



Swimming  
Graham Fee

**ART**

### *Tepebağ*

Dilara Miller

Most of us are told stories of how our mothers and fathers grew up and as we do, we begin to take these stories more seriously because we can see how these tales shaped our parents' lives. Most of my mother's and aunt's stories stem from an old city named Tepebag. Tepebag has become a common theme in my life since I was young. What's special about this place is that all of my family's stories seem to branch from this one location. So, I like to think that my family grew from this place. My grandparents' journey from Tepebag defines my family's personality now. The girl in the image is my mother in her marching band uniform. I like to think that my mother drumming on this wood signifies all the hardship but also the romantic selflessness my family holds sometimes. I added mulberry branches behind my mother to signify my own childhood and my mother's childhood similarities, a growth and reflection from one generation to another. And finally, I decided to add a silkworm and its final form, since my mother used to collect them to watch them grow when she was younger. This image was constructed with the Monotype method and printed on Arnhem Paper. Monotype processing uses akua inks and a brayer to spread the ink onto a piece of plexiglass and wipe away each layer. With Monotype, there is only one consistent print that can be created.



### *Mother Goose Has Changed*

Dilara Miller

In Turkey aunts are sometimes called "second mothers" which is reflective of my own relationship with my aunt. The two grew up together and took care of one another, so I have always seen them as inspirable sisters. But things have changed. This piece is a representation of that shifting relationship. There are two sets of hands in the form of shadow puppets to signify a certain animal, one a goose, and one a rabbit. For me, the goose always signified a protector or a mother. "Mother goes has changes" signifies the change in their relationship and the change I have seen in my mother; one tugging on the other to get the other to do its own actions. One egg broken, one not. The rabbit ears appear similar to a tightly tied hijab, signifying the importance of religion in my mother's life. The print is made through a Monotype process using Arnhem paper.





*Terzilik Tedavisi* (Tailor Therapy)

Dilara Miller

I created a design of a person holding a chicken and sewing its feather back on. The title, "Terzi Tedavasi" translates to "Taylor Therapy". I created this print as a way to symbolize my relationship with my family, a relationship that has faced both hardship and an acknowledgment of respect through the actions I take in relating to my family. This image is an attempt to grapple with the feeling of being a part of a family, while knowing that the feathers that allow for that recognition are sewn on. Does this make the connections stronger or phony? I suppose my biggest concern is that one day the twine will become loose and all my feathers will fall off and reveal the "truth". This piece used Arnhem Paper. The image was printed through copper using aquatint and hardground method. Both processes use acid to etch your design into the copper. Once done with these two methods, the piece is wiped-down with gamsol. Intaglio etching inks are then wiped onto the plates, then excess ink is buffed off with tartan cloth and newsprint. The paper is then soaked, placed onto the inked plate on the press and run through the press with intense pressure.



*Spheres No. 1 and 2*

Heather Hanson

The sphere is a foundational shape important to the artist. It is the first thing one likely learns to draw. The round shape and the smoothness it might possess set it apart from other broken-line forms. In this context, these spheres are Romantic in nature. The Romanticism of the late 17th century promoted nature, fantastical imagination, and a dissension against conformity. By and large the movement is a reaction to the Enlightenment. The balls in Spheres are randomly seen. Found after a particularly windy instance which has set the large balls free, amongst the trees, defying their logical placement



*Gold in the Wind*

Allison Murphy

3867 × 2770 pixels

The freedom came all at once.

I was stunned by the change of space and melted into fractional split seconds of time.

I became a blank canvas ready for paint, and liberation felt like liquid gold.

I infused myself to abstraction.



01.23.19

Allison Murphy

1440 × 1677 pixels

radiant carnation

and my purpled lips

play games more complex

than all of the tricycles

wrapped on christmas eve.

unexpected yet smooth like

softened ice cream, cashmere

sweater with matching socks,

and hallucinated lingerie

for such an aggressive yellow

that seduces under water

peering into hues

of milky lilac pansies

while the ochre

pollinates moisture.



*Testify*

Allison Murphy

5184 × 3456 pixels

I cracked my dusty ribs

protecting this heart,

And allowed the bird to fly,

escape, and

Capture what held it back.

I jump off new perches.

No leash can contain the

plunge

Down canyons of opening

where

Rapids race past what has

won.

Mist rises from rocky water

Down the valley of opportunity.

Every flower is considered.

Every fallow thing can grow.

The sky testifies unlimited

happiness

For those who gratefully find



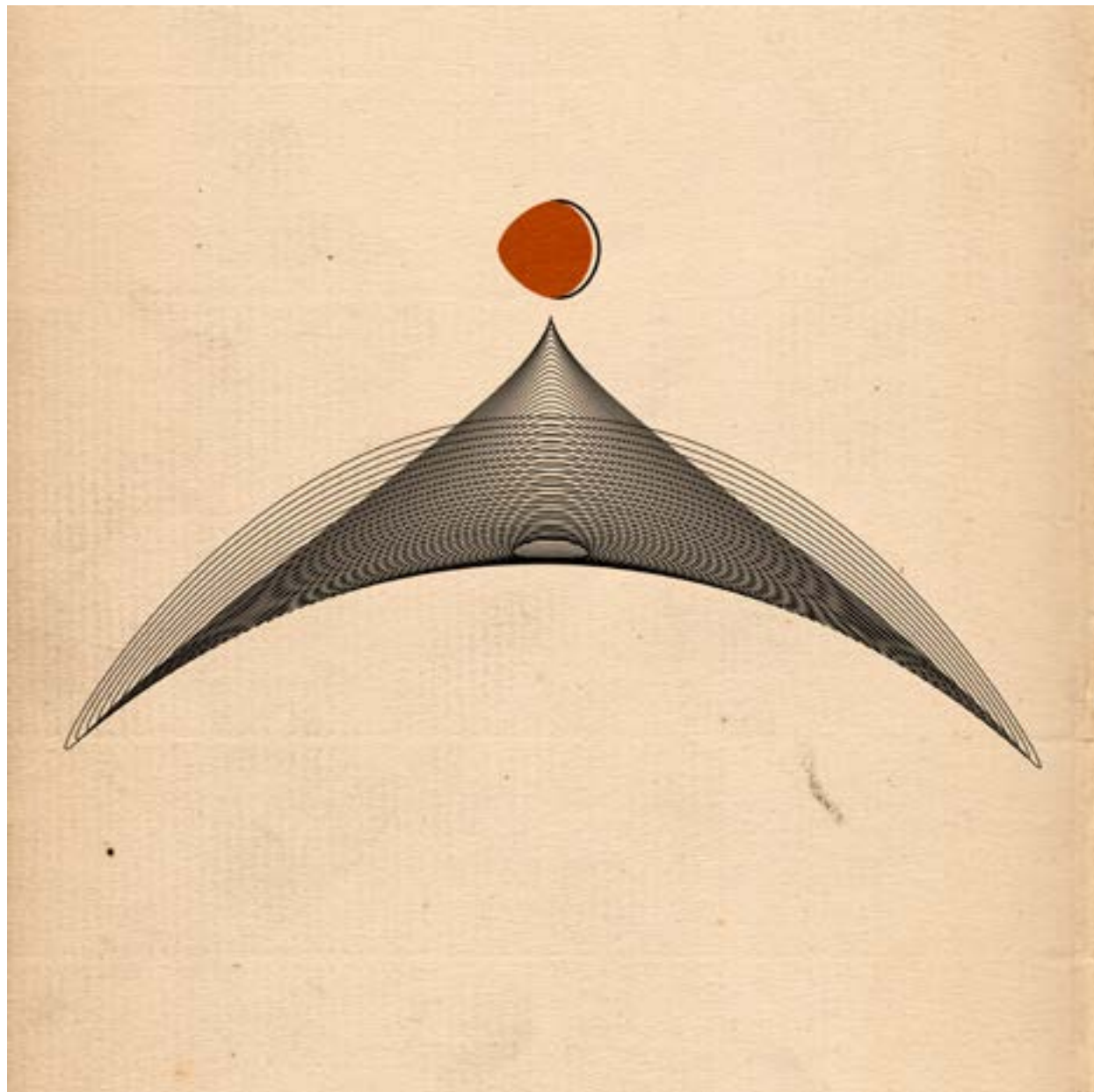
Above: *Self*, Top Right: *Fungi*, Bottom Right: *Fungi*  
Eve Hamilton-Kruger

In these aquatint prints I explore the topics of loneliness and disconnection in conversation with the need for community and acknowledgement, things we all need in order to survive. After learning that 80% of plant species need fungi to not only grow but survive, I found that was a perfect analogy for what I need to “grow” in my life as well. The self-portrait is inspired by Jason Parker’s work. The mushroom growing out of the head symbolizes the focus on human connection that I have realized is so important in the time I have been in college. Alongside are two portraits each with a species of mushroom, a Chanterelle and a Phaeocollybia, native to both the Northern California and Colorado regions.

*Untitled*, Digital Art

Jessica Myers

Since childhood I have been fascinated with puzzles in all forms: pieces, riddles, games, mysteries, and relationships (bonds or lack thereof). It is this fascination that is continued and experimented through my work and expressed with my process and materials. The integration of a material can completely change the meaning of another when introduced to each other. Each element in a work informs the other, as is the case with this digital landscape. My work investigates the various elements of nature and their relation and connection with one another. It is the combining of these separate elements that create a greater entity that makes the work realize itself through the meaning of the materials.



*Ibn Tulun*

Omar A Kaheel

Mosque of Ibn Tulun is the oldest mosque surviving in Cairo in its original form after being constructed in the year 884. It is also the largest mosque in Cairo in terms of land area. Parts of the James Bond film *The Spy Who Loved Me* were filmed in this mosque.



*Tall Tales No. 1*

Heather Hanson

Tall Tales No. 1 is part of a series of gigantic icons found towering over the contemporary landscape. In the West, where the biggest is celebrated, and we are witness to the grandiose, the manufactured idolization of the western cowboy is prolific. The modern legend of the cowboy, fostered by Filmmaker John Ford, Wild West Shows, and dime store novels, does precious little to reflect the true brutality of the Western Frontier. Tall Tales explores the condition of "that which is often not what it seems." The Western Cowboy is a western deity embodied by this monumental concrete cowboy.

Intended for a theme park in the 1950s, the "concrete cowboy" creator John Sutton specialized in large cement displays for zoos and parks in Denver and the Bronx. Its actual placement is located at the entrance of the Rustic Ranch Trailer Court along Hwy 287 on Denver's Federal Blvd. Directionally challenged, it is the first landmark I oriented myself with upon arriving to the city. The gigantic sculpture dwarfs the caravans that surround it in a joyful dichotomy. The enormous 30 foot icon intimates memory of fanciful kitsch that signals the traveler to stop. Mythology and mysticism for those who settle.



*Understanding Over Loss*

Megan Chan

This work focuses on the twist of what were to happen if the prey and predator parted ways with a mutual understanding that if they fight to the death they'll end up losing more than they bargained for.



**SOCIAL SCIENCE**