

Oil on canvas

*Figures in Space* explores how the human figure pairs with canvas, and how the canvas can represent flesh as well as space in the world. It takes as much care and decision to decide not to put paint somewhere on the canvas as it takes to paint in the details. Spaces are intentionally left blank, with the unconventional black gessoed canvas providing a surprising contrast. Neon and subtle colors pair with the figures and inform the direction the eye takes throughout the piece.

## *Unflesh*

2026

Oil on wood boards

Inspired by the visual essence of the SCOBY (Symbiotic Culture of Bacteria and Yeast), I attempted to translate the effect into paint in a 3-piece series on wood board, titled *Unflesh*. With varying color choices, I painted thickly and intuitively in a manner to replicate the folding and skin-like effects of the SCOBY. I did not want to color match or attempt to realistically recreate the SCOBY, but I wanted to see how the paint could replicate and converse with it. I added a pure alizarin crimson to the pieces, some diluted in stand oil and some straight from the tube, within the folds and creases of the paint and I let it move and drip as if replicating a wound. It creates an effect that feels human and painful, but on a canvas that is not human nor skin-like, what does it mean for the inanimate to be wounded?

# ALIYAH GOLDBERG

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*Big bad world, Cinque Terre, Italy*

2024

Photograph

This photo is meant to signify the fragility of the world around us. The woman pictured is small, while the scene behind her is large and arching.

*Kids on the canal, Venice, Italy*

2025

Photograph

*Beach, Genoa, Italy*

2025

Photograph

*Devotion, Cortona, Italy*

2025

Photograph

Ephrem Uport, Catholic Friar, sits in San Domenico Church. Light soaks the pew. What is the Divine? What are you Devoted to?

# VERONICA MAYROSE

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*The Shadows of Ages Past*

2026

Ink and paper, intaglio aquatint

*In the Woods*

2026

Ink and paper, aquatint

*Tree People*

2026

Oil on wood panel

# NNENNA OKWUEGBU

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*CAN YOU HEAR ME NOW*

2025

Acrylic on unstretched canvas

If I change myself to be what they expect, I will only live up to their expectations.

*Vices*

2026

Screenprint, beads, yarn, wood

Vices provide us with temporary relief by acting as a mental block to escape reality. However, they are also a façade. Bending reality to the will of my mind makes life a fantasy. However, it keeps me from being present. It slowly pulls you away from what is real, and makes you believe in what is fake.

# CHARLOTTE STAUFFER

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*Blurred Lines*

2024

Film photograph

*Work Horse*

2024

Film photograph

Laundry

2024

Film photograph

# MEREDITH TANDOWSKY

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*Painted Emotions*

2026

Encaustic on Masonite

My encaustic abstract work is an expression of what cannot be spoken: an unfolding of emotion, memory, and intuition that rises directly from the heart. Working with encaustic wax, pigment sticks, and oil pastels allows me to move between control and surrender. Each medium offers its own voice. Wax softens and reveals. Pigments ground the work in color and emotion. Heat transforms every layer into something new. I am drawn to encaustic because it mirrors the way emotions live within us; opaque in some moments, translucent in others; layered, imperfect, and deeply human. These pieces are invitations to pause, to sense, to witness what is often overlooked. My hope is that viewers feel a connection not only to the work, but to something within themselves. Each painting is both a release and a reflection, a heart speaking through wax, one layer at a time.

