

University of Washington
School of Art + Art History + Design
MFA/MDes Thesis Exhibition



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It is with great pleasure that I introduce you to the thesis work of our 2015 graduate students in art and design. The annual School of Art + Art History + Design MFA and MDes Thesis Exhibition is the culmination and most public demonstration of our graduate students' research. Exhibited at the Henry Art Gallery, the leading contemporary museum in the Northwest, the MFA/MDes opening was a boisterous and well-deserved celebration of their work. The Henry has long been an essential component of the educational mission of the SoA+AH+D, and we are grateful to the Director, Sylvia Wolf; Lead Preparator, Jes Gettler; and the rest of the Henry staff for their exceptional support of the exhibition.

A mere 21 months ago, these MFA/MDes candidates arrived in Seattle from disparate regions in the U.S., China, and Iran to commence the unknown rigors, challenges, and joys awaiting their discovery in graduate school. They leapt enthusiastically into their coursework and immersed themselves in their studios. Presentations and critiques were interspersed with periods of solitary thought and reflection, all while being challenged and encouraged by faculty, staff, visitors and, perhaps most importantly, each other. Their studio practice has been filled with fits and starts, doubts and revelations, questions, questions, and more questions.

The visualization of their thesis is truly a unique demonstration of each student's interests and concerns particular to their time and place. We champion the independence of their work while recognizing that they will long remember their experiences at the University of Washington. As these sixteen artists and designers embark on the next step of their journey, they carry with them a sense of accomplishment and confidence that will serve them well in their future endeavors.

On behalf of the School of Art + Art History + Design, congratulations to the class of 2015!

Jamie Walker

DIRECTOR, UW SCHOOL OF ART + ART HISTORY + DESIGN

CLASS OF 2015

MASTER OF FINE ARTS (MFA)

Maria Rose Adams
Matthew Schau Allen
Tim Coleman
Katherine Groesbeck
Morgan Mangiaruga
Coley Mixan
Sarah Norsworthy
Krista Schoening
Amanda C. Sweet
Zheng Wu
Lanxia (Summer) Xie

MASTER OF DESIGN (MDES)

Shaghayegh Ghassemlian
Scott Ichikawa
Ryan Moeck
Abigail R. Steinem
Kun Xu

MASTER OF ARTS (ART HISTORY)

Kelsey Eldridge, *Autumn 2014*

DOCTOR OF PHILOSOPHY (ART HISTORY)

Lucienne Dorrance Auz, *Autumn 2014*
Alexis Ruth Culotta, *Autumn 2014*
Kimberly Hereford, *Spring 2015*

FACULTY

DIVISION OF ART

David Brody
Lou Cabeen
Rebecca Cummins
Ann Gale
Ellen Garvens
Layne Goldsmith
Philip Govedare
Denzil Hurley
Doug Jeck
Curt Labitzke
Zhi Lin
Amie McNeel
Helen O'Toole
Shirley Scheier
Nicole Seisler
Timea Tihanyi
Jamie Walker
Mark Zirpel

DIVISION OF ART HISTORY

Susan Casteras
Meredith Clausen
Ivan Drpić
Sonal Khuller
Estelle Lingo
Stuart Lingo
Haicheng Wang
Marek Wiczorek
Robin Wright

DIVISION OF DESIGN

Sang-gyeun Ahn
Karen Cheng
Annabelle Gould
Tad Hirsch
Kristine Matthews
Dominic Muren
Christopher Ozubko
Axel Roesler

The Henry Art Gallery was founded as Washington State's first art museum in 1927 by Seattle entrepreneur Horace C. Henry, on the principle that art stimulates inquiry, fosters knowledge, and builds healthy communities. Today, the Henry is internationally recognized as a pioneer in the research and presentation of contemporary art. We engage artists to consider the museum as a studio or laboratory for creativity, and our exhibitions and programs invite audiences to push the boundaries of traditional thinking. In all that we do, we live our mission: to advance contemporary art, artists, and ideas.

For decades, the Henry has partnered with the University of Washington's School of Art + Art History + Design in hosting its Master of Fine Arts (MFA) + Master of Design (MDes) Thesis Exhibition. Our presentation of the MFA + MDes Thesis Exhibition is a hallmark of our commitment to supporting artistic innovation and a culture of creativity campus-wide. We serve as a cultural resource and training ground—opening our doors and resources without charge—for over 65,000 students, faculty, and staff.

The museum actively participates in the academic life of university students by offering jointly-developed courses, student internships, practicums, and work study opportunities, and we collaborate with over 20 academic departments and 10 other units across campus. The Henry encourages access to, and research of, the 25,000 objects in our permanent collection through our Eleanor Henry Reed Collection Study Center, the only facility of its kind in the region, where visitors can study from original works of art.

It is a pleasure and a privilege to celebrate the achievements of this year's graduates in art and design. For many students, this has been their first experience working with a professional museum staff and crew. Special recognition goes to Jes Gettler, Henry Exhibition Designer and Lead Preparator, who has worked with students throughout the year to develop their installations and realize their visions. Thanks also go to our colleagues at the School of Art + Art History + Design, in particular Jamie Walker, Director, and members of the faculty for partnering in this initiative.

But above all, we thank this year's graduates for making the art and design that is the subject of this exhibition and for sharing with us this important juncture in their lives. We applaud them for their educational achievements and wish them the very best as they launch their careers.

Congratulations to the 2015 recipients of the School of Art + Art History + Design's Master of Fine Arts and Master of Design degrees!

Sylvia Wolf

JOHN S. BEHNKE DIRECTOR, HENRY ART GALLERY



Coley Mixan (MFA PHOTOMEDIA) is the hardest working student I have ever known. Her appetite for information, movies, music and popular culture is voracious. She frenetically re-creates her own images pulling humorously from this material into an intentionally overwhelming experience that begins to question everything, especially the construction of identities.
—Ellen Garvins

Thesis Committee: Ellen Garvens, Rebecca Cummins, Wynne Greenwood



MAGICK LASSO! Music album and live performance (2015)

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SYNKHRA: THE GODDESS OF MUSIC & PIE Single channel video, 124 minutes (2015)

Most explicit sacred duties, as well as the symbolic objects, garments, and materials utilized, are performed to support a presupposed conviction. Although Katherine Groesbeck's (MFA 3D4M) studio rituals echo liturgical ceremony, their resolution is perhaps the inverse operation. She constructs seemingly familiar, humble objects and scenarios that, through rigorous "self mandated tasks", or ablutions, are imbued and transformed by her intimate, spacious sense of faith. —Doug Jeck

Thesis Committee: Doug Jeck, Rachael Lincoln, Amie McNeel, Jamie Walker



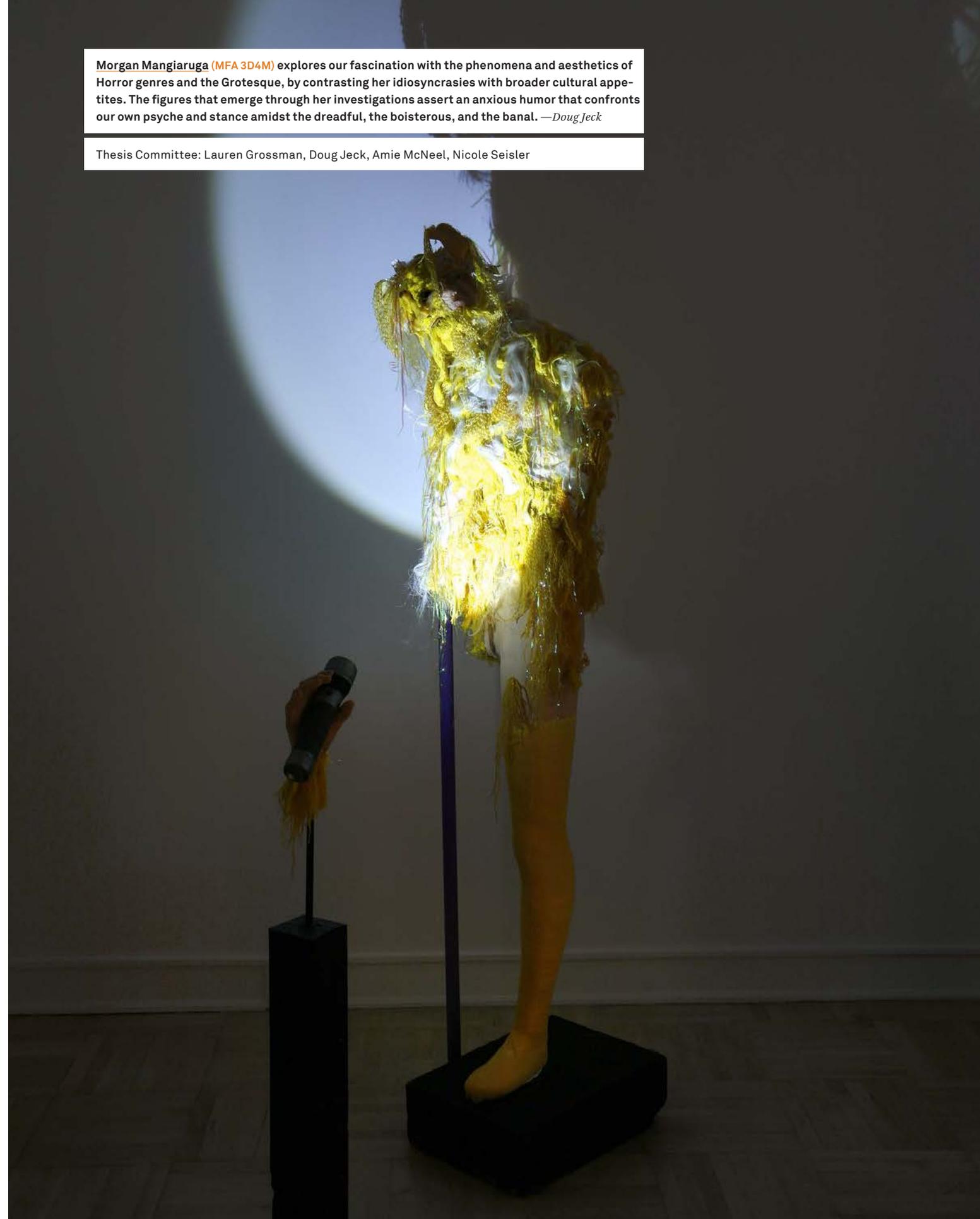
INHERITANCE Wax, fabric, chair, charcoal, 8×10' (2015)

Morgan Mangiaruga (MFA 3D4M) explores our fascination with the phenomena and aesthetics of Horror genres and the Grotesque, by contrasting her idiosyncrasies with broader cultural appetites. The figures that emerge through her investigations assert an anxious humor that confronts our own psyche and stance amidst the dreadful, the boisterous, and the banal. —Doug Jeck

Thesis Committee: Lauren Grossman, Doug Jeck, Amie McNeel, Nicole Seisler



SURROGATE 1 Clay, string/yarn, fake hair, found objects, paint, concrete, hydrocal, and flashlight, 11×20×78" (2015)
SURROGATE 2 Clay, string/yarn, fake hair, found objects, paint, concrete, hydrocal, and flashlight, 14×14×75" (2015)
SURROGATE 4 Clay, string/yarn, fake hair, fake fur, found objects, paint, concrete, hydrocal, and flashlight, 15×12×79" (2015)



Krista Schoening's (MFA PAINTING + DRAWING) paintings of large undulating flowers have a confrontational specificity that reflect her research of botanical structures and systems, as well as the lush forms and symbolism of traditional still life imagery. She has studied and dissected the objects she represents and has brought the same scrutiny to the form of painting. By making great distortions in the expected scale of an image, or pulling a painting from its presumed presentation on the wall, she has brought attention to the physical and symbolic presence of painting. Her peculiar attentiveness has produced extraordinary work that exposes an uncomfortable relationship of content and concept. —Ann Gale

Thesis Committee: David Brody, Ann Gale, Philip Govedare, Denzil Hurley, Zhi Lin, Helen O'Toole



STILL LIFE (BANQUET PIECE) Oil on linen on table, 20×25' (2015)



KARMA DAHLIA Oil on board, 57" (2015)



Matthew Schau Allen (MFA PHOTOMEDIA) brings together diverse facts and trivia from all ends of the cultural spectrum, i.e., movies, architecture, design, advertising, etc., with an awareness of how these forgotten (or newly discovered) details are politically charged and relevant to today's cultural tensions and power struggles. —Ellen Garvens

Thesis Committee: Rebecca Cummins, Ellen Garvens, Scott Lawrimore



THE SUN NEVER KNEW HOW GOOD IT WAS UNTIL IT EVAPORATED WATER OFF CONCRETE Bisected core sample from sidewalk, water, petrichor, vanity, 4×2×2' (2015)
SURVEY Static electricity, string, styrofoam, pins, 20×30" (2015)
TARZANA, CA Photograph, 28×40" (2014)

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ODOR OF LIONS Enfleurage pomade, standard family loan amortization schedule for Jan. 1974–Dec. 1982, wax seal, tall grass, 3×14" (2014–15)
HOUSING AUTHORITY Concrete, landscaper's grass dye, 3×2×2×2" (2015)



THREE GOOD THINGS (YESTERDAY) I Acrylic on linen, 32×62" (2015)
 THREE GOOD THINGS (YESTERDAY) II Acrylic on linen, 31¾×61¾" (2014–15)
 THREE GOOD THINGS (YESTERDAY) III Acrylic on linen, 31¾×61¾" (2014–15)
 THREE GOOD THINGS (YESTERDAY) IV Acrylic on linen, 32×62" (2015)
 THREE GOOD THINGS (YESTERDAY) V Acrylic on linen, 31¾×61¾" (2015)

Maria Rose Adams's (MFA PAINTING + DRAWING) paintings celebrate the beauty that surrounds us in our everyday lives through an exploration of pattern, vibrant color, and jarring juxtapositions of form and space. Her process of ritual repetition is meditative and incremental. Structured on myriad variations of a grid, her paintings present a visual personal narrative that is joyful and mesmerizing, sometimes humorous, meticulously crafted, and intricately complex.
 —Philip Govedare

Thesis Committee: David Brody, Ann Gale, Philip Govedare, Denzil Hurley, Zhi Lin, Helen O'Toole



It could be declared, and supported historically, that an artist's utterly personal content may paradoxically resonate as universal. Tim Coleman (MFA 3D4M) adopts the tactics of mythology to "explore the exaggerated internal experience" that he aims to create in his videos. He boldly offers the pluralistic subject of himself (as did Anchurus), as both the root cause and the remedy for the chasm(s) he/we confront. —Doug Jeck

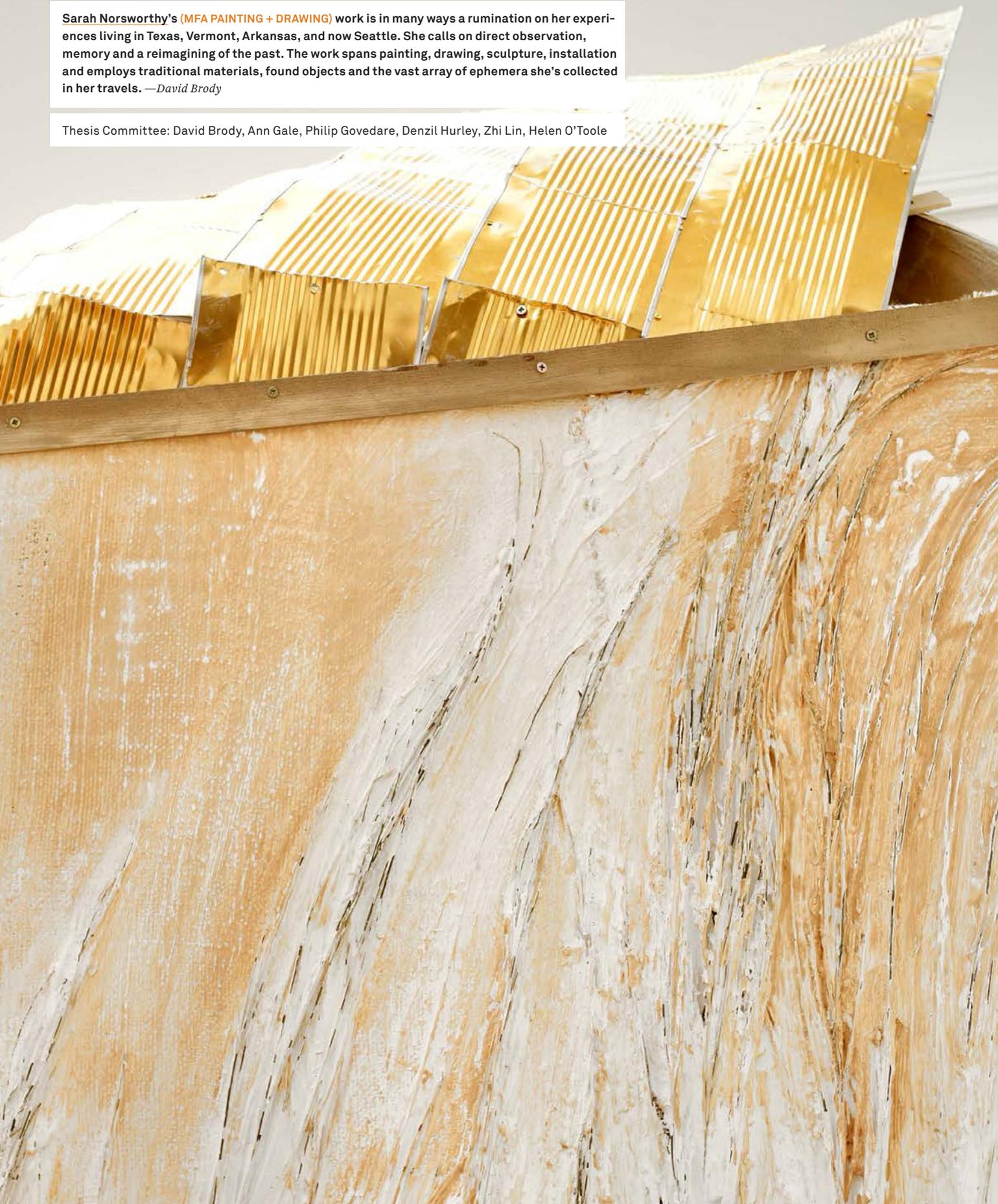
Thesis Committee: Doug Jeck, Scott Lawrimore, Nicole Seisler, Robert Yoder, Mark Zirpel



ANCHURUS AND HIS REMEDY Video installation, 16' round (2015)

Sarah Norsworthy's (MFA PAINTING + DRAWING) work is in many ways a rumination on her experiences living in Texas, Vermont, Arkansas, and now Seattle. She calls on direct observation, memory and a reimagining of the past. The work spans painting, drawing, sculpture, installation and employs traditional materials, found objects and the vast array of ephemera she's collected in her travels. —David Brody

Thesis Committee: David Brody, Ann Gale, Philip Govedare, Denzil Hurley, Zhi Lin, Helen O'Toole



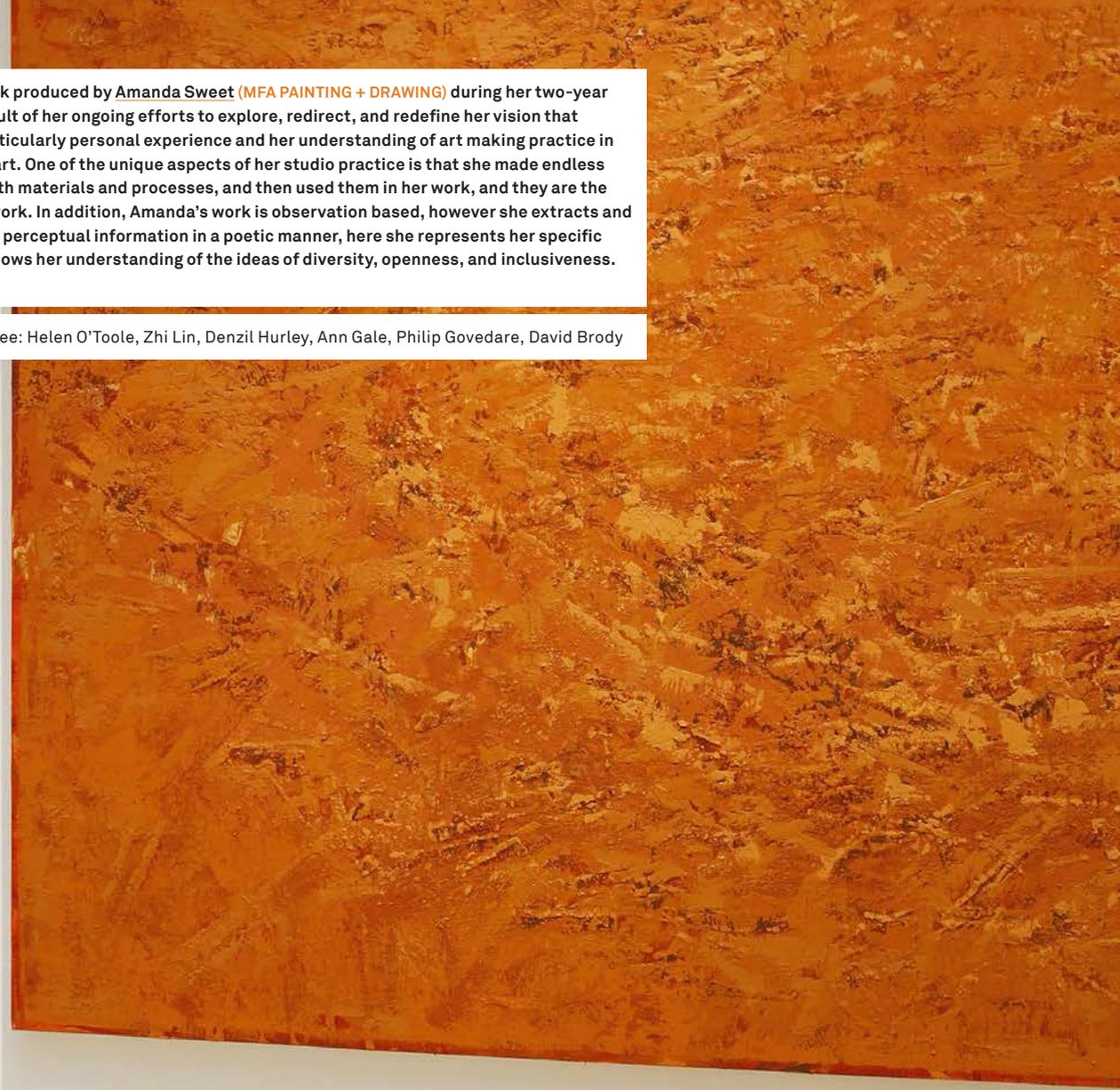
PALACE PELAGIC Oil on panel, found wood, bricks, found materials, plaster, cloth, dimensions variable (2015)



GLENER Oil on canvas, 95×72" (2015)

The body of work produced by Amanda Sweet (MFA PAINTING + DRAWING) during her two-year study is the result of her ongoing efforts to explore, redirect, and redefine her vision that reflects her particularly personal experience and her understanding of art making practice in contemporary art. One of the unique aspects of her studio practice is that she made endless experiments with materials and processes, and then used them in her work, and they are the subject of her work. In addition, Amanda's work is observation based, however she extracts and reorganizes the perceptual information in a poetic manner, here she represents her specific vision, which shows her understanding of the ideas of diversity, openness, and inclusiveness.
—Zhi Lin

Thesis Committee: Helen O'Toole, Zhi Lin, Denzil Hurley, Ann Gale, Philip Govedare, David Brody



ECHO Archival inkjet print, 42×36", 52×46" framed (2015)

REVERBERATION Archival inkjet print, 42×36", 52×46" framed (2015)

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A HISTORY OF LAND Oil and red clay soil (origin: Blackstock, SC) on canvas, 72×96" (2014–15)



CHANCE CURRENTS Graphite on paper, collage and beeswax on 14 panels, 10×180×1" overall (2015)



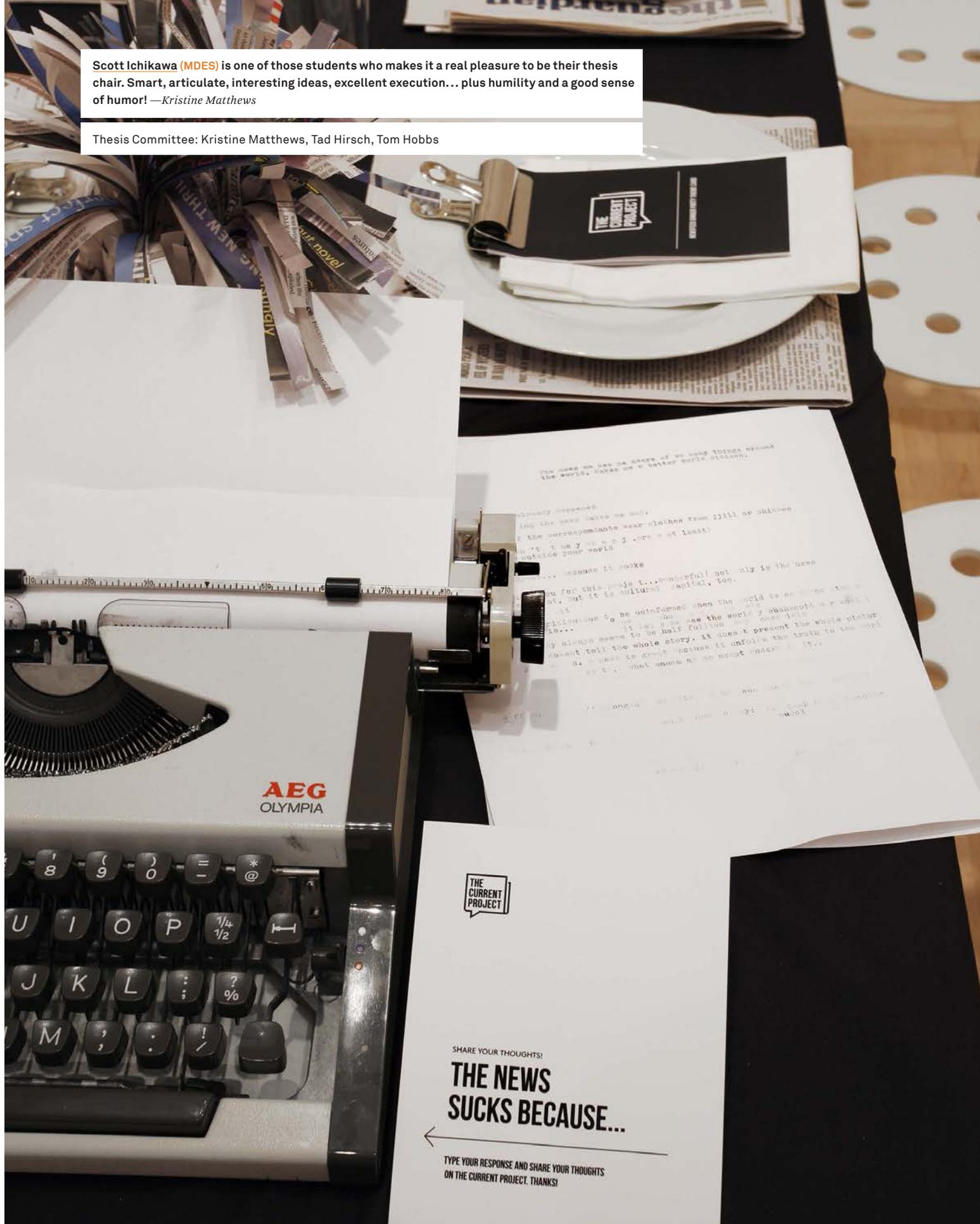
NURSE LOG (CHANCE CURRENTS byproduct) (2015)

Scott Ichikawa (MDES) is one of those students who makes it a real pleasure to be their thesis chair. Smart, articulate, interesting ideas, excellent execution... plus humility and a good sense of humor! —Kristine Matthews

Thesis Committee: Kristine Matthews, Tad Hirsch, Tom Hobbs



THE CURRENT PROJECT Mixed media (2015)

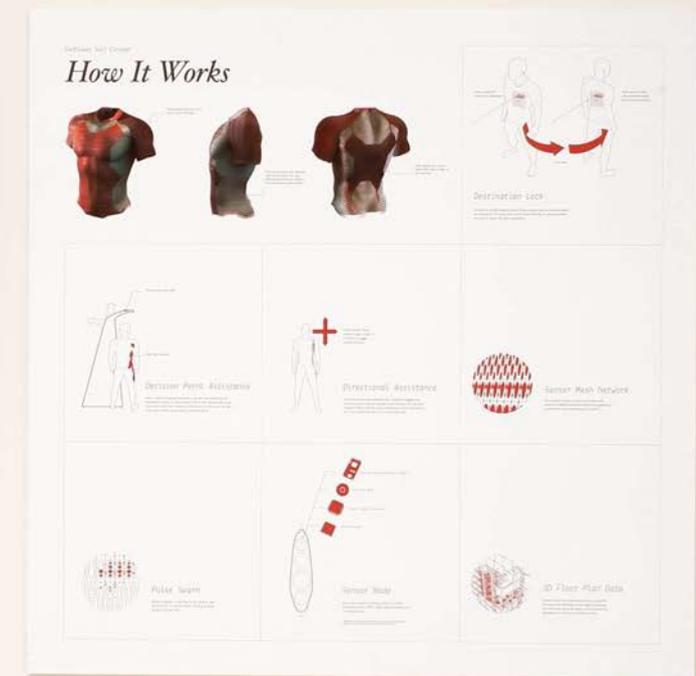
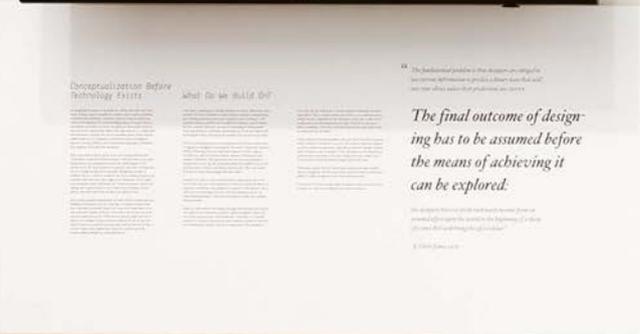


Before entering the MDes program, Ryan Moeck (MDES) had a lot of experience in the field of Design. Because of those experiences, his design solutions are very solid and well-developed. I have been consistently impressed by his visualization skills. Ryan was also a wonderful TA who created a strong bridge between the students and the instructor. —Sang-yeun Ahn

Thesis Committee: Sang-yeun Ahn, Karen Cheng, Kristine Matthews



SUNFLOWER: TACTILE NAVIGATIONAL BODYWEAR (2015)



Abigail Steinem (MDES) approaches her work with the methodical organization of a seasoned graphic designer and book maker, but with just enough barely contained curious energy to make unexpected discoveries. Her thesis work developing a framework for makerspace type community centers geared toward graphic designers is a groundbreaking application of this precision, energy, and curiosity. —Dominic Muren

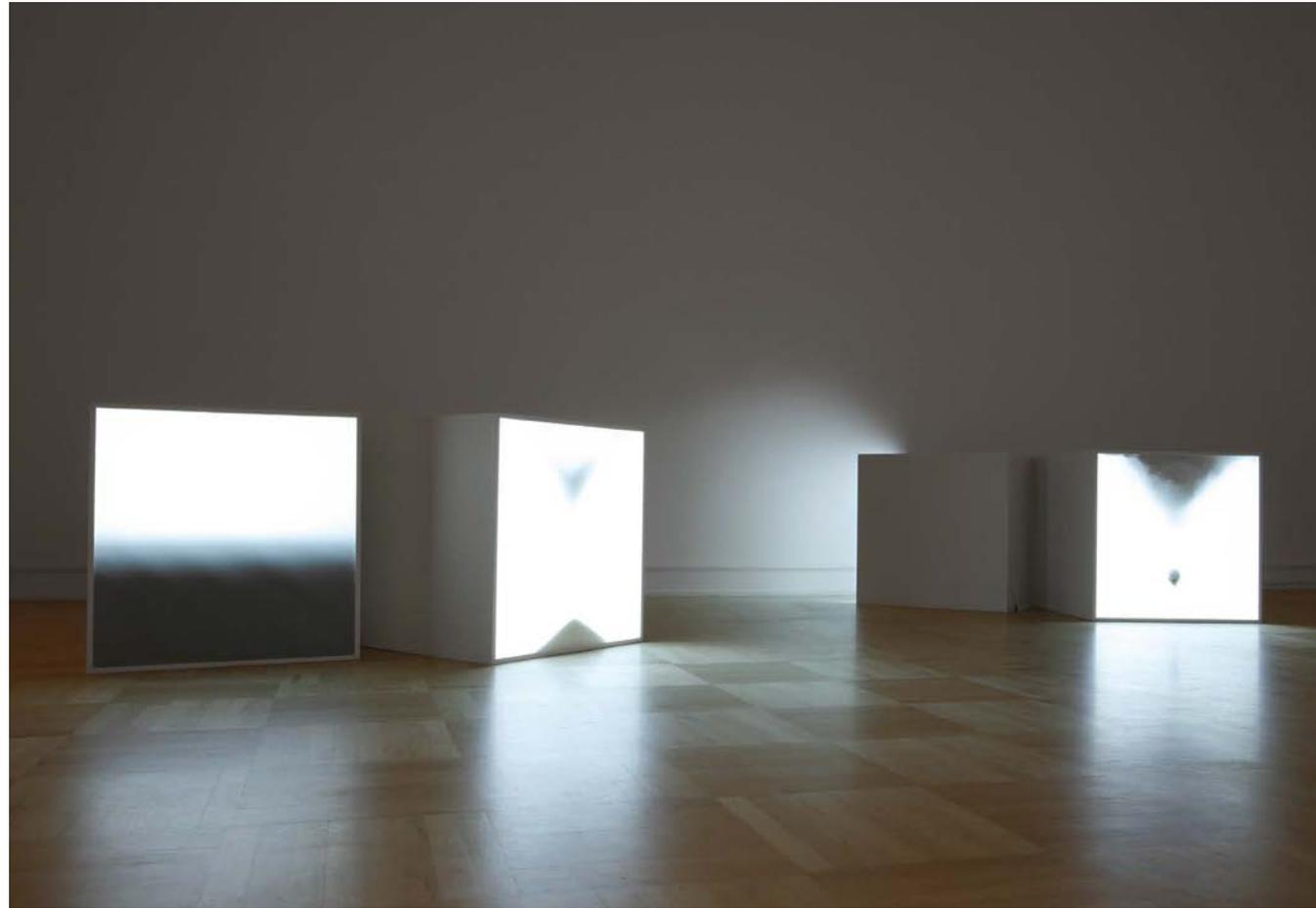
Thesis Committee: Annabelle Gould, Kristine Matthews, Dominic Muren



MAKEREADY INITIATIVE: A SERVICE FOR SUPPORTING DESIGNERS AND THEIR CREATIVE POTENTIAL Mixed media (2015)

Zheng Wu (MFA PHOTOMEDIA) makes any material he touches elegant and transformative. The materials he works with range from simple and humble to highly technical. His real subject is light and how it can transform the mundane into the sublime. —*Ellen Garvins*

Thesis Committee: Rebecca Cummins, Ellen Garvens, Tivon Rice



A PEEP THROUGH A TUBE AT A LEOPARD MDF, LED, mylar, aluminum foil, vinyl tube, thread, cotton, paper, color ink, 2×2×10' (2015)



As our first graduate student from Iran, Shaghayegh Ghassemian (MDES) brings a unique perspective to the Design program. She is bright, articulate, and fearless. Her thesis work is surprising and engaging, and pushes the bounds of graduate work in design. —*Tad Hirsch*

Thesis Committee: Karen Cheng, Tad Hirsch, Dominic Muren



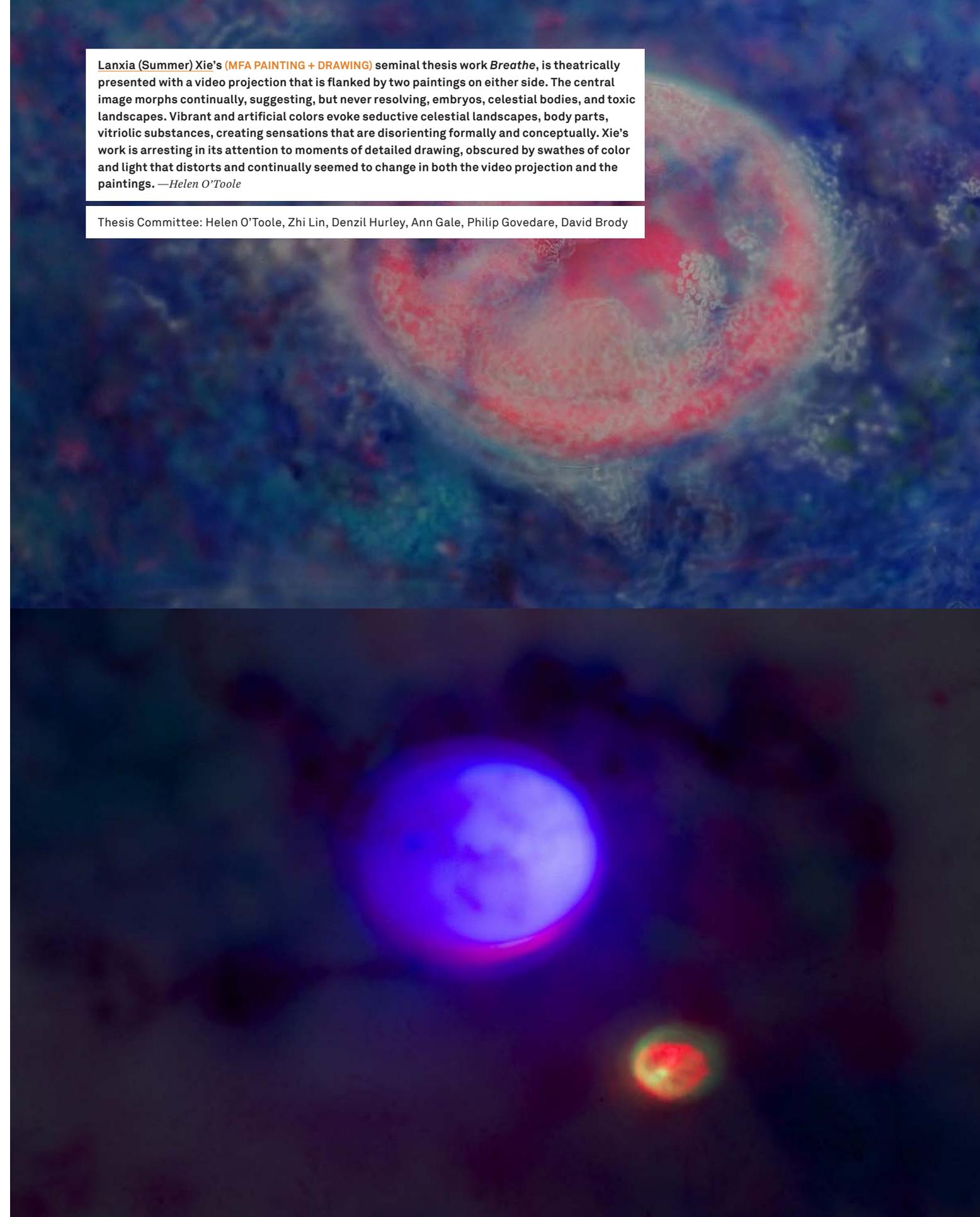
I WISH FOR AN ANIMAL Mixed media, modular installation (2015)

Lanxia (Summer) Xie's (MFA PAINTING + DRAWING) seminal thesis work *Breathe*, is theatrically presented with a video projection that is flanked by two paintings on either side. The central image morphs continually, suggesting, but never resolving, embryos, celestial bodies, and toxic landscapes. Vibrant and artificial colors evoke seductive celestial landscapes, body parts, vitriolic substances, creating sensations that are disorienting formally and conceptually. Xie's work is arresting in its attention to moments of detailed drawing, obscured by swathes of color and light that distorts and continually seemed to change in both the video projection and the paintings. —Helen O'Toole

Thesis Committee: Helen O'Toole, Zhi Lin, Denzil Hurley, Ann Gale, Philip Govedare, David Brody



BREATHE NO. 1 Acrylic on canvas (2015)
BREATHE Single channel video (color, sound), 10 minutes, 14 seconds (2015) *details on page 43*
BREATHE NO. 2 Acrylic on canvas (2015)





PLEASE REMAIN SEATED Mixed media (2015)

Kun Xu's (MDES) graduate thesis work on designing a better flight experience focused on improving the health conditions of passengers. She has devoted a tremendous amount of time to this research and I am proud to say she produced a very interesting and pragmatic solution. Kun is a hard worker and great Teaching Assistant. Her contribution to the ID program has been tremendous. —Sang-gyeun Ahn

Thesis Committee: Sang-gyeun Ahn, Karen Cheng, Christopher Ozubko



ARTIST STATEMENTS

Deep contemplation combined with eccentric elements become apparent. The viewer is invited to enter, observe and evaluate the narrative through the characters, or become lost alongside them.

Katherine Groesbeck (*katherinegroesbeck.com*)
Garments/fabric are a central theme in my work. Their inherent intimacy and privacy conceals and signifies both the absence/loss and presence of the wearer.

In the studio, I investigate in a ritualistic and meditative manner that defines the work as it becomes embedded with personal symbols and allegory. My objects and imagery gain their full meaning over the course of ‘the making.’

I use honey, molasses, flour, oranges, and onions because of their color, texture, and ability to saturate all of our senses. Wax, clay slip, and rust work in a similar way—morphing from liquid to solid enables them the power to coat, drip, and embalm.

I immerse, coat, wash, and scrub materials as a way of anointing the resulting objects; their presence is at once sacrosanct and tainted. The repetitions and self-mandated tasks that characterize my private, cathartic ritual are best described as an order of haptic ablution.

Morgan Mangiaruga (*mangiaruga7@gmail.com*)

“And since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.”
—Shakespeare
How am I reflected in the objects I create?
How do I examine myself through them?
Will I recognize the reflection?

Coley Mixan (*coleymixan.org*)

Coley is a queer rock musician interested in using her songs to employ Human as verb—through both the recontextualization of performance-art practice within the establishment of alternative music and in highlighting the need every Being has to encouragingly invest in each other’s existences. She utilizes the performativity of bodily materiality as a process of queer identification within the post-globalized, interpersonal, and schmoozed topographies she experiences both digitally and physio-acoustically. Often using video, still images, GIFS and clay sculptures on stage to provoke laughter and discomfort as a mirrored crisis of representation, Mixan seeks to probe the theater of everyday existence and better understand the tradition of queer feminist inquiry (a search for the representation of the Self through the mythological gestures of One’s own body) as it applies to service and social justice.

Coley is dedicated to crafting songs and live experiences that resonate with hope and encourage a positive questioning of Self by an active, participatory audience. Her work comes from a tradition of experiencing music and live concerts as catharsis—she composes songs that ooze with the Velveeta squish of familiarity and dissonance in order to dispute (and parody) American culture’s dominant norms and power structures. She

disturbs the consumerist and patriarchal mumbblings of HyperCapitalism through her splattering, abrupt, saccharinely unappetizing (while blissfully-radioactive) guitar riffs and rock shows.

Sarah Norsworthy

My interest in architecture and human presence in the landscape has led me to build structures that combine sculpture and painting, such as the installation *Palace Pelagic*. The landscape that it represents is one very familiar to me—the Puget Sound as seen from a strip of beach in Discovery Park in Seattle, Washington. I made paintings on the beach that focused on mapping the horizon from the north end of the beach to the south end, as well as the space of a large, barnacle-encrusted rock that I would sit next to when the tide was low. As the piece grew over many months, I began to incorporate the paintings and other materials from the site into a curved structure related to the curvature of one’s field of vision. The structure is now spiraling inward like a shell into an interior space that contains paintings of objects from the place, as well as bricks that I am making that refer to native plants of Washington. I am creating an environment that records my experiences of this place through a kind of poetic classification. This work is a reflection on how we perceive and interact with space both public and private, interior and exterior.

Krista Schoening (*kristaschoening.com*)

Since the emergence of still life as a genre, there has been a connection between still life and the decorative arts, including ornamental wall painting, ceramic decoration, and textile design. This piece seeks to underline the connection between textile and still life by acknowledging the material nature of linen as a painting ground. Inspired in part by Daniel Spoerri’s “snare-pictures,” in which Spoerri fixes the artifacts of a meal to a tabletop and hangs the resulting assemblage on the wall, I wanted to take a banquet painting off the wall and drape it over a table. When I first thought of it, the image of an enormous, Baroque-inspired painting hanging over a table in flaccid folds seemed hilarious, yet compelling.

Still-life-as-tablecloth also points toward a subtle relationship between painting still life—long considered the least prestigious of genres—and the humble activity of embroidering a tablecloth. While working on this piece, I thought of textiles I inherited from my Grandmother—pieces into which women of my family poured much love and labor. These tablecloths served as a ground for plates and serving dishes piled with food—overlain and, one might guess, largely overlooked. The labor that goes into this type of painting, and the labor of needlework, have some resonance. This piece is left in layers, parts of it intentionally non-finito, to make my process—the threads of my work—visible.

Amanda C. Sweet (*amanda.c.sweet@gmail.com*)

I create multimedia work using procedures inspired by the inherent nature of moving water and shifting, aging earth.

My work practice is deeply rooted in my birthplace of South Carolina. I rely on memory and the soil from this particular earth as my central material to revive sensations from my past. I look to water as my source to keep my spiritual kinship to nature alive. I start each project by drawing from life the constantly fluctuating, rapid ripples, currents, and waves of this medium.

My objective is for the work to offer the viewer a new experience—one informed by historical implications, but unfolding uniquely in the present.

My work explores transitions—both physical and metaphysical—in the landscape to consider questions of identity, time, and space. I am fascinated by the larger scope of our Universe, and strive to visually comment on how we as individuals relate to the cosmos, with its intricately defined order, and the outcomes of our coincidental encounters with it.

Zheng Wu (*victorw2306@gmail.com*)

My work is a manifestation of my own perception of life and the world, rather than an intellectual interpretation of it. That perception gives birth to an intuition that guides me to make art. For me, intuition is something I can trust when I have doubts about what I am doing. It is sometimes a pure sense of beauty and sometimes a curiosity for life. My thesis piece is the visualization of images that have been growing in my mind. They are images of vague, organic forms, like cells or lives. They keep changing, which appears to be the evolution and the mutation of life. I decided to give them a physical body and free them from my consciousness. In the meantime, I mean to create a visual metaphor of lifecycle based on those images, in which my own life fits.

Lanxia (Summer) Xie (*summerart9@gmail.com*)

Inspired by city lights twinkling through the city fog and colorful bubbles in a polluted river from my personal memories, I use brushwork impossible to bring into focus to depict in light and fog the feelings of existence and disorientation in life. Vibrant and artificial colors are used to relate my perception of the colors and landscapes of the world as well as sensations of apocalyptic joy and toxic beauty.

In the video within the same series, the breathing of incessantly sparkling and throbbing optical spots and metamorphosing blurs, as well as the pulsing and circulating sounds, all portray my searching for the relationship between our apparent individual existences in this reality and how our existences affect and bleed into one another. What appear to be out of focus embryos or celestial bodies or cells, created by filters of different colors of light, all come from the same piece of plastic blotted with dust and covered with colored haze.

I wish to convey my perception of the ineffable mutual influence between individuals as we coexist and grow together.

MASTER OF DESIGN (MDES)

Shaghayegh Ghassemian (*hourvata.com*)

Last night the Sheikh went all around the city, lamp in hand, crying, “I am weary of beast and devil, I wish for a man.”

This verse is part of a long poem by Rumi, the Persian Sufi poet of the 13th century. As a name for this project, the last part of this verse is picked and slightly modified, to show that as he was looking for an uberman in the dark, we soon will be wishing for animals.*

I Wish for an Animal is a pervasive game designed to educate the public about wildlife conservation. Urbanites live in the concrete jumble they have built over centuries around a society in which the only species who has a say are Homo sapiens. The lifestyle of city dwellers has made it so that their only daily exposure to nature is interacting with their apartment plants and pets. This removes them from realities of the natural environment and creates this belief for the majority that preserving the environment is a job of environmentalists rather than that of each of them.

I Wish for an Animal tries to raise awareness about the impact of everyday city life on wildlife extinction and conservation. The game was experienced for four days in Tehran with 85 players in April 2015.

**In Persian “I wish for an animal” rhymes with “I wish for a man”.*

Scott Ichikawa (*runjumpandfly.com*)

The rituals created around traditional news outlets, such as newspapers and broadcast, are no longer relevant to American college students. Today, students find themselves snacking on the news when it is convenient to their busy lifestyles and bumping into news on social media rather than actively staying informed. The goal of *The Current Project* is to create new media consumption habits amongst U.S. college students to help them better connect with events happening around the world. I intend to do this by answering the following questions: What are the barriers to student engagement with international news and what opportunities exist to increase and maintain their news consumption? Through *The Current Project*, I aim to devise a variety of design explorations that act as a family of projects tailored to suit students’ varied needs.

Ryan Moeck (*ryanmoeck.com*)

In navigating 3D spaces, we typically use vision more than any other sense. Seeing a space is usually the quickest way to orient ourselves and reach our destination. However, there are times in which our vision is too impaired for optical understanding of a space. This thesis is a conceptual exploration of tactile navigation in these types of low-vision scenarios—particularly high-stress, high-stimuli, or complicated environments—through the use of a wearable sensor mesh network called *Sunflower*. It is targeted at individuals such as firefighters, parents of young children, and directionally-challenged individuals who regularly deal with these situations.

Abigail R. Steinem (*abigailsteinem.com*)

Designers are found all over the United States: from large, urban settings (such as Seattle) to smaller, more isolated settings, such as my hometown back in Indiana. Through my research I discovered that professional designers across the country, regardless of their settings, are struggling. With the ever-shifting landscape of design and the expectation to stay current, they are lacking daily opportunities to learn new skills and are feeling isolated from a local and continuous creative community of their peers, an integral aspect of design culture.

My thesis addresses these predicaments with *MakeReady Initiative*, a scalable and customizable service that is dedicated to designers and their creative potential. This service is dispensed through a guidebook that helps designers across the country set up these creative communities that empower designers to connect through knowledge that they not only need but want, so they can better their lives.

Kun Xu (*kunxudesign.com*)

“Sitting is the new smoking” has become a popular phrase to describe the dangers of a sedentary lifestyle. Previous research has shown that prolonged sitting can cause irreversible harm to the human body, including more than thirty types of chronic illnesses and acute medical issues, such as Deep Vein Thrombosis (DVT). Standing up to walk around and take breaks during long hours of sitting is one way to mitigate these health problems. However, in some cases this is not possible—the long haul flight in an economy seat requires passengers to remain seated for many hours.

To address this problem, I researched and designed an economy passenger seating system aimed at effectively eliminating the risk of DVT and reducing the overall negative impacts of sedentary air travel. The concept was developed in consultation with faculty in the UW School of Nursing. An important part of my process was the construction of full-scale prototypes to refine the ergonomic details of the seat. The design aligns with related Federal Aviation Regulation guidelines, engineering constraints, and the airline’s concern for a feasible concept. The result is an asymmetrical seat design that increases the space for an individual’s body movements, while integrating a mobility reminder system into the structure of the seat.

Gallery photography by MARK WOODS
Catalog design by ANNABELLE GOULD

Installation, candid, and exhibition opening
photography by various students, artists, and
faculty including Katy Lee, Doug Jeck, Jamie
Walker, Katherine Groesbeck, Scott Ichikawa,
Fang Jueqian, Tim Coleman, and others.

For more information on the School of Art +
Art History + Design visit art.washington.edu.

For more information on the Henry Art Gallery
visit henryart.org.

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2015 Thesis Exhibition".



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