

**2026**

# **BA**

**WITH DISTINCTION  
EXHIBITION**

**May 14<sup>th</sup> - June 14<sup>th</sup>**

the **DAVIS**  
gallery



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

# Robin Bell

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@robinb.studio

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Robin Bell is a multimedia artist who uses film, digital photography, cyanotypes, and soft sculptures to explore topics such as mental health, anger, community, and healing. His art focuses on the ways complex emotions are processed and where these emotions show up in the body. Robin is currently completing his Bachelor of Arts at the University of Denver, where he is studying Studio Art with a distinction in Photography. His works seek to authentically convey his evolving understanding of both the world around him and his internal emotional landscape. Most recently, Robin experimented with developing 35mm black-and-white film using alternative processes, like ground coffee and red wine in place of traditional chemical developers. Through this process of trial and error, risk-taking, and luck, he continues to deepen his engagement with a medium rich in creative possibilities.

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## Project Statement

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The idea for my distinction project was born when I realized my fear response is to freeze, much like a deer in the headlights. The evolutionary benefit of this response is to help prey avoid detection by predators by staying still and silent. So why do I do the same? As I moved through my project, processing my way through difficult emotions, the fear I initially felt slowly transformed into anger at the unfairness of what I had experienced and the loss of control over my own body. By experimenting with different subjects and processes, I was able to reframe the body as a source of strength and connection.

When broken down to its bare parts, the body is made up of over 600 muscles, just raw meat. My body was turned into a sexual object against my will, and I wanted to express the disgust and anger that I felt. I started by making cyanotypes of meat, and then began experimenting with digital negatives, which allowed me to make cyanotypes of 3D objects like teeth. These experiments became a way to externalize emotions I didn't yet know how to process. By breaking the body down into individual parts, I was able to reframe it as something capable of strength and protection and not just as something that had been objectified. Working so closely with this topic also made it easier to confront and understand my feelings.

As my relationship with my body shifted, so did my approach to the project. I found myself having more fun with my work. The vivid blue color of a cyanotype created a visual distance between the original object and the final result. While that distance felt necessary at the beginning, I was curious whether altering them had the same effect, so I toned a few cyanotypes that I'd made to see if other colors evoked the same emotions.

Sharing this work with others also brought a much-needed layer of support, as my peers engaged with and understood the meaning behind what I was creating. In the past few months, I've expanded my focus to include the importance of community in my healing journey. I've been supported by my friends and family, who have been present whenever I needed them. Using the same materials and processes from earlier in the project, I began photographing the people closest to me. This shift allowed me to slow down, reflect, and fully appreciate the relationships that have helped carry me forward.

# Olivia Faiola

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@oliviafstudio

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Produce and family have always been at the forefront of my life. From fruit platters offered as quiet apologies, to jars of fragrant pickled vegetables, to ripe mangos gathered from my great-grandmother's tree, these everyday gestures and relationships shape both my memories and my artistic practice. In my recent work, I have been experimenting with papermaking, expanding beyond depicting produce to incorporating it as material. Using fruit and vegetable skins and scraps introduces new textures and fibers that transform the familiar symbolism of produce (such as pears representing abundance or figs for temptation) and reposition it within my own language of identity. Alongside these materials, family remains central to my practice as I explore identity through symbolism, transformation, and personal narrative. By printing my family's portraits onto paper made of fruits and vegetables, I explore the intersections of lived environments and cultural memory. In this series of family portraits, I'm drawn to the potential of organic materials to change or degrade over time, paralleling the evolving, and sometimes fragile, nature of relationships.

# Project Statement

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*Bloodline & Heritage* is a collection of rug-tufted frames and carved linoleum portraits of my family and myself. The rugs feature abstracted forms inspired by the Hawaiian Islands, adorned with floral elements that represent the two places my family is from: Georgia and Hawai'i (O'ahu).

Together, these frames act as both physical and symbolic structures, holding portraits that explore lineage, absence, and connection. The portrait series, "Blended Series," emerged from recent conversations with family about relationships and the emotional weight of "what-ifs." "What does it mean to grow up with or without certain familial figures?" and "How do those presences or absences shape who we became or who might have been?" Accompanying the rug frames are relief prints on handmade paper made of fruits and vegetables.

Each portrait of myself, my mom, and my dad incorporates materials tied to personal and familial memory, transforming everyday produce into vessels of narrative. My mom's print incorporates mango skins, referencing her grandmother's mango tree, where she would harvest and pickle the fruit. My dad's paper uses blueberries to evoke the sweet berries he remembers eating in his aunt and uncle's yard in Beckwith, West Virginia. My own portrait uses two materials: grapes and edamame skins. Edamame is a staple *pupu* (appetizer) at our family gatherings, and I would always eat more than my share, especially when my grandma prepared it with salt, sesame oil, and chili flakes. Grapes, on the other hand, recall a childhood memory of falling asleep with a bottle of grape juice with my dad and waking up to a big purple mess. Through material, memory, and process, *Bloodline and Heritage* considers how identity is shaped by both presence and absence, and by the reimagining of connection. *Bloodline and Heritage* also serves as a thank you to my family and loved ones for their constant love and support.

# Luke Molé

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Luke Molé is a designer and developer based in Denver, Colorado. He is a senior at the University of Denver, where he is completing his degree in Emergent Digital Practices with minors in Computer Science and Leadership Studies. Luke's work is driven by the simple goal of using technology to make people's lives more productive. He focuses on identifying the gaps in digital workflows where current tools are failing or overcomplicated. By combining a technical background in computer science with modern design tools like AI, he strives to build functional systems that remove daily headaches and help people focus on what matters.

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## Project Statement

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The Denver Club Lacrosse Management System was created to solve a common problem in student-led organizations: workflows that are chaotic and messy. Most club teams rely on a disjointed mix of spreadsheets, group texts, static calendars, and separate attendance tracking to manage dozens of players. This creates an administrative burden that takes time away from the sport itself and advancing on-field performance. To fix this, I built a custom platform that centralizes roster management, communication, and scheduling into one unified system. Because student organizations require consistent and accurate data, I focused on building a reliable architecture that ensures information is always up to date and accessible for every player. The goal of this project was to use thoughtful design to quietly handle the administrative burdens, allowing the team and coaches to get back to what matters on the field.

# DU Lacrosse

## Dominate the Field. Streamline the Team.

Real-time stats, seamless scheduling, and team-wide communication in one pro-grade platform for DU Men's Club Lacrosse.

Get Started
Sign In

35+ Players
Season 2026 Live
Trusted Platform

**Schedule Management**

Create and manage practices, games, and events with calendar views

**Attendance Tracking**

Mark and track practice attendance with detailed analytics

**Team Roster**


Comprehensive player profiles with stats and information

**Team Chat**


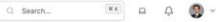
Real-time messaging with file attachments and polls

**Statistics**

Game statistics tracking and player performance metrics


**Denver Lacrosse Club**  
 Team management platform for Denver University Men's Club Lacrosse.

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**Chat** +

**Main Chat**

CHANNELS

Main Chat

Members

Luka Moll

Hello world!

Sent

Luka Moll

Shared game: Northern Plains

GAME

Northern Plains

Sat, May 2 - 6:00PM

Regional Travel Site 3

Present
Absent

Sent

Luka Moll

Do you like this software?

You voted • 1 total votes • Click to change

Yes 0 (0%)



YES! 1 (100%)

Sent

Luka Moll

Thanks for voting!

Sent


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### Schedule

Calendar

Agenda

Attendance

Availability



+ ADD

All

April 2026

Today

Sun	Mon	Tue	Wed	Thu	Fri	Sat
29	30	31	1	2	3	4
			8:00 PM Spring 2026 Practice 1	8:00 PM Rocky Mountain State		
8:00 AM Spring 2026 Practice 2	1:00 PM Film Session: Clearing...	8:00 PM Spring 2026 Practice 3		8:00 PM Powder Tech		
8:00 AM Spring 2026 Practice 4	1:00 PM Film Session: Defense...	8:00 PM Spring 2026 Practice 5		8:00 PM Pike Peak Con...		
8:00 AM Spring 2026 Practice 6	1:00 PM Film Session: Game IQ...	8:00 PM Spring 2026 Practice 7		8:00 PM New Valley		
8:00 AM Spring 2026 Practice 8						


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### Manage

Manage

Fundraising

Net Balance

\$11,800.00

Projected: \$20,200.00

Total Income

\$32,590.00

Projected: \$46,000.00

Traditional Income \$9,840.00

Fundraising Income \$22,750.00

Total Expenses

\$20,790.00

Projected: \$20,200.00

Manage Categories


#### Income

Player Dues

Item Name	Qty	Price / Item	Projected Total	Actual	Variance	Actions
<b>Player Dues</b>						
Late fee waivers	4	\$25.00	\$100.00	\$40.00	\$60.00	
Roster dues target (35 x \$450)	35	\$450.00	\$15,750.00	\$14,175.00	\$1,575.00	
+ Add Line Item						
<b>Player Dues Total</b>					<b>\$14,215.00</b>	<b>\$1,635.00</b>

Fundraising Income

Item Name	Qty	Price / Item	Projected Total	Actual	Variance	Actions
<b>Fundraising Income</b>						


**Denver Lacrosse Club**  
 Team management platform for Denver University Men's Club Lacrosse.

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[club@lacrosse@du.edu](#)  
 Website

# Lauren Siegfried

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Lauren Siegfried is an interdisciplinary artist and designer working across digital media, installation, and projection-based practices. She is completing undergraduate degrees in Emergent Digital Practices and Japanese, with a minor in Computer Science. Her work explores the relationships between technology, the human body, and the natural world, with a focus on how systems of control and intervention shape perception and experience. By combining projection mapping, animation, and handcrafted sculptural elements, she creates environments that exist between the organic and the artificial.

Siegfried's practice reflects an interest in the tension between material and digital processes, often incorporating fragmented human imagery to examine presence, agency, and intrusion. Through these layered visual systems, she encourages viewers to consider their position within technological and environmental networks, and how acts of interaction, both subtle and direct, can reshape the world around them.

# Project Statement

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*Manufactured Nature* is an interactive installation that examines humanity's impulse to reshape and redefine nature through technology. The work centers on a sculptural dragonfly constructed from organic materials, which exists in a still, natural state until activated by the viewer through physical interaction. Once triggered, projection-mapped visuals composed of animated human body imagery transform the sculpture and its surrounding space, shifting it into a digitally altered environment.

The projected hands introduce a presence that feels both intentional and invasive. Their movements suggest gestures of manipulation and control, emphasizing the tension between human action and natural systems. By requiring the viewer to initiate this transformation, the installation positions them within an act of intervention, blurring the boundary between observer and participant.

Through the contrast between stillness and motion, and organic material and digital projection, *Manufactured Nature* creates a space for reflection on the consequences of technological influence. Rather than presenting nature and technology as separate forces, the work highlights their interconnection, encouraging viewers to reconsider how their actions shape the environment.

# 2026 BA with Distinction Showcase

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**Robin Bell**, Studio Art

**Olivia Faiola**, Studio Art and  
Emergent Digital Practices

**Luke Molé**, Emergent Digital  
Practices

**Lauren Siegfried**, Emergent Digital  
Practices





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