

# NATIONAL SOCIETY OF ARTS AND LETTERS

## 2026 Visual Arts Competition & Exhibition

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The National Society for Arts and Letters along with FAR Center for Contemporary Art presents the 2026 Visual Arts Competition + Exhibition! This competition is designed to introduce emerging artists to the public.

Join us Friday March 6th for the Award Reception and see the exhibition during Gallery Walk in our 505 Theater. Awards and prizes announced at 5:30pm. This exhibition features the work of a group of Indiana college age artists across a variety of media, the exhibition will be on view March 4 - March 12.

**About the National Society of Arts & Letters (NSAL):** The mission of NSAL is to identify, encourage and support artists, between the ages of 18 to 29 years, preparing for professional careers in their individual disciplines. National competitions focus on the rotating categories of visual arts, dance, theater, creative writing, music, and musical theater. The Bloomington Chapter also sponsors an outreach program to recognize young artists in area high schools, as well as a grant program for arts teachers of youth between ages of 4 and 14. The Bloomington, Indiana Chapter was founded in 1966 and has awarded more than \$650,000 to artists living and studying in Indiana. Many have gone on to distinguished national and international careers.

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On View: March 4 - March 12

Gallery Walk Opening Reception & Awards Ceremony:

Friday, March 6th, 5pm - 8 pm (Awards Ceremony begins at 5:30 pm)

505 Theater @ FAR | 505 W 4th St, Bloomington, IN | [thefar.org](http://thefar.org)



## Alison Cofrancesco

@alico7187 | alisoncofrancesco.com



*Nosy*  
Oil on Canvas  
40x48x2 inches

**Statement** | My current work builds out a narrative regarding consumption through objects and body language. Often my objects are disposable-trash, packaging, fast fashion, and plastic. To couch these objects in a larger story I create a character in my paintings, using myself as a model and build out scenes, playing dress up with clothes, possessions of value, and things that I emotionally respond to. My character is often making mistakes or having bad days. She is always shown alone, maintaining and relying on her things rather than other people, and this usually fails her. Juxtaposing these failures, I find joy in the objects. Some are items from my childhood that can evoke nostalgia, some are gorgeous from a material perspective. Painting these objects, I do not come to a firm answer on how I feel about them. Instead I sit in ambivalence, and my audience may do the same.

From a technical and process perspective, I prefer to crop the body rather than show a full figure. I use body language as the primary vehicle for narrative, so I don't often show my character's face in full. I usually start with a crop, or a pose, and then add in objects or clothes that help me understand who my character is and what situation she's found herself in.

**Bio** | Alison Cofrancesco is an oil painter currently pursuing her MFA at Indiana University Bloomington. She was raised in New Haven Connecticut, and received her BFA at Trinity College, Hartford. She is interested in modern commercial objects, branding, and clutter. She uses the figure to understand our relationship to these objects, creating narratives surrounding consumption.

## Aliya Utz

@aliya\_utz

**Statement** | This photo is an expansion of my inner monologue. Not facing what I need to but sensing its presence and tension. The pull between me and the dark. It is dark because I haven't turned the light on.

**Bio** | Aliya Utz is a multi-disciplinary artist who believes every environment carries an energy, shaping our experiences in ways we often register before we fully understand. She began her formal training in interior design at Indiana University in 2022, where she first developed a framework for understanding how environments shape human experience.

Her photo work begins from this belief: that space is never neutral. Material, light, and atmosphere quietly influence how we feel, remember, and move. This principle drives Aliya's photographic process. Rather than resolving space, she engages with it; allowing light, texture, and atmosphere to guide her work and reflect lived experience.



*Pinstraight*  
Photography, 13x19

## Amanda Ruddell

Instagram: @mandytheceramicist

**Statement** | My childhood summers spent at Lake Wawasee are where my fascination with freshwater fish first developed. I loved staring down into the water at the creatures simply existing in their underwater world. My mom called me half fish because most times you could find me in the lake. Today, I still find myself gazing below the surface to observe the behavior and movement of fish. These careful moments of observation and contemplation inspire my sculptural practice of replicating the fluidity of their bodies and their unique, colorful surfaces.

My fish are created from altered forms with added sculptural elements. Using the pottery wheel allows me to efficiently create a uniform body for the fish. Through gentle paddling and manipulation of the clay, I shape the body to resemble the ease of their movements when they glide through water.

I aim to only create replicas of fish that I have captured as I am most familiar with their behavior and movements. By creating these sculptures, I am capturing a fleeting moment and manifesting it into something permanent. I am taking a scene of fish existing in their normal habitat and bringing it to life and into something that can be appreciated forever.

**Bio** | Amanda Ruddell is a ceramicist based in Indianapolis, IN. Amanda attended Indiana University Bloomington where she received her B.S. in Visual Arts Education. Following graduation she attended Herron School of Art and Design at Indiana University Indianapolis. Here she earned her BFA in ceramics. Amanda's work focuses on replicating freshwater fish, prioritizing fish that she has caught before. This interest stems from her summers growing up at Lake Wawasee. After completing her BFA at Herron she has been working on furthering her career teaching art and improving her craft.



*Crappies' Crook*, Stoneware, found wood, 31.5" ,43.5", 11"

## Auguste Baxter

Instagram: @Ardtooe



*Just One Color*, Copper, Brass, enamel, powder coat, spray paint 18" x 9" x 9"

**Statement** | Although made of metal, the gaps between the pieces expose the red light, accentuating the piercings and textures added. Every piece has been colored by enamel, spray paint, powder coating, colored pencil, or a Hido patina, offering an array of red hues. Spanning time and cultures, the color red holds an expansive amount of meaning, from love to hate and evil to luck, often sharing the connotations simultaneously. To fully understand the perception of it, you have to consider the entirety of its existence. This piece is based on perception and the ever-changing and uncontrollable nature of it. The power of one's perception of another is often overlooked but nonetheless formidable.

**Bio** | Auguste Baxter is a current Fine Arts Bachelors student at the Eskenazi School of Arts and focuses on multi-medium sculptural art. Interested in the intersection of science and art, they want to pursue a career in media restoration. Auguste draws inspiration from patterns in nature from the micro to macro scale and the process of life. They use their art to describe a new colorful perspective on life.

## Ava Harmon

Instagram: @avakay.art



*It Comes in Threes*  
Ceramic, Soda Fire with underglaze,  
14" x 4.5" x 10"

**Statement** | In my art, I explore the transience of memory and cycles of rumination; the ways in which my interior experience is shaped by a childhood in the Midwest and the endless sensory input of modern life. My art places narrative elements of my own life out of context to exaggerate the experiences or feelings which dominate my psyche. These subjects come to me in dreams, as subconscious manifestations of anxiety and self-doubt. My relationship with dreams and sleep has always been a complicated one; with my first memory being of a dream, I have always struggled to separate my conscious and subconscious realities.

## Ava Harmon (CONTINUED)

I deal with this internal battle by creating self-portraits and drawing on historical inspirations. Analyzing my own external appearance and varying how I represent myself allows me to question my own subjective truths and my reliability as the narrator of my story. Also present in my work are repetition and pattern; elements often repeat across my work or appear nonsensically in space. I find myself stuck in thought cycles and destructive habits across long periods of time. Thematically, I express this tendency with images of insects and animals: instinct driven creatures who survive in their circumstances but also are never at home if the wrong environment surrounds them.



In my works drawing on direct historical influences, I recontextualize historical visuals for use in my own narratives, highlighting my relationship to the passage of time. Studying art history has prompted my exploration of time's ability to muddle and morph initial intentions. In my own work, reusing symbols and time-specific iconography alongside depictions of myself at many ages helps me explore memory's inherent untruths. Also present is my concern with maternal inheritance: my pieces draw on objects and aesthetics associated with the feminine to explore ideas of legacy and generational connection. I am interested in creating work that tests an audience's ability to find the story present in half truths and fragments of memory.

**Bio** | Ava Harmon is a graduating senior at the University of Southern Indiana, earning a BFA with a concentration in studio art. Born in Jasper, Indiana, she makes work reflective of a Midwestern upbringing that explores isolation, loss of naiveté, and a search for belonging. Ava works in the mediums of printmaking, ceramics, film photography, and oil painting, preferring the physicality and specificity of analog processes. Her recent accomplishments include a University Purchase Award and the Art Club Member Award in USI's 56th Annual Juried Student Art Exhibition and inclusion in Midwest Nice Art's Midwest Salon Trois.

## Avery Miller

@Avery.miller.fotografia



*Entre dos mundos*  
Archival pigment print  
on canvas 36 in x 27 in

**Statement** | *Entre dos mundos* was a pivotal piece from an overall larger body of work titled *From the roots that were left behind*. A body of work showing my process of reconnecting to a culture that had been taken from me and my ancestors and the experience of growing up between multiple cultures. This piece was the one that started this work. It was the first piece I made out of many I felt truly displayed the ideologies I was wanting my art to show. This piece allowed me to really start connecting with the land and imposing my own culture onto the physical lands I'm occupying. This piece was a representation of being able to live between my cultures being both Mexican and American, as the monarch butterfly (a symbol of ancestral spirits) can exist between the lands of the living and the dead. This created my own world, an in between that I was able to exist as myself. A world that can be both lonely and comforting, both beautiful and strange, where I can connect with my own ancestors.

**Bio** | I'm Avery Miller, I'm a Mexican American (Chicano) multi medium artist born in Seattle but spent most of my childhood in the Midwest. My work is my own therapeutic process in dealing with the feelings I have about myself, my communities, and the world around me. The pieces and bodies of work I produce are simply a vessel of that process, each of them holding a little piece of me inside. The work I make is intuitive, keeping me from tying myself down to just one medium, but photography has always been my go to. My process of making is very tied to my own spiritual practices, connecting me to the lands I have and have yet to occupy. My work tells the story of my life, which one day will be my only proof to the world that I once was alive, before being returned to the universe. The process of working into the earth being my only proof of the lands I once occupied. My work reconnects me to my ancestors, learning the culture they left behind for me and celebrating the lives they've lived. It reconnects me to my community learning parts of my culture that have been lost, being removed from my maternal ancestral homeland. It celebrates the culture I live with and the things I learn about it along the way. And it's a point of representation for me and anyone living or dead who has a similar background as me.

## Bailee Parsons

[@MalachitesRest](#)



*Saturday Evening*  
Stone lithography  
on paper  
9 x 14 in

## Bee Shaffer

[@realm\\_of\\_b](#)

My God my God why have you forsaken me?  
I am crucified to the cross of my body  
The hell of a flesh obscured from light  
My body is put to death and entombed  
The material world fades into mist  
The intuition of my shadow becomes free  
Dissolving the boundary between self and light  
A new body summoned in her own image  
As above so below  
A woman

*Crucifixion of a Woman*  
Letterpress printed book  
20 x 15 in (open)



**Bio** | Bee Shaffer is a book artist working out of Bloomington, Indiana. She is currently studying at Indiana University for a studio art BFA in Graphic Design. Bee creates scrolls and books as a way to reclaim her spirituality in the face of Christian nationalist persecution of trans people in the United States. She utilizes a visual language appropriating the style of demonic occult sigils in combination with biblical language and poetry to subvert notions of transness as satanic or against god. Her approach is multi-disciplinary, utilizing media and techniques such as calligraphy, linocut and letterpress print-making, felting, audio art, and performance. In 2025 she had her thesis show, *Sacrament of Transgression*, in Indiana University's Grundwald Gallery. She has shown at 3 of FAR Gallery's annual NSAL exhibitions, Process Gallery's Granfalloon exhibit, and in 3 exhibits at Tangent Gallery.

## Bethany Habegger

[@bethanyhabegger](#)



*The Disappointed House*  
Papier-mâché and mixed media  
on cardboard  
16" x 12" x 9"

**Statement** | *The Disappointed House* is an artwork that relates the home to the human body and how our personal spaces can reflect our physical and mental forms. Just like a body, a home shows versions of ourselves over time through objects and the condition of the space. It can hold memories and scars of past experiences. It can reflect objects from childhood, with the blur of time affecting how we see it.

**Bio** | Bethany Habegger (b. 1999) grew up in Indianapolis, Indiana in a family of artists. They completed their BFA in painting at Indiana University Bloomington in 2021. Their work focuses on contrasts, creation, and ruin. They employ multiple painting languages within each piece. Thick, intentional texture, rendered fabrics, loose lines, and bold graphics all combine to describe dilapidated spaces and images of solitude. Outside of oil painting, they also work with watercolor, embroidery, and drawing.

They currently work for the IU Arts & Humanities Council and for the city of Bloomington. Bethany helps manage the gallery space at the Cook Center, helps run festivals such as Granfalloon, and is working on the creation of a Bloomington arts website with the city. Their active participation in the arts community plays a large part in their work and inspires them to continue creating.

## Bridget O'Brien

@bwo.studio | bridgetobrien.ca



*West Window, Moon and Pond*  
Oil on panel 48 x 48

**Statement** | When a sense of catastrophe is experienced between strangers, a filament of intimacy is lit between the two people. Pulses in the two bodies slow to alignment; a hand on another's following a particularly harrowing patch of airplane turbulence. An embrace forms a temporary shelter against both parties' sudden vulnerability during a catastrophic event. Art-making, broadly, allows us to practice this same closeness, while also acknowledging the absurdity by which the event is cataloged in our memories: the fingernail polish you were wearing that day, rather than the event itself. A painting, therefore, has the unique ability to trip circuits on the same switchboard as the systems that prepare us for devastation – a conduit expediting intimacy, through the detailed acknowledgment of an irrational experience.

My work endeavors to hold reverence for the suspended ecological and personal grief both I, and suspect the people observing my paintings, are holding. Specifically, I am interested in reflecting upon the long-form catastrophe of accumulated environmental degradation in the Midwest, as well as the resilience of these environments – articulated through the fragmented, abstract, non-temporal sequence of memory.

**Bio** | Bridget O'Brien (b.1997) is a Canadian-American multidisciplinary artist working predominantly in plein-air painting and community-based practice. She holds a BFA from Purdue University, certifications from the New York Academy of Art, and an MFA from Indiana University (2026). O'Brien has exhibited nationally and internationally, including a recent solo show at the Waldron Arts Center in Bloomington, IN, and group shows at Microscope Gallery, NY, and ΕΚΘΕΣΗ ΤΕΧΝΗΣ Gallery in Agios Ioannis, Crete, Greece. O'Brien often works with regional land trusts and environmental scientists in the Midwest to explore painting's unique emotional capacity for visually communicating both biodiversity loss, and environmental resilience in Erie and Maumee Watershed habitats.

## Carolina Zapata Bustamante

@i\_cazabu

**Statement** | The work *Transmutations* speaks of constant transformation. The girl embracing the sloth embodies tenderness and connection with the jungle, but also openness to an unfamiliar urban space. The arrival in Columbus, Indiana, does not erase the jungle or the mountains: it integrates them into a new experience, where space and inhabitant modify one another. This work highlights the value of adaptation and symbiosis, showing that identity expands when inhabiting other territories while still being traversed by the memory of one's own

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**Bio** | Carolina Zapata Bustamante is an architect, illustrator, and ecological designer whose work moves between spatial research, sensory experience, and visual storytelling. Originally from Colombia and currently based in Indiana, she integrates architectural thinking with artistic experimentation, drawing from urban morphology, landscape ecologies, and participatory art practices.

A licensed architect in Colombia and a graduate researcher in the J. Irwin Miller Architecture Program at Indiana University. Her professional experience spans public and private projects, digital illustration, and sustainability-focused design. Across disciplines, she is committed to creating work that connects ecological awareness with poetic, accessible forms of expression.



*Transmutations*  
3D Drawing,  
1,75m 0,5m

## Cassidy Kaufman

@cassidykaufman | cassidykaufman.jewelry



*Seedpod from  
an Unknown Tree no. 6,*  
Copper, Bronze  
6.5" x 6" x 6"

**Statement** | My work has grown out of a practice of deep looking that began when I was a child collecting stones as I walked along the coast of northern Michigan. I had to train my eyes to catch bits of color and pattern amid the changing tide, a practice that revealed to me the complexity of the natural world. Over time, confronting this complexity helped me begin to notice that our world is full of other smaller worlds: mosses can become forests, and tree barks can become canyons. There are landscapes in everything if you look for them.

When I moved to Bloomington, I began collecting seedpods of flora unknown to me. Each seedpod I encountered offered a blank canvas for my imagination: Where did they come from? What did they hold? What could they become?

Inspecting the pods filled me with fascination for form and questions of the line between beauty and disgust. Sparking a new body of work that uses seedpods as a framework for exploring these curiosities. In creating each imagined seedpod, I abstract and combine elements of pods from my collection, searching for what intrigues me in form. Each piece finished with trailing tapers that imply animacy in forms that are often seen as static, though full of dormant life.

**Bio** | Cassidy Kaufman is a contemporary metalsmith, jeweler, and educator. She received her BFA in Craft and Material Studies from the College for Creative Studies in Detroit, MI in 2023, and will graduate with her MFA in Metalsmithing and Jewelry Design from Indiana University in May of 2026. Her work explores themes of curiosity and nature, and is known for creating whimsical, playful organic forms. Cassidy's work has been featured in galleries across the US, including I.M Weiss Gallery in Detroit, MI, Gallery 2052 in Chicago, and the Virginia Museum of Fine Arts Radical Jewelry Makeover

## Danielle Shum

@vaguely.vangogh | daniellevictoriajewelry.com

**Statement** | Kuzunoha is a kitsune from Japanese folklore, and has the supernatural ability to transform from fox to human. She marries a young nobleman who had previously saved the white fox from hunters, and bears a son who inherits some of her powers. One day, her son catches a glimpse of her true identity and Kuzunoha flees, unable to remain a wife and mother. Her animal form is presented here as adornment and invites an intimate relationship between jewelry and wearer. In their myths, shape shifting characters face threats to their presented identities, appearances, and roles in society. Such challenges, however fictional, resonate with my studio work on cultural identity and the search for belonging.

**Bio** | Danielle Shum graduated with a BFA in Metalsmithing + Jewelry Design from Indiana University. Her work often examines metamorphic processes and organic forms as well as transformations across cultural beliefs and social customs. She explores techniques in enameling, chasing and repoussé, and stone setting. Currently she lives in Bloomington and continues to practice her craft.



*Kuzunoha*  
Copper, brass, enamel, patina,  
wood beads  
7 cm x .6 cm x 10 cm

## Emkay Fahrnow

@emkay.topaz insta | efahrnow.myportfolio.com



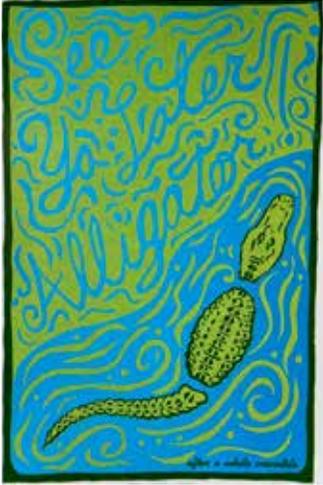
*Fly Blossom Fly*  
Metal 6.5" x 4" x 11"

**Statement** | A welded metal sculpture that was meant to represent adaptation and transformation into a new surrounding coming out of a comfort zone. Spread out of the cocoon and embrace new beginnings

**Bio** | A driven multi-media studio artist with a talent for creating custom artwork and using innovative concepts; known for developing exceptional work that is consistent with company branding. Emkay studies animation, sculpture, digital art, graphic design, ceramic, and more!

## Evelynn Gray

Instagram @evelprints



*See Ya' Later Alligator*

Printmaking:

hand-carved linoleum, hand-set  
lead type, 18in x 12in

**Statement** | Letterpress printing is an uncommon, traditional artistic medium that emphasizes physical craftsmanship. Although I often use a machine to create my work, the process remains deeply hands-on. I am drawn to the intricate, slow, and historic nature of printing on old presses, as it creates a rhythmic environment in which I can fully immerse myself.

Since carving linoleum by hand is an imperfect process, each stroke develops its own distinctive character, emphasizing the hand-touched quality of my work. I choose imagery from nature because of the unique shapes, colors, and patterns found in animals and botanicals. The intricacies of natural imagery combined with my carving style come together to create bold, detailed, and one-of-a-kind pieces.

**Bio** | Evelynn Gray is a printmaker from Wabash, IN who is currently based in Bloomington, IN. She earned her Bachelor of Fine Arts in Studio Art from Indiana University Bloomington in December 2024 where she studied Graphic Design and was introduced to letterpress printmaking. Evelynn now uses reduction blocks and physical type setting to create prints and illustrations that often feature animals, plants, and typography. She uses her own photographs from traveling and nature finds as inspiration and reference for many of her pieces. Currently she has work at Fell Art Market and is a member of the Copper Fish Printmakers' Guild in Bloomington, Indiana.

## Forest Steele

Instagram @steele.works

**Statement** | The punk scene has given me both a home and an identity—a community built on creativity, resistance, and collective energy. Growing up in a conservative environment with little room for self-expression, I found in Midwest punk a space where individuality and solidarity thrive side by side. My work as a printmaker emerges from this community, serving as both a personal outlet and a record of its raw vitality. My practice is rooted in lithography and silkscreen, methods that carry specific cultural weight. Lithography ties my work to the visual language of comics, which first drew me to making art through its bold gestures and sequential storytelling. Silkscreen's immediacy and reproducibility reflect the urgency of punk communication—flyers stapled to poles, zines photocopied for distribution, patches pressed in basements. These processes can both be utilized to mass produce; great for sharing prints in a community or selling multiples at a DIY space.

Formally, my prints focus on the aesthetics of movement—moshing bodies, stage dives, and the exaggerated actions of comic vigilantes. These figures often appear in stark contrasts, layered surfaces, and dynamic compositions that freeze chaotic energy into still form. The tone is confrontational yet celebratory, intimate yet collective. Movement in my work is never solitary: it requires others, whether a crowd or an imagined cast of characters, to come alive. These movements are a product of a community coming together over their love of punk.

I see these works serve as both a love letter to punk and a documentation of an underground culture often overlooked or misinterpreted by mainstream narratives. My hand drawn imagery based on my own witness. They aim to preserve fleeting moments of intensity while acknowledging the importance of community in shaping identity. With these prints I provide insight into the Indiana hardcore scene through a unique manner of documentation.

**Bio** | Forest Steele is a local artist who explores the facets of identity and belonging that the local punk scene provides. He is interested in how antique ways of printmaking combine with the contemporary aesthetic of graphic novels. His influences are the comic books and pop culture he grew up with, along with the Midwest hardcore scene. He is currently finishing his undergrad at Indiana University with a BFA concentration in printmaking.



*Full Stride at the Antumbra Room, 9-15-2023*

Photo lithography 19.2 in x 32.5 in, on paper

## Gracie Klingbeil

@gracieklingbeiljewelry



*Reclaimed Contours*  
Brass 12.5" x 12.75" x 9"

**Statement** | Inspired by under-bust corsets, most notably from the 19th century, when the hourglass silhouette dominated fashion, this garment re-imagines the corset as a form of armor. Historically, under-bust and other corsets have contributed to the fetishization of the female body and enforced rigid beauty standards. In contrast, this Reclaimed Contours adopts the language of haute couture to reclaim the form as a symbol of empowerment rather than restriction. Decorative ornamentation on historical armor traditionally signified rank, status, and wealth. By rendering ornate, swirling motifs onto the armor, I assert a heightened sense of self-worth and agency. Through crafting my own contours, I define beauty on my own terms, grounded in self-affirmation instead of external validation. The embellishment becomes a declaration of bodily autonomy and presence, confronting onlookers with a re-imagined form of power.

**Bio** | Gracie Klingbeil is a metalsmith and studio artist from the suburbs of Chicago. She earned her Bachelor of Fine Arts in Metalsmithing and Jewelry Design from Western Michigan University, graduating summa cum laude and receiving the distinction of 2024 Presidential Scholar of Art. She is currently an MFA candidate in Metalsmithing and Jewelry Design at Indiana University Bloomington, where she also teaches as an Associate Instructor in the 3D Creative Core program in the Eskenazi School of Art, Architecture + Design.

Her work investigates the intersection of couture, activism, and sculptural wearables. Through metal garments and adornments, she challenges conventional notions of femininity and power, considering the body as a site of both constraint and resilience. Drawing inspiration from the intertwined histories of corsetry and defensive armor, her practice re-imagines these forms through the lens of contemporary art and the ongoing struggle for self-preservation. Her pieces embrace the body as both cage and shield, echoing persistent debates around agency, beauty, and who holds the authority to define them.

## Hailey Officer

@Sad\_Sapphic121



*I'm waiting, can you hear me?*  
Photography  
13 x 19

**Statement** | There are whispers and eyes watching us with every step we take. From the roots we walk over, to the stars we bathe beneath, our every action is witnessed, cataloged, and remembered. The earth around us is so much more conscious than we realize; through my art I hope to explore this fact. My photography lies between the intersection of spirituality and nature. Asking what it means to co-exist with solitude and an ever present ache for something more.

I utilize color, naturalistic settings, and religious motifs to evoke feelings of loneliness and otherworldliness. My camera functions as a tool to capture my complicated relationship with religion and the non-conventional way it now manifests in my adult life. Through my body of work I aim to tie my relationship with spirituality to the land around me through ritual like subject matter and a unique approach to portrait making.

**Bio** | Hailey Officer is a 20 year old Indiana resident, Currently obtaining her BFA in photography at Indiana University Bloomington. By working both analog and Digital; Officer is able to cover the wide scope of her preferred representational topics of spirituality, solitude, and struggles with self.

## Hannah Toepp

@hft\_photography99



*Portals*, abstract pinhole image inkjet printed on fabric, sewn together and stuffed 30"x20"x3"

**Statement** | I use my pinhole cameras as a way to help me calm down from my anxiety. When feeling anxious, I don't stop opening and closing the shutter of my pinhole cameras until my body and mind calm down. The feeling of my anxiety intensifies based on what I consume. I create film soup with coffee, tea, and pop the way I enjoy to drink it. The film soup process creates distortion on the film mimicking the way it makes me feel. I manipulate the film like how anxiety affects my body. The captured light and color becomes the abstract visual language for calming down from my anxiety and fear of the dark. I want my images to bring calm or beauty to my viewers instead of the anxious feelings that I felt when I captured the images.

**Bio** | Hannah Toepp is a third-year Master of Fine Arts student at Indiana University Bloomington. She received her Bachelor's of Fine Arts from Saint Mary's College, Notre Dame, IN. She creates her own pinhole cameras and uses them as a fidget to calm down when she is anxious. The resulting images she creates become abstractions of her surroundings and a recording of the act of calming down. She loves surprise and experimentation in her work and creates film soup to compare the effects of what she interacts with has on her body as reflected on the film. If you see her, you should ask if she has a pinhole camera in her pocket.

## Hero DeMaio

@heroize.d



*I Can Be Whatever Everybody Wants*, Oil paint on masonite hardboard 24"x36"

**Statement** | Connecting to the story of Icarus, how many gender-non-conforming or transgender individuals, including myself, feel a need to submit to societal gender standards; a depiction of "getting too close to the gender conformity sun" and getting burned.

**Bio** | I want to use my works as an arm reaching out to the communities I'm in, as a bridge for viewers that live lives like me to relate to— and giving a hand to those who are my opposite, those who have never felt the things I have. I want to give them a peeping hole into the world of a transgender boy, who grew up watching toonami on the television while the world around him argued about his fact of being, his existence; who took art as his way to communicate when words fail him.

## Holly Truong

@hollibell3

**Statement** | In my practice, I emphasize the continuous and non-linear nature of how people and stories develop over time and are perceived. As individuals, we are each the sum of many parts, illustrating our lives with traumas, travels, stories, and traditions. We have the authority to edit, rewrite, and rearrange our priorities. Memoirs and biographic work create a space dedicated to moments that mean something to us— moments we choose to remember. And the language of storytelling, written or visual, epic or short, is a way of saying "Here, this is how I'm passing a part of me onto you."

I integrate illustration with ceramics as a way to convey personal narrative. The question of how form and surface inform one another, and to what extent, is a constant source of joy and exploration. I use thrown vessels, multi-part installations, and architectural adornment as canvases for layered imagery to emphasize themes of memoir, community, and perceived value.

**Bio** | Holly Truong completed a BFA from Ohio University, Athens, with concentrations in Ceramics and Painting & Drawing. She has completed residencies at Red Lodge Clay Center, the Morean Center for Clay via WMU, and Queen City Clay. She also served as Residency Liaison at the Watershed Center for Ceramic Arts. She was named one of Ohio's Emerging Artists 2023 by the Ohio Craft Museum, and was a featured artist in the Havana Biennial in Cuba, 2024-2025. Currently, she is pursuing a MFA in Ceramics at Indiana University Bloomington.



*Miss Lonicera*, Ceramics, Porcelain, Underglaze, Approx. 7.5" x 18.5"

## Jonathan Hruaia

@jonathanhruaia



*Guardian*

Acrylic paint on canvas  
24 x 30 x 2"

**Statement** | This painting depicts a memory of my mother, my younger brother, and myself during a childhood beach vacation. I positioned my mother between the children and the crashing waves to symbolize the protection and security she always provided us while we navigated the uncertainties of the world. Her upright stance contrasts with our seated figures, reinforcing her role as a steady and guiding presence. The white of her dress further emphasizes the way we viewed her growing up as a figure of strength, authority, and moral clarity.

**Bio** | Jonathan Hruaia is a painter and premedical student at Indiana University Bloomington. Working primarily in acrylic and oil, he creates snapshots of childhood, dreams, and the natural world. His work explores the blissful nostalgia and quiet beauty of formative memories. Jonathan has exhibited at art fairs and regional exhibitions in Indiana and Ohio. In addition to his artistic practice, he conducts research at an IU biology lab and volunteers at the Shalom Community Center in Bloomington.

## Katelyn Bihn

**Statement** | My practice is rooted in introspection and an ongoing engagement with psychology. I investigate the fragile architecture of identity: the tension between the self we perform and the self we conceal. We move through the world wearing carefully constructed masks, adaptive and protective, yet often estranged from our internal truth. Beneath the veneer of composure lies a volatile terrain of anxiety, vulnerability, paranoia, and longing.

I employ distortion as a form of psychological translation, deliberately altering the physical form to give weight and presence to the invisible. I visualize emotions as physical presences: a surface splitting under pressure or human vulnerability hidden beneath stone. This mirrors how perception shifts under emotional strain, how fear can manifest as hyper-vigilance, and how repression quietly erodes the self over time.

I use color to convey both mood and structure. By amplifying saturation and chromatic intensity, I express emotions that are difficult to articulate. Acidic greens evoke feelings of discomfort, oversaturated reds reflect psychological tension, and deep purples suggest loneliness and the unknown. For me, these color choices are intentional; they serve as diagnostic tools that reveal the inner workings of the mind.

The image of the crumbling mask reflects a breaking point, like stone weathered until it can no longer hold its form. When the façade fractures, something tender and undeniably human is exposed. I am drawn to that moment: the instant when containment fails and vulnerability surfaces. Through color and distortion, I construct psychological landscapes that invite viewers to confront their own hidden truths, the quiet weight carried beneath performance, and the fragile interior that persists behind the mask.

**Bio** | Katelyn Bihn is a multi-media artist whose work investigates the visual representation of psychological landscapes. Based in Indiana, Katelyn's practice is informed by her dual studies in Psychology and Fine Arts at Indiana University. While her practice is rooted in painting, she frequently integrates alcohol markers, paint markers, and ink to achieve high levels of color saturation and precision. Katelyn's work translates internal emotional states into vibrant, tangible forms, seeking to bridge the gap between visual expression and mental health.



*The Precipice*

Alcohol Markers and Acrylic Markers, 9 in x 12 in

## Kenya Hunter

@silvermorguestudio



*This is Not a Rug*  
Fibers, 27"x 15"

**Statement** | Can a work mimic a functional object and still serve the initial purpose?

This woven textile was created with the intention of using alterations to the construction of traditional rug weaving to push the criteria of "rug." Traditionally handwoven rugs were used in reference. Additionally, a TC2 Digital Jacquard Loom allowed for selective alterations and distortions to be made to the piece's pattern structure, size, and woven direction. Hardly can this piece be used as a floor covering or to provide added warmth and comfort, per the original object's purpose. This work may find its functional purpose elsewhere, outside the realm of "rug."

**Bio** | Kenya Hunter (b. 2002) is a visual artist based in Bloomington, Indiana. She is currently pursuing an English Literature BA, Studio Art BA, and Art History MIN at Indiana University Bloomington. Much of her childhood and life were spent in Waldron, Indiana, a small and unincorporated farming community just outside of Shelbyville.

Kenya attributes the themes and concepts of her visual art to those seen often in Medieval and Elizabethan literature. These involve institutional critique, playing with the tragic and the satirical, and exploring the "condemned" archetypal figures in literature.

## Kye Klemczewski

@klem\_zesty

**Bio** | Kye Klemczewski (They/He) is a functional potter who finds joy in utilizing texture and atmospheric firing techniques. As a Social Worker, they find many natural parallels between their profession and pottery. This often inspires multi-layer conceptual work, intentionality, and solution-based functionality.



*Umbrella pot*  
Ceramic 16.5", 13", 13"

## Lane Egyhazi

garagyhazi.neocities.org



*my thoughts on billionaires*  
Copper, Brass, Thread  
2"x 1.5"x.25"

**Statement** | In the past five years, the wealth of the five richest people in the world has more than doubled, while the poorer half of the population has continued to lose money. Even just a finger's worth of one billionaire's wealth would be somewhere on the order of hundreds of thousands, or even millions, of dollars. Why not take a little slice?

**Bio** | Lane Egyhazi is a metalsmith and doll maker from Bloomington, Indiana. She is currently a senior in the Metalsmithing BFA program at Indiana University. She creates dolls and sculptures with copper and clay that are concerned with bodies, ghosts, and abandoned things. Her work has been shown at the Waldron Arts Center and the Tangent Gallery.

## Lee Raigner

@killmengrowmushrooms | leeraigner@cargo.site



*littered upon*

Watercolor, lace, and colored pencil on paper mounted to wood board.  
7.25" x 9.75" x 2"

**Statement** | Death; decay, and destruction lie around every corner; they litter every patch of new growth. It is impossible to escape the inevitability of decay. As living creatures, we all struggle with unpredictable pain and suffering. Addressing the grotesque enables us to acknowledge that pain and destruction are inevitable; this acknowledgment makes every moment of beauty all the more precious. As I go about my life, I stumble across these moments and choose to record them rather than ignore them. I find small animals, left to rot in public spaces, neglected and alone. Instead of walking by, I chose to honor the lives of these abandoned objects and animals by transforming them into something poignant and intimate. The care and kindness I show to these forgotten creatures is an act of caring for the decaying, forgotten parts of myself. My struggles with chronic health problems and pain inform these works.

**Bio** | A key aspect of my work is my 5-year battle with my health, fighting persistent pain, nausea, immobilizing illnesses, and the inability to live my life as I used to. My experience with the healthcare system has exacerbated my feelings of being left behind to suffer just as these animals have been. I know I am not alone in this. I share this battle with many other people as well as the animals and objects I paint. My experience working with healthcare professionals to regain my function lacks the essentials of care: time, attention, and humanity. My work is painted with the time, care, and precision we all need and deserve, mirroring the treatment I yearn for in healthcare and our mechanized world. Like the animals and objects in my work, broken bodies are often overlooked and pushed aside. Images that, when observed, nauseate and cause pain and give a taste of how it feels to inhabit a decaying body, like mine. I ask you to treat my work as a physical manifestation of myself and give it the time and attention that is often not given to disabled bodies.

## Lilian Miller

@lilian.jade.metals

**Statement** | I work within a framework of historical inspiration and natural imagery to create pieces which have an effect on the mind and body of the wearer. My experience of synesthesia, a perceptual phenomenon in which stimulation of one sense triggers an involuntary experience in another sense, inextricably linking sounds to colors and shapes in my mind. I create fluid lines and shapes by bending and hammering wire and sawing sheet to express the sounds of music created by humans and the natural world such as the movement created in human dance and the dance of plants and water. Color, finish, and surface treatment tie in a sense of touch and texture to create connection with the wearer. My work is a transfer of sensory information from my mind to my hands into the mind and hands of each wearer.

**Bio** | Born into a family of artists and writers in southern Indiana, Lilian Miller organically developed an interest in visual and performing arts. Her work is influenced by the natural landscapes and plant life of Indiana and California as well as the musical subcultures of psychedelic rock and bluegrass she was immersed in from childhood. Her work was featured at the MCCSC youth art month exhibition at the John Waldron Arts Center in Bloomington, IN. She was later selected as a solo youth artist and exhibited selected two dimensional works at the Artist's Alliance in Bloomington, IN. After completing an Associate of general studies degree at Ivy Tech, Miller began classes at Indiana University and is currently enrolled in the Jewelry and Metalsmithing BFA program. She creates two dimensional drawings and paintings as well as wearable metal objects. She works mainly in sterling silver, creating small wearable items that emphasize movement and dialogue with the body.



*Fly Away*

Copper, wood, colored pencil, liver of sulfur  
9 3/4 x 6 x 1 1/4 in

## Lucy Eickelberg

lucyeickelberg.com

**Bio** | Lucy Eickelberg is a German-American artist primarily working in printmaking. Her work is interested in the duality of folklore and fairytales; their lessons and warnings. Recently, her interest has shifted from cultural memory to a more personal lens, investigating the malleability of our own memories. The concept of memory is echoed in the printmaking process, in which the matrix remembers each mark made upon it. She is currently pursuing a MFA with a concentration in Printmaking at IU Bloomington.

*Hapless Peter / Hans in Luck*

Stone Lithography and Lace insert  
22 x 17 inches



## Maggie Phelan

@maggiemakes2 | maggiephelanart.carrd.co

**Statement** | This piece takes the viewer to the grounds of Ireland, in the midst of cow meadows and grassland. Using oil paint, I created this work for someone I love: my mom. I took inspiration from her and I's shared love of nature, animals, life, and color. When looking at this piece, I feel as though she and I are back in Ireland, with the energy of the wind in the purple clouds and motion of the spiky green grass.



*Cows of Ireland*  
Oil, 11"x14"

## Matthew Wilhelm

@matthewwilhelm\_ceramics | matthewwilhelmceramics.com



*Negative Space, Square*  
Earthenware, Aggregate,  
Terra Sigillata, Wood  
2 x 2ft. x 8in

**Statement** | It is about the truth of the pot and its condition as a vessel's implicit contrivance to hold. My work is presented in a manner to address space. As the pot is defined as a constrained space I must show the viewer another form of that delineation. The abstraction of the vessel is to assign meaning to that condition of containment, altering from the purpose of holding matter to crafting ideas held by the pot.

Every action in clay is remembered, held and displayed. I do not hide marks, I welcome them not solely as an indicator of process but as a truth of the object. The surfaces are terra sigillata, a refined clay that emphasizes this history and adds to it through physical manifestations of gravity through drips. Finger prints are left behind as shadows and truths. I sometimes use this same material as paint to emphasize all the same histories and marks of wood. Both materials are still raw juxtaposed against them in final form on my pots.

Vessels are self referential; in my belief to be a pot is to refer to the history of pots. Vessels made to have visual impact, perceived as elegance set in space. Decisively positioned to connect the past and present. Simple in their complexities and loud in their subtleties. They ask me more questions than I have answers and challenge my notions of looking. Pots repeat, in language and ideas, cyclically like they are formed, readdressing ideas from history anew. These are my attempts with my pots, jockeying for space amongst the larger historical cannon prioritizing aesthetics and context as concept

**Bio** | Matthew Wilhelm is Formalist Potter making and teaching as a third year MFA Candidate at the University of Indiana Bloomington. He received his BFA in Ceramics and Art History from the University of Wisconsin River Falls in 2019. His work focuses on the formal aesthetics of the vessel. He uses the innate condition of the pot's abstraction space to create relationships between objects and viewers. His work has been exhibited nationally and has been a featured artist at the Northern Clay Center.

## Max Hancock

@xrunrabbitx

**Statement** | "Aphrodite's Curse" was created my first semester of college. This is my first personal project outside of class depicting what I love to do studies of most - statues. I absolutely love doing graphite illustrations of statues and it's what fills up most of my sketchbooks. It first started as me wanting to improve in fundamentals and anatomy, but my fascination quickly grew as I did more and more. I think the human body is very beautiful and how its soft edges are created in a material like marble is so amazing to me.

**Bio** | Max Hancock is a current first-year student attending Franklin College pursuing a B.F.A with a focus in Painting and Graphic Design. In the future, he hopes to be a show runner for his own cartoon or a character designer/storyboarder. Much of the work he creates is influenced by his experience as a gay transgender man growing up in a stifling environment. He has experience in oil painting, graphite, oil pastels, and enjoys exploring new mediums. He is also interested in fashion, music, animation, theatre, and horror media.

*Aphrodite's Curse*  
Oil on panel  
9.5 x 5 in



## Max Miller

 @max.michael.miller



*Soft Armor*  
Denim, linen, hand smocking  
50, 20, 15

**Statement** | My work is rooted in the belief that time has value, and that garments can hold it. I am drawn to construction techniques that require repetition, patience, and physical presence. Processes such as Canadian Smocking slow my pace and allow me to become fully aware of each movement, stitch, and decision. In a culture driven by speed, this intentional slowness becomes both a method and statement. Making is not only a means to produce a garment, it is a way to experience stillness, reflection, and emotional grounding.

This ensemble asks the viewers to notice the time invested within it. The visual surface is not decorative alone; it is evidence of labor, care, and attention. I want that investment to be felt both by the wearer and anyone who encounters the garment, whether consciously or instinctively. The materials I work with, especially denim and other natural fibers, reinforce this intention through their durability and ability to endure wear, environment, and time.

I am interested in resisting urgency. I want my work to suggest that slowing down is not a limitation, but a form of awareness. If someone leaves this piece feeling curious, contemplative or simply more attentive to the process, then the garment has done what I hoped it would do.

**Bio** | Max Miller is a fashion design student at Indiana University pursuing a B.A. in Fashion Design. His work centers on craftsmanship, time, and material integrity, with a focus on natural fibers and durable textiles such as denim. Max approaches garment construction as a deliberate, reflective process, using labor-intensive techniques to explore how time can be embedded into clothing and carried by the wearer. He is drawn to methods that slow production and demand repetition, treating making as both a physical and emotional practice. Through his work, Max challenges fast-paced systems of fashion by emphasizing patience, longevity, and the quiet power of intentional construction.

## Max Trumpower

 @maxmakesmud | maxtrumpower.com

**Bio** | Max Trumpower is an artist from the foothills of North Carolina. Trumpower graduated with a BFA Studio Art degree in May 2022 from Appalachian State University in Boone, North Carolina. Max is currently a MFA Ceramics Candidate at Indiana University Bloomington, Indiana.

Trumpower has completed several short term residencies, including residencies at Red Lodge Clay Center, Watershed Center for Ceramic Arts, Touchstone Center for Craft, Pocosin School of Fine Craft, and Arrowmont School of Arts and Crafts. Trumpower has been the recipient of several grants and awards- including the Maxwell Hanrahan Award to attend a fully funded residency and the Graduate Fellowship from the National Council of Education on the Ceramic Arts (NCECA).

*Corn Thief*  
Fired ceramic, wild soils, glaze,  
gold lustre 10" x 23" x 10"



## Meredith Queener

 @mereahhhh



**Bio** | Meredith Queener (she/her) is a fiber artist working with natural dyes and quilted piecework. Her work explores internal gratitude shown through external means. Using fibers as a representational form of sentimentality and personal history, her quilts aim to immerse their viewers with a sense of saccharine. She is currently receiving her Fashion Design BA & Fiber Arts BFA from Indiana University. She was the recipient of Open Space Institute's 2025 Barnabus McHenry fellowship award for her museum conservation work at Boscobel House and Gardens in Cold Spring New York.

Untitled  
Weaving 25 x 25 in

## Morgan Queener

Instagram @morgansfibers

**Bio** | Morgan Queener is an artist from Fort Wayne, IN making work revolving around human relationships. She uses natural dyes, sewing, quilting, and weaving techniques to create wall hung art. Process oriented, repetitive motions and motifs are continuous throughout her work. Having firsthand experience with a seed to dye natural indigo process, she most often uses natural dyes to color her work. Drawing from relationships in her own life and those she observes, she conveys the individual nuances of each. While each piece varies in size, she is very physically involved in the process of making them, representative of a labor of love, and effort put into human connection.



*Accumulate (Woven) Fibers*  
12.5 x 22.5 x 1.75 in

## Morijah Kahl

Instagram @morijah.art



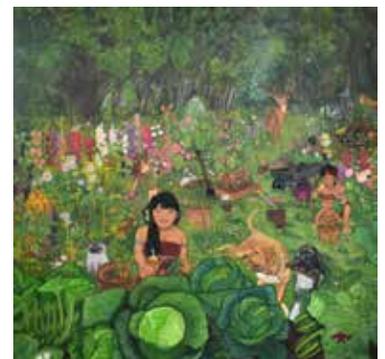
**Bio** | Morijah Kahl is currently based in Bloomington, Indiana. She recently received her B.F.A. in Painting at Indiana University. She primarily paints the figure and works with oil on panel or canvas.

*Let Down*  
Oil on panel, 40x48x2

## Ngun Par

Instagram @ngxn.palette

**Bio** | My work is rooted in my Chin identity. I take pride in my art and culture, which have deeply shaped who I am, yet I rarely see them represented in art, both within academic spaces and beyond. Growing up, I was surrounded by nature, a close knit community, and the joy found in simply living. Through this piece, I want to honor the beauty and uniqueness of Chin culture and share the deep sense of pride I have in my heritage.



*Harvesting*  
Oil on canvas  
36 x 36 in

## Olivia Arnold

@liv.prproj | ogarnold502.com

**Statement** | Olivia Arnold is a digital based multidisciplinary artist who explores embodiment, memory, and the emotional resonance of place. Through layered video collage, digital corruption, somatic movement, and site-specific sculptural forms, her work investigates how trauma, digital culture, and environment shape a fractured sense of self while suggesting paths toward grounding and repair.

In 2025, she received an Artistic Advancement Grant from the Bloomington Arts Commission, and participated in art events such as Bernheim CONNECT and Signal Overload Video Art Festival. In 2024, she received a Performance/Installation Honorable Mention in the New York City IO Film Festival for her piece resilience, and in 2023 she received a Student Research/Creative Fellowship Grant from Indiana University Southeast for her project No Strings Attached. Her work has been shown in various exhibitions and galleries across southern Indiana, was featured in The Horizon news site, and has even been installed as site specific pieces in abandoned buildings and the woods. She received her BFA in 2023, and is currently pursuing an MFA in Digital Art from Indiana University.

**Bio** | My practice explores how environment, memory, and embodiment shape a fractured sense of self.

Through video performance, intentional digital corruption, and layered collage, I examine how trauma and digital culture distort perception while also revealing paths toward repair. Recently, I have been reconnecting my body with the natural world through somatic movement. With a specific interest in the restorative qualities of water, I use instinctive gestures as a form of embodied research and therapeutic ritual.

I work across video, installation, and sculptural forms using fabric, rope, and found materials to create spatial interventions that hold emotional resonance. These forms echo organic curves, tension, and release—mirroring how bodies negotiate survival, vulnerability, and transformation. I'm interested in the affective knowledge of place, and in how landscapes absorb and reflect emotional energy. Returning to nature allows me to create work that bridges internal and external worlds, cultivating spaces for reflection, grounding, and collective care.



*fragment*  
video art 1m48s

## Olivia Drew

@oliviadrew\_crew

**Statement** | This piece, unbeknownst to me at the time of creating it, became a visual representation of a complex relationship I had with a former close friend of mine. I was fresh out of the “break-up” phase, and I didn’t have the words to express all of the emotions I felt, so I turned to my markers, pens and ink. Intertwined with different photos, shared knick-knacks and sheet music, are my attempts to erase a long and complicated past. No matter how much I tried to “cross out” the photoed evidence of our history, remnants of the past still seeps through. I reflected this through my use of limited colors and the broken matches that are unable to burn. I chose the collage format of my piece to also express the extensive amount of shared experiences I had with this person, especially through music. To this day, I still believe this piece reflects the remaining compassion I have left for our relationship, even though I never wish to reconcile.

**Bio** | I am currently a senior at Indiana University Bloomington studying psychology, neuroscience and illustration. When I am not in the research lab, I love to create different works of art that capture complex emotions and situations. My favorite types of materials to work with are calligraphy inks, graphite and pens. I tend to avoid extensive color palettes in order to strengthen the few brighter tones I do use, and I enjoy using loose mark-making gestures to create a sense of urgency or movement.



*Broken Matches*  
Mixed Media, 24”x32”

## Olivia Trevino

📷 @oliviarevinoceramics | oliviamakespots.com

**Statement** | Waiting rooms are “non-places” — a place of living — between the world before my dad’s diagnosis, and the world after he passed away.

“Non-places,” a term coined by Marc Augé, refers to transient spaces where humans are connected in a uniform manner and where no organic social life is possible. In hospital waiting rooms, we are connected only by circumstance — we are here for someone else. It does not allow for new connections. Rather, we remain anonymous and lonely in a room full of people. The “non-place” is defined via the power being taken away by the uncertainty and lack of control.

Throughout my dad’s cancer journey and during the endless waiting, I observed the people around me, and realized I was watching grief unfold in real time.

Even when I wasn’t in a waiting room, it felt like I was. I was either sitting next to my dad’s bed in the hospital, or sitting next to him by the window at home, or sitting in class worrying because I wasn’t with him, or sitting by his hospital bed in our living room during the last weeks of his life. These spaces felt like being back in that waiting room. Sitting, waiting, for answers or for the worst.

In that non-place of waiting, it felt like time was standing still even though I knew it wasn’t. After all the waiting, the end of my dad’s life shattered my world. How can something so momentous be so still?

These structures are my attempt to create art that represents the enormity of my grief. I physically worked through the size, shape, and texture of each stage of my grief — encapsulating my experience with clay and punctuating it with glaze. My intent is to create a space to process, reflect and feel. To give the still enormous weight of grief a physical form that others can rest with even if it’s for a moment.

**Bio** | Olivia Trevino is a ceramicist based in Bloomington, Indiana, pursuing a BFA in Ceramics and a BA in Journalism at Indiana University. Her work focuses on large-scale, functional furniture forms that explore grief, loss, and connection. Using clay as both a physical and emotional structure, she creates spaces for reflection and conversation.



*Acceptance*  
Ceramic  
approx 35 x 32 x 32 inches

## Payton Henn

📷 @paytonie2.0



*Whoopee Cushion Pitcher*  
Ceramic  
12 x 12 x 3 in

**Statement** | I make toys. Creating objects is how I engage in play as an adult person. As a future educator, my values of imagination and discovery seep into my work. Through this large ceramic whoopee cushion, I invite the viewer to take life less seriously and play with me. My goal is that you picture yourself pouring a guest a glass of water from this pitcher, and you both giggle about it.

**Bio** | Payton Henn is a multidisciplinary artist based in Evansville, IN. She is currently pursuing a degree in art education at the University of Southern Indiana. Through play with wood, ceramic, and found objects, Payton makes spirited and childlike objects with physical interaction at the forefront. She has exhibited her sculptural works in shows throughout Evansville.

## Rachel Bush

Instagram: @rachelclarefineart



**Statement** | “Don’t Cry Over Spilled Milk #3” is the final painting of a three-piece series inspired by the loss of childhood as one grows up, and feeling too old to “cry over spilled milk.”

**Bio** | Rachel Bush is a third-year Studio Art major at the University of Indianapolis. She spends a majority of her time painting large-scale pieces featuring everyday objects and architecture. Her work is inspired by experiences and aims to both share and preserve stories.

*Don't Cry Over Spilled Milk #3,*  
oil paint and spackle on canvas  
36" x 36" x 3"

## Renea Kerchief

**Statement** | My work realistically depicts a tray of fruit through the use of colored pencils. Realism was chosen to challenge my observation and technical control. I picked fruit as my subject due to its variety in shape and color, as well as to study the way it interacts with light. My goal was to portray the fruit’s colors and textures by emphasizing contrast between values, as well as portraying the reflected color throughout the piece.

*Fruit Tray*  
Color pencil, 12"x12"



## Ricardo Andres

Instagram: @ricardo.avf | byricardoandres.etsy.com



*i <3 bridges*  
Acrylics, 2'x3'x2

**Bio** | As a self-taught artist, I create a distinctive visual language through mixed-media works that integrate acrylics, oils, pastels, and found or recycled materials. My works are characterized by a vibrant, playful style that evokes the spontaneity and wonder of childhood, all while remaining rooted in a deeply personal exploration of memory, emotion, and identity.

Rather than striving for photorealism, my works prioritize the expressive potential of color, texture, and form to convey the emotional sentiments of landscapes and life moments that have shaped me. My artistic voice is profoundly influenced by my Puerto Rican heritage and queer identity, both of which form the narratives and aesthetic choices that emerge in my compositions.

Drawing inspiration from the layered simplicity of children’s illustrators like Eric Carle, the bold emotionality of expressionists such as Matisse, and the atmospheric techniques of impressionists like Manet, I aim to create pieces that are both intimate and expansive—celebrating the richness of my lived experience through a joyful and often playful lens.

## Rose Herron

@luvxtcy | amayherr6f82.myportfolio.com

**Bio** | I am Rose Herron, a photography BFA student at Indiana University. I grew up in a more diverse environment than Bloomington, so when I first arrived, I struggled with the lack of a Black population. Being in a predominantly white community for the first time shaped how I understood myself and my place within that space. This experience made me confront questions about identity, belonging, and visibility that I had not faced in the same way before. Photography became the way I processed these shifts. Photography is how I found a different power in my voice, as a Black woman.

I shoot film and digital photography. As well as, working with Kanekalon hair, a material that holds cultural significance for Black women as a fabric in my work to challenge myself and incorporate these processes into my vision. Using Kanekalon to refer to Black beauty, hair culture, and identity. I use my practice as a way to show people how I feel, to create a connection to the viewer and my experience. In my work, I use photography and poems to express my complicated relationship with my femininity, belonging, and role as a Black woman in a white space.



*You Are The Light*  
InkJet Print, 13 x 19 inches

## Ruvi Isenia

@ruv.isenia



*Tera Deskonosi*  
(Unknown Land)  
PLA Filament on Plexiglass  
24" x 36"

**Statement** | My work asks: what happens when home begins to shift? Using the landscape of Curaçao as a foundation, I trace the erosion of memory to explore the 'uncanny,' that vivid yet unrecognizable feeling of a place left behind. It navigates the friction of the diaspora, the struggle to hold onto an identity that is slowly drifting out of reach.

**Bio** | Ruvi Isenia is a Curaçao-born interdisciplinary artist whose practice spans digital collage, painting, installation, and material-based experimentation. Informed by his background in architectural engineering and commercial filmmaking, his work relies on spatial thinking and visual sequencing. Yet at its core, his practice is a deeply introspective pursuit. Driven by a relentless curiosity about the self and the mechanics of memory, Isenia uses his art to navigate the complexities of identity and the diasporic experience.

Living abroad, Isenia explores identity, memory, and belonging by reconstructing fragments of landscape. His ongoing series, *Tera Deskonosi*, translates elements of Curaçao's environment into compositions that investigate the tension between familiarity and estrangement. Approaching art-making as an evolving system, Isenia works across multiple mediums, allowing each project to determine its own material language.

## Samaira Snow

@made.by.samaira

**Statement** | Throughout my work, I am captivated in the relationality between abstraction, image, memory or experience and the way that changing the relationship between the elements can alter the way a piece is interpreted. I often find myself interested in the way child-like creativity presents itself as I am move into a teaching position post-graduation.

**Bio** | Samaira Snow is a senior at DePauw University where she will graduate in May 2026 with double majors in Studio Art and Art History and a minor in Education Studies. Recently, she has started to exhibit her work in various exhibitions and won a few awards in the 2026 Annual Juried Student Exhibition at DePauw University.



*Unknowing Connections*  
Acrylic Paint and Oil Paint  
36 x 36 x 2 in

## Sebastian Escobedo

 @gravestarr | onlygravestar.com

**Statement** | In the digital age of design, humans are losing their physical connection to their surroundings. Mixed media fosters the need for the human touch by combining different materials to create layered visual experiences that echo how people perceive their surroundings. Through textures, writings, imagery, and sound, the physical process becomes a way to mirror the intimate, emotional nature of everyday life. My work combines physical and digital processes to translate rhythms, memories, and feelings into visual form so that viewers can recognize parts of their own lived experience within the piece.



*Again* | Mixed Media, 1080 px x 1920 px

**Bio** | Sebastian Escobedo is a Mexican-American artist & designer from Fair Oaks, Indiana, a unincorporated community full of Hispanics and local world-renowned dairy farms. Growing up in an intimate Latino community, music has always been the form of communication to bring people together. Escobedo's mixed media work is inspired by music he listens to everyday, whether it be with friends, family, or client's music, he truly lives and breathes music. Currently Escobedo is pursuing a MFA in Graphic Design and runs his own freelance business and online persona, Gravestar. Escobedo's album covers, logos, flyers, and visualizers are used by world-renowned electronic music record labels: Monstercat, Bitbird, Sable Valley, Monta Records, Prodigy Artists, and Create Music Group.

## Sylvia Bobb

 @sylv.verware



*Street Spirit (Fade Out)*  
Oil on canvas  
40" x 48" x 2"

**Statement** | This painting is part of an ongoing investigation of ghosts as emotional, psychological, and spatial presences. My works explore how memory collapses time, how love resists disappearance, and how places hold impressions long after bodies have left. Ghosts, in my practice, dismantle our understanding of time and space. They are born out of love and fear, and they are the parts of us that linger. Though they unsettle us, we continue to search for them, seeking connection, evidence, and reassurance of our own emotional needs. In this painting, the viewer takes on the point of view of a ghost, one who is lost, confused, and searching for home within their own memory. This scene of overlapping pasts is amplified by the urge for connection in a world that often feels fragmented. The work occupies a confusion where two realities begin to merge, grounded yet otherworldly, melancholic yet quietly hopeful.

**Bio** | Sylvia Bobb is an artist living in Bloomington, Indiana, and studying painting and creative advertising at Indiana University. She explores many different mediums, but she is primarily a painter and designer. Her current painting practice is working towards her 2026 thesis, along with commissions on the side. She combines abstraction with observation, provoking a strong and immersive sense of emotion and memory in her paintings. Her design practice consists of freelance work, making designs for local organizations and bands. She works with them to make merchandise, such as shirts, stickers, and posters.

## Wren Spellman

 @art.by.a.bird



*Stray Dog*  
Oil on Canvas  
20 x 40 in

## Zoe Dognaux

 @zoe\_dognaux



*The Crow*  
Oil on canvas  
16 x 24 x 2.5 in

## Award Recipients + Donors

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Klein Merit Award Donor: Emanuel (Bud) Klein Winner: MAX TRUMPOWER	\$250
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Nelda Christ Memorial Award Donor: Nelda Christ Fund Winner: HOLLY TRUONG	\$1,200
Chapter Career Award Donors: Members of the Indiana Chapter Winner: MAX MILLER	\$2,000
	Total: \$7,550