

# BL\*TT

FALL 2025

## Exposing Herself Artistically

Interview with artist Luna Migueles Miralles

## Stacy's Impact

In memory of Stacy Isenbarger

## 20 Years of Blot

Sentiments from our staff

**THE CREATIVE ISSUE**

A publication of University of Idaho Student Media



# Blot Magazine

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## EDITOR'S LETTER

Dear Reader,

In this issue of Blot magazine, we celebrate the Creative: those who seek out splendor and have curiosity for the world around them. This is my first semester as Blot's Editor-In-Chief, and this fall 2025 edition highlights everything I love about Moscow's creative community. In my five years living here I have had many *I love Moscow* moments because I have come to see how art brings the University of Idaho and Moscow as a whole together in shared joy. Art heals and sparks conversation. In these divisive times, showing up for your community is especially important.

Creative events like Palouse Plein Air and Artwalk allow anyone to put their full creativity on display and feel connected to one another.

Within this edition of Blot, you will find writings and an array of media dedicated to the creative. Dive into haikus for the performance artist, the artisan, the photographer, and more. "Music as Art" highlights the Vandaleers and Palouse community gathering for the Sing for Unity event held at the Moscow Unitarian Church. If you want to start a new hobby, our step-by-step guide teaches you how to crochet a versatile granny square. For undergraduate artists considering the next steps of their education, master's student Luna Miguels Miralles gives Blot readers an inside look at her creative process and experience in UI's MFA program.

This past spring marks twenty consecutive years since Blot has been in print. Looking back over the past two decades, Blot has changed alongside students and community and has always been student-lead and student focused. I hope you, dear reader, enjoy this issue as much as our team enjoyed creating it.



Lexy Howard  
Editor in Chief

Front Cover Artwork by **LUNA MIGUELES MIRALLES**

Front Cover Photo & Design By **CHLOE HARDMAN**

Back Cover Illustration & Design By **BROOKE CENDEJAS**



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Stacy in her office photographed by Sarah Nathan

# Stacy's Impact

Story & Design By **KEELEY LACKEY**

Since 2011, Stacy Isenbarger has changed the College of Art and Architecture at the University of Idaho. She was a skilled artisan, who inspired the lives of many. Throughout the thirteen years that she worked here, she constantly curated her personal portfolio, as well as helped students build theirs. She moved up the ladder, working her way to the first administrator of the art program. She was

skilled at research and creative activity making. She was always expanding the outreach and service knowledge. Stacy passed away in August of 2025, and has left a legacy that will continue on in the lives of all family, friends and students. She developed a course called the Patagochie, to help recently graduated students understand what they needed to teach as new art teachers.

**"The one thing that impacted me the most after speaking to Stacy was my confidence. I no longer approach challenges with hesitation. She believed in my potential when I doubted myself. I currently approach challenges head on and fail brilliantly. I create wherever and whenever I can per Stacy's advice. She was truly a staple to our community."** —Shannon Thompson

**"There were a few times where I was feeling unsure of my leadership and teaching abilities, and Stacy gave me some great advice. Being a first gen-college student and first-gen grad student, I often felt like I didn't deserve to be where I was, or I would get insecure about the future. She told me 'Janssen, you deserve good things. You work hard and you care deeply. Hold onto that.' When I started landing the first opportunities post-graduation, Stacy was the first person I called. She celebrated your wins with you and helped see you through your losses."** —David Janssen Jr.

**"I had a handbag that was basket-y, and stuff was falling out of the bottom. I was going to go home to get a new bag, but Stacy insisted on me handing it over to her. She used her material knowledge and fixed it on the spot. She had high energy and was ahead of the conversation. She was a good listener, and had an approach to fix everything. She would say, 'I'm gonna fix that', and then she would fix it. She had an attitude to make sure things were in order."** —Delphine Keim

Throughout all her years at the University of Idaho, Stacy created an impact that placed UI's Art College on the map, and created lasting memories for all who knew and loved her.

**"Stacy Forever"**

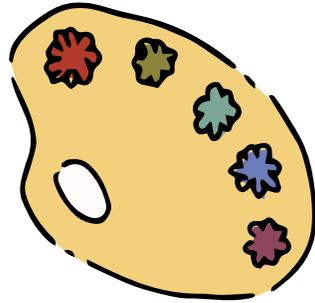
# Haikus for Artists

## For the Artist

palettes of color

swirling in bright harmony

take shape of passion

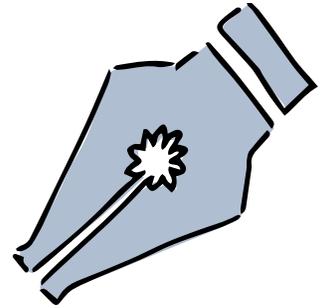


## For the Writer

weave in together

breath of emotion and sight

create worlds anew



## For the Musician

the thump of life's drum

inciting inspiration

for rich melodies



## For the Photographer

curiosity:

allowance to capture the

truth; heart of the world



## For the Artisan

coat your fingers in

clay, twine, fabric; earth's bounty

forming soul from scraps

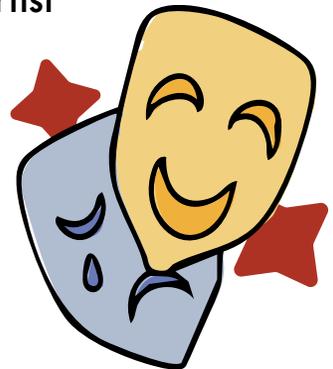


## For the Performing Artist

bend limbs, voice, into

symbols and patterns of hope

healing self and soul



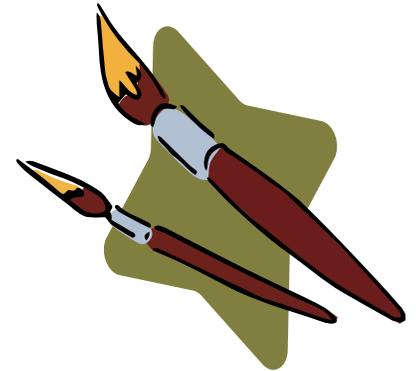
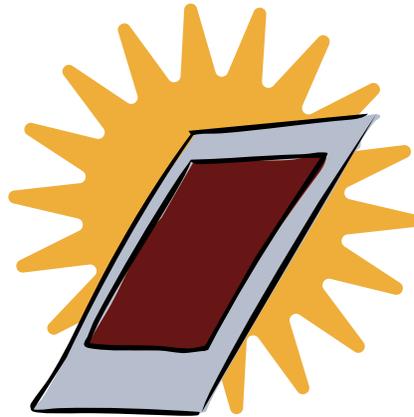
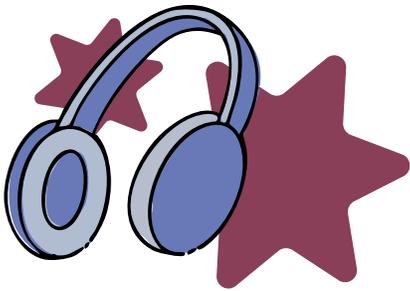
# Breath of the Cosmos

Blackout Poetry of famous art titles

Starry Night; Portrait of  Memory; Saturn Devouring  Irises; The

Birth of Venus; Cosmic  Dancers  Kiss;  Above a Sea of Mist; Blossoming 

 The Creation of  Sunrise



Starry Night; Portrait of Adele Bloch-Bauer; The Persistence of Memory; Saturn Devouring one of His Sons; Irises; The

Birth of Venus; Cosmic Landscape; Dancers in Blue; The Kiss; The Wanderer Above a Sea of Mist; Blossoming Almond

Tree; The Creation of Adam; Impression, Sunrise

Poetry by **MAYA MCBRIDE**

Illustrations by **KIERAN HEYWOOD**

Design by **KEELEY LACKEY**



# MUSIC AS Art Art AS COMMUNITY

In a divided world, music can create unity

Story By **EMILY SCHAUER**

Photos & Design By **CHLOE HARDMAN**

When considering what is or isn't a form of art, music may not be the first thing that comes to mind. Spanning across endless genres and cultures, music has a way of bringing people together to create. Being a part of many different choirs over my life has shown me what it means when people come together in this way, most recently being the Sing for Unity event.

According to their website, the Sing for Unity movement spans worldwide, spreading messages of peace, unity and community. On the United Nations' International Day of Peace of 2025, which fell on Sept. 21, choirs from around the world gathered at 2pm to sing all kinds of works together, with one message in common. The movement began as a small idea in Denmark with the all-female choir known as Female Singers, and on Sept. 21 over 180 choirs participated all around the world. From Denmark to Germany, England to Belgium and Australia to the States, voices sang together proclaiming the message that we are one world and one people standing together for unity and community.



**LEFT: CONDUCTOR LEADING THROUGH CHURCH WINDOW  
RIGHT: ADULT AND CHILD SINGING ALONG OUTSIDE THE EVENT**



As a member of the University of Idaho’s Vandaleers, I got to perform as part of this movement. A few members of the university’s choir joined us as well. In the past I’ve participated in a couple of sing-along events, but they were more casual. There were church services and Girl Scouts get-togethers, but nothing to this scale. Originally the event was going to be held in East City Park, but due to the inclement weather they changed the location to Unitarian Church hours before the event began. Over 100 people attended the event, including all the choirs! As well as the Vandaleers, WSU had their chamber, concert, treble, and university choirs in attendance. There were the Palouse Chamber Choir, Unitarian Church Choir, Palouse Choral Society, Inland Harmony Choir and Colfax High School’s choir joined by singers from WSU.

The church was packed, so much so that the staff had to pull extra chairs from storage spaces and empty rooms; even then people still crowded the back. At one point, one of the hosts got up on stage to remark about the vast number of attendees. He said that it was a good thing the event got moved, as the space we were supposed to be in wouldn’t have been big enough for all of us.

This was hard to comprehend since the initial space would have been outside!

The Vandaleers performed a song called “Easy on the Earth,” written by Luke Wallace and arranged by Wallace and Shawn Kirchner. We also performed this song at our concert on November 10th, but for this occasion we also taught the crowd the refrain for them to sing along. The song tells its listeners to go easy on the Earth, to preserve it for future generations since our offspring will inherit it when we’re gone. It will be a place for them, and should be something beautiful that they can shape for themselves. We went fifth in the lineup, following a moving performance from WSU’s treble choir.

The whole experience was lovely. It isn’t often that I get to experience being in an environment of people who are as passionate about music as I am, especially one where we are all performing together. In a regular concert environment, it is usually one group performing, or a few groups from UI. At the Sing for Unity event, choirs comprised of people of all ages all got up to share one message with each other.



ATTENDEES SINGING AND HOLDING MUSIC SHEETS



Sam Walton, a junior Broadcasting and Digital Media major, also really enjoyed being able to sing with people from all over the community.

“I love to sing and getting to be in a room with three hundred plus other singers was really magical,” he said. “Hearing everyone sing with us on ‘Easy on the Earth’ was so special.”

The individual performances were breathtaking, but I also thoroughly enjoyed the group sing-alongs that we did throughout the day. Everyone received the same sheet of paper with all of the songs, and though I didn’t know the melodies of most of the songs there,



EXTERIOR OF THE UNITARIAN UNIVERSALIST CHURCH OF THE PALOUSE



it didn’t matter. Each choir taught the audience how the song they were sharing went, and we even learned a little body percussion on one notable instance. It didn’t matter if someone was on the money every single note; what mattered was that we were all singing together.

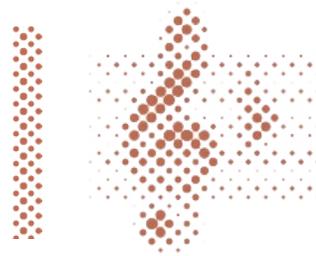
When you sing in a choir, the goal is to sound like one voice, even though there are different parts being sung. You breathe together in the same way, you pronounce words the same, and for some groups you even dress the same. But with the sing-alongs, there was none of that. What mattered most was the love and connection everyone put into what they sang, and it was evident the whole time. I would love to participate in a sing-along like this again!

## A note from an audience member

By **MAYA MCBRIDE**

On a particularly windy day in September, I joined the Moscow community in the Sing for Unity event, initiated by the UN, and executed via the Palouse Choral Society. We packed into the Unitarian Church on Second Street. The room was hot, with everyone's cheeks flushed. There were five banners in the auditorium lining the walls: Transformation, Pluralism, Justice, Equity, Generosity and Interdependence. In a way, I find these banners gave voice to the internal feelings that stirred us all to be there—we wanted so desperately to feel hope.

Between absorbing and admiring the choral performances, there were group songs, where all were encouraged to join in. We sang Bill Withers' *Lean on Me*, a traditional Latin hymnal, *Dona Nobis Pacem*, among many other songs. The last song of the early evening was Louis Armstrong's *What a Wonderful World*. With wobbly vibratos, raspy undertones and baby coos, all of us lifted our voices to embrace one another. Each voice held a hue of color—whether bright or dull—that swirled into a painting of human connectedness.



# Getting Into the Swing of Things

As we approach finals week, the days are getting colder and darker; the workloads are growing heavier, and to-do lists seem like they never end. Some days it feels like sitting on the couch curled up in a blanket clutching a warm drink is way more appealing than tackling all those lingering expectations you've been ignoring for as long as you can. Lack of motivation can be a real roadblock the more stressed you are; so, here are some tips and tricks on how to stay motivated in your schoolwork, staying on top of an exercise routine, and in any project you may have outside of school.

First, beginning with homework, my go-to motivator is finding the perfect playlist to get me started. Personally, I find it difficult to work in complete silence, or in excess noise like the lower two floors of the library or a coffee shop. To assist with this, I put on my headphones and try my best to block out the noise and focus on my work. The best music to listen to for focusing is instrumental pieces, like classical or lo-fi, or even some video game soundtracks, as they are designed to maintain focus during gameplay. You can have fun with it and look for playlists on whatever streaming service you use that fits whatever vibe you want. I have my own classical music and lo-fi playlists, and I like to listen to the soundtrack from the video game *Night in the Woods*. But, I also have a plethora of other playlists and albums saved if those don't suit my fancy on a given day.

Another tip for keeping motivation when doing homework is to do your work in a separate environment from where you relax. The most ideal place is at a desk facing a window, or simply away from your bed.

Tips and tricks on how to keep up motivation in school, exercise, and creativity when life gets too busy



Having a set place to relax and a set place to do homework will create boundaries in your mind, thus keeping motivation up. If you've done homework on your bed before, you may have found it difficult to maintain focus, wanting instead to put the work down and pull out your phone. By doing your work in a separate space away from any distractions, you will limit temptations and before you know it, time will have flown and you will have been productive!

One of the more difficult habits to keep while in college is maintaining a proper exercise routine. Sometimes it seems like there isn't enough time in your day to do the things you used to be able to do with ease. For example, doing a whole day of schoolwork, then exercising for an hour, then coming home and working on homework gets exhausting after a while.

I know I'm guilty of this for sure. One thing I've found that helps with maintaining motivation to exercise is to bring a friend with you. This way, if one of you forgets or doesn't feel like exercising, the other can chime in with a reminder. My roommate and I are each other's accountability buddies. We both get so busy with school and work that we sometimes forget to exercise. To solve this, we've agreed to go at a certain time in the morning before classes. It may not be fun waking up that early to swim for an hour, but it's definitely worth it.



Story By **EMILY SCHAUER**

Illustrations By **KIERAN HEYWOOD**

Design By **BENTLEY BURNS**



A simpler tip for staying motivated to exercise is to find something you like doing. If you actually enjoy doing the activity you decide to set yourself on, you're more likely to continue with it, even when it gets difficult. The university has many options: from the Rec Center to the Swim Center, even to the IFIT classes you can take as a student! Moscow itself has opportunities to stay active as well, with the new fitness studio in the mall or the club downtown. Many of those options require a membership, however, so if you're looking for somewhere closer to home, you might as well use the resources UI has for you! Personally, I'm an advocate for the pool, but I may be a bit biased.

If you're like me and enjoy doing crafts and making things in your free time, you may have noticed that with motivation going down in other aspects of your life, you are feeling a lack of creative motivation as well. My first suggestion is a repeat of an earlier suggestion: Dedicate a small amount of time in your day to get creative with it. Sometimes you need a break to work on something that isn't schoolwork, and that could look like a crochet project, writing, embroidery, or anything else. Taking an hour out of your day, or however long you can reasonably get away with, can help keep your mind balanced and may reduce stress from other aspects of your life.

Another suggestion is to switch projects if you're feeling burnt out. Sometimes you need to take a brain break from what you had been working on previously. This can also be applied to schoolwork; if you have been working on an essay for several hours and the words just aren't coming, try switching to something else.

If you're in need of new things to work on, sources like Pinterest, Tumblr, or YouTube are great places to start. Maybe you could learn a new skill or refresh your memory on something you used to love. Humans weren't meant to spend so much time working; so if possible, I recommend taking a little break every now and then to do something creative.

My final tip for staying motivated creatively is to have a get-together! Gather some friends and some crafts to do, maybe go all-out and have dinner, too. Finding time may be difficult, especially with finals week rapidly approaching, but I can guarantee that everyone will be needing a night to unwind and get creative with friends around this time. Sometimes a lack of motivation can happen when your expectations are too high. You expect perfection in what you make, and if it doesn't meet those standards, it isn't worth doing. But with the right people, there is no expectation of perfection. As long as everyone has fun making something with their hands, it will be worth it.

Sometimes life will be too much for even these tips to help with, and that's okay. Making an effort to stay balanced in every aspect of your life will become overwhelming. Try your best, forgive yourself if you fail and remember that it will be enough.



# Go for an Art Walk

The 2026 season of Moscow Artwalk kicks off!

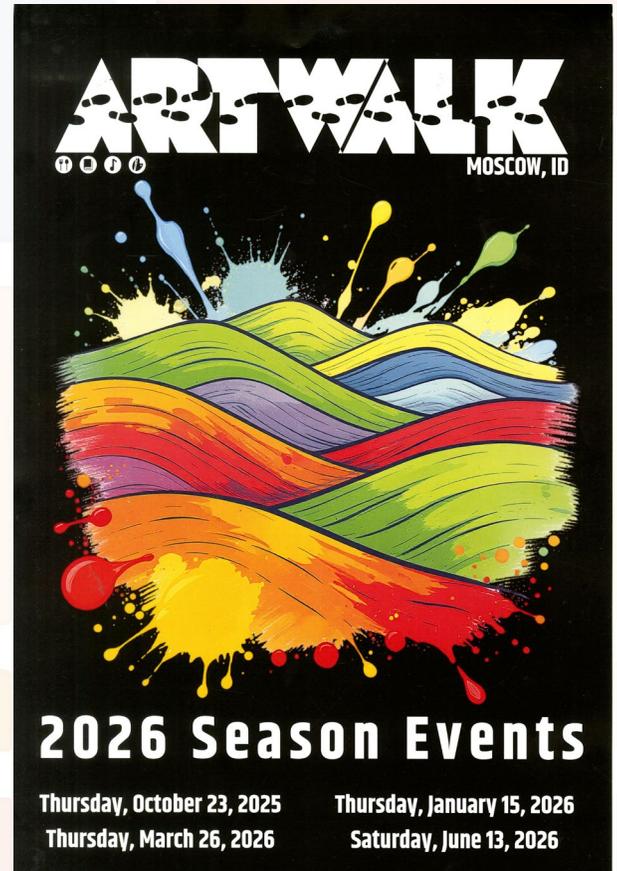
Story and Design By **LEXY HOWARD**

Photos by **JOHN KEEGAN**

There are exceptional opportunities in Moscow to be featured as an artist, and Artwalk is one of them. Open to anyone who reaches out to the event, it is an accessible way to show your work. Moscow Artwalk features artists from the local community hosted by local businesses. It is held at 4pm every third Thursday of featured months, beginning in October and finishing with a finale in June. Come with me and let's take an art walk!

In the past, Artwalk occurred mainly on Main Street of Moscow, with some outliers. Now with the Moscow Chamber of Commerce + Visitor Center (MCOC+VC) at the helm of the event, any business that is a member of MCOC+VC can host an artist and participate in the Artwalk events. As a result, Artwalk has the possibility to span the entire town of Moscow.

Ana Blaisdell, member service manager at the MCOC+VC, says that facilitating connections between the community and commerce is her top priority, and Artwalk is an outstanding opportunity to create those connections. MCOC+VC hosts many downtown events such as Moscowberfest, so Artwalk fits the bill of operations.



POSTER, COURTESY OF MCOC+VC



**POLLY WALKER ADMIRING HER PAINTING *HOWLING AT THE MOON***



**DAWN ON THE PALOUSE**

In previous years, Artwalk was run by the City of Moscow. MCOC+VC took over operations for this season as well as future Artwalks. With new management comes some changes.

“We want to keep Artwalk based on the tradition that it started in,” says Blaisdell. “The only thing we are changing is we’re going to have one quarterly event and then the finale in June.” This change gives MCOC+VC time to organize the quarterly events, in addition to giving artists more time to search for host businesses and curate their shows.

Blaisdell looks forward to seeing the event evolve. She says, “I’m excited for all the opportunities for artists to come in and be a part of this because Moscow has a lot of great talent out here.”

For example, MCOC+VC opened a competition for this year’s event poster. Designed by local artist Brittany Hunt, the poster matches MCOC+VCs’ signature colors showcasing the new leadership for the event.

There are many options for artists who want to participate in Artwalk. Artists can use the space as more of a gallery, showing art but not selling. However, many artists use Artwalk to sell original artwork and prints to the public. Displaying your art and creating a connection with the community are both lucrative ways to use the event. The first Artwalk event of the 2026 season spotlighted diverse mediums and artists from the Palouse.

“Art isn’t always just visual, right? It’s the culinary, it’s the performing, it’s the literary arts,” Blaisdell says. “We support all kinds of art!” This diverse outlook opens opportunities for businesses to showcase all forms of creativity close to their hearts.

The October Artwalk spread across Moscow: from Moscow Contemporary in the Palouse Place Mall, to Main Street to Paradise Creek of Olympus Retirement. Just a short walk from the UI campus, Main Street is accessible from dorms and apartments. Grab a map from MCOC+VC, and a hot drink from Bucers or One World Cafe. Stroll down the sidewalks downtown and see the many artists to visit.

**“Art isn’t always just visual, right? It’s the culinary, it’s the performing, it’s the literary arts. We support all kinds of art!”**

For Artwalk, MCOC+VC has created a custom map of businesses and the artists and mediums they are hosting. Our first stop is at Allegra Image 360, where painter Polly Walker shows her custom technique: stained glass on canvas. Walker is an artist who has participated in Artwalk before and says her work was inspired by the technique she previously applied to ceramics. She decided to experiment with it on black canvas in 2020, bringing her work to a larger scale.

She uses tape and an X-ACTO knife to create the space that would be the solder lines, using vibrant stained-glass-like colors and techniques such as airbrushing to apply



**ARTISTS SELL PRINTS OF THEIR ORIGINALS AT ARTWALK**



**BOBBI KELLY WITH AN ARRANGEMENT OF HER FRAMED ORIGINALS**

paint over the tape. Then she removes the tape, revealing her stained-glass scenes. I left Allegra with a beautiful print of a vibrant setting sun over the green Palouse hills called “Dawn on the Palouse.” The weight of the line on the sun-rays captivated me, the stark black outlining the rays of light sending them toward the viewer.

Next, in Knit, a local architecture firm, Bobbi Kelly’s watercolors were serenely displayed in the lobby of the business. Kelly received her BA in Art at UI and has been in the area ever since. With delicate details and layers of pigment, Kelly’s watercolor paintings beautifully render the atmosphere of the Palouse and Moscow. Kelly was selling both framed originals and prints.

**The businesses, artists and community benefit from your participation in Artwalk, whether as an artist or a patron.**

One work titled “Mountain Vista” captured the atmospheric color of a cool day. I felt as if I had been hiking and reached an open space where a rocky mountain peak juts out of the forest. The piece depicts a calm moment captured in watercolor. Many of Kelly’s prints are of landmarks and businesses of Moscow: the entrance arch of East City Park and the front seating tables at the coop painted in the hues of primary colors, to name a few. Kelly captures those moments of appreciation and beauty of our local Moscow scene.

Just off Main Street, artist Jessica Bylin’s prints were hung at Pour Company. Bylin had her linocut setup featured in the display at Pour. Her brayer, carving tools, linoleum, and the wooden spoon she uses to press the paper to the linocut gave us an inside look at her process. Her inspiration for her art comes from her work in wildlife conservation.

Bylin has spent time studying and trapping foxes in Wyoming’s Grand Tetons and says those experiences in conservation have become the foundation for her work. Her Kinco gloves hung alongside her prints, on which she draws mountain scenes featuring bugling elk and towering mountains. Bylin spoke with me about her work and the narratives behind them, affectionately telling a story about a time a fox stole one of her gloves in the Tetons.

She spends her time meticulously creating nature scenes that capture her experiences with the ecosystems that she has been a part of. Sweeping kelp forests, stooping herons and her signature fox showed an artist’s deeply rooted love for the natural world and a dedication to its preservation.



**JESSICA BYLIN’S PRINTMAKING SET UP AT HER ARTWALK SHOW**



**BUGLING ELK DRAWN ON BYLIN’S KINCO GLOVES**

There were countless artisans at the opening event of the 2026 Artwalk. Open to the local community and students, you could be featured at the next event! Now that MCOC+VC is organizing Artwalk, all the businesses featured will be paying members. The list of businesses is on the MCOC+VC website. An artist needs only to approach a business on the list and request to be hosted for Artwalk. From there, the business will contact MCOC+VC and get registered for the event.

The next Artwalk is Thursday, Jan. 15, 2026. The businesses, artists and community benefit from your participation in Artwalk, whether as an artist or a patron.

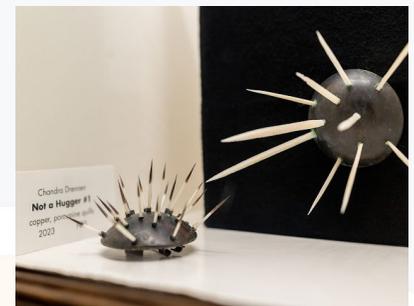
I hope to see you there!



**ALEX GALFORD'S "TAKE ONE LEAVE ONE BOARD" AT ONE WORLD CAFE**



**BOBBI KELLY'S FLOWER POWER**



**BROOCH THE SUBJECT IN CITY HALL**



**JESSICA BYLIN'S SIGNATURE FOX**







LUNA MIGUELES MIRALLES POSING IN FRONT OF HER PAINTING

# Exposing Herself Artistically

Interview with MFA student Luna Migueles Miralles in her GAS House Studio.

Story By **LEXY HOWARD**

Design By **CATHERINE GALBRAITH**

Photos By **CHLOE HARDMAN**



**RAG AND BRUSH ON A PALETTE IN LUNA'S STUDIO**

Luna Migueles Miralles is a multidisciplinary artist and Teaching Assistant under the Master of Fine Arts program at the University of Idaho College of Art and Architecture. Recipient of UI's Leo Edwin Ames Arts Scholarship, Luna works across painting, textiles, and experimental media. Her practice is drawn from lived experience and cultural shifts. Importantly, her work often touches on themes of the body, vulnerability and human nature. This interview takes place inside Migueles Miralles's studio in the

Graduate Art Studio (GAS) House on UI's campus. The studio is a statement to the artist she is, decorated with items from her life: books, tiles, past and current artwork and a miniature of Migueles Miralles standing between Sonny Angels. As we sit together, light from the window spills onto the painting she is currently working on. A portrait of herself, pulling back a white lab-like coat to expose her organs; her stare fixing on the viewer in a moment of vulnerability.

## Can you tell me about your background?

Hi, I'm Luna! I was born in a small city near Valencia, Spain. My family is very connected to art and many of them enjoy painting or drawing. So, I grew up surrounded by art, and that influenced my decision to study it. I feel like I'm living the dream of many of my family members. My parents are very proud of me, but it adds pressure because I want to keep working and make something meaningful. I did my undergraduate degree in Valencia at Polytechnic University. It was very different from here, more structured and serious.

## What opportunities did you have in your undergrad?

I did a year in Dresden, Germany. I chose it partly because I have family in Germany and already spoke the language. I also picked Dresden because the university looked like a castle! I didn't even realize it was such an

*At exhibitions, people often tell me how my work reminds them of their own struggles. That connection is beautiful.*



important art city until I got there. That year made a huge difference in my work.

## Was there more experimentation at the University in Dresden?

Yes. The system there was more like UI. We had shared studios, and I was with about eight other people. Instead of formal classes, you requested workshops with professors. The workshops were either one-on-one, or in small groups. They lasted one or two weeks, and then you worked independently. The program required strong self-organization.

## How did both of those programs impact you?

Having different approaches really helped me. The Spanish program emphasized beauty, color, light, and a very vibrant palette. In Germany, art was often connected to themes of war and horror, which pushed me to explore new ways of representing the body, my main theme.

## What did you do after graduating?

After graduating, I took a sabbatical year, I spent my time working different jobs. It gave me money and routine, but it was difficult to find time for art. I realized I wasn't happy. That year convinced me that I wanted to dedicate my life to art.

## Did you decide to do your Master of Fine Arts at the end of that year?

Yes! I had planned to apply during my last undergrad year, but I was too focused on my final project. So, I waited, and after my sabbatical year, I applied. I visited UI, met the teachers, and saw the facilities. I felt it was a good fit. Then I was accepted and came here!

## What drew you to the community at UI?

The TA program drew me into UI. In Spain, I didn't find programs that offered both study and teaching experience. The schedule balances teaching and creating, which was very appealing. I also noticed a strong local art community: murals, public art, and a creative atmosphere in town. The environment at UI makes me want to create.



### **Have you enjoyed teaching?**

Yes, I love it. At first, I was nervous about the language barrier. However, art is so visual that I can show as much as I can explain. It's been a learning exchange for both sides. I never imagined myself as a teacher, but it's exciting to see my students succeed. Teaching makes me reflect on why I do things. When students ask questions, I have to research or think deeper about my own practice. It's been very rewarding.

### **What is your main medium?**

My main medium is traditional painting, usually acrylic or oil. Recently, I've been trying gouache. The medium is challenging but exciting. This MFA program feels like a chance to experiment, so I'm exploring new materials and techniques. Right now, I'd say I'm open to learning and combining as many mediums as possible.

**It's impossible to make art that's completely impersonal.  
There's always something of yourself in it, tied to the  
moment you're living.**

### **Tell me a little bit about your practice.**

I started working with painting at the beginning, but then I realized that painting alone wasn't enough for me. I needed to explore more materials and ways to express my ideas. That's when I started experimenting with textiles, embroidery, and installation. My practice is mostly about the body; using it as a metaphor and as a subject. I also like to connect it with my own experiences, like moving to new places, and how those changes affect my identity.

### **What does your process look like?**

Usually, I use acrylic for underpainting or sketching and then go over with oil. Acrylic dries faster. Since I change my paintings a lot, acrylic helps me because if something isn't right, I can cover it quickly and start again. Those underpaintings are game changers. I love it. Underpainting really helps you start because the canvas isn't just a blank white space anymore.

### **When you start a piece, do you know what materials you'll use?**

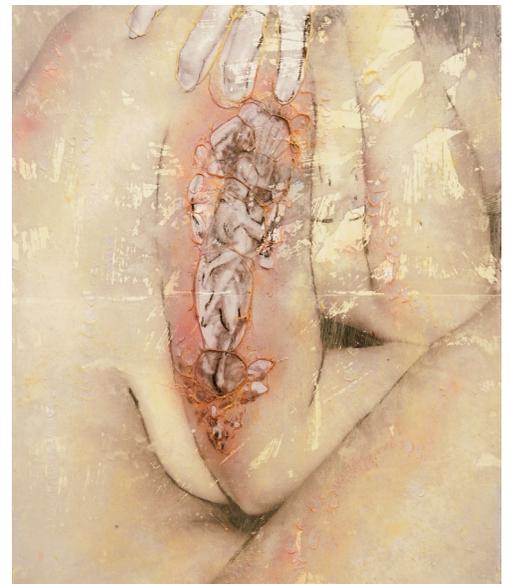
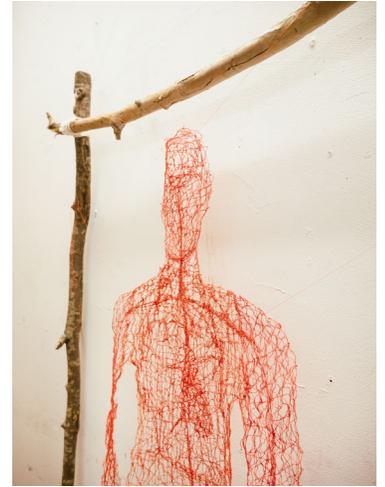
Not always. Sometimes I have a clear idea, but other times I just start and see where it takes me. I might begin with a sketch or painting, and then it turns into something with textiles or an installation.

### **What artists inspire you?**

There are many, but one I often mention is Alex Marie. She works a lot with the body in her art, but in a way that connects to mythology. What I admire most is how she experiments with so many materials: glass, textiles, wax, photography, and installations. She's not limited, and that inspires me because that's the direction I want to go, always exploring new materials.

### **What's something unexpected that's come from your art?**

A lot. When I first started painting, I never thought I'd move into textiles or other materials. That shift was unexpected and completely changed my process. With each piece, the result often surprises me. There's always that moment in the piece when everything looks bad, and I think it's ruined, but then with small adjustments, it suddenly works.



A LOOK INTO LUNA'S STUDIO AND HER ART

## How do you handle interpretations of your art?

I welcome different interpretations because everything is interconnected. If my art makes someone think or feel something, even discomfort, I'm happy. Indifference is the worst reaction. I once had someone say they hated one of my pieces of teeth because it reminded them of a painful dental surgery they'd just had. That strong reaction meant the piece worked. A feeling is a feeling, and that's what artists work with.

## You highlight “worries” in your art, what are some of the worries that you’re conveying to your audience through your work?

One of the “worries” I work with is the difficulty of being an artist and exposing your inner world publicly. You put something very personal out there, and people are free to critique it. It can feel vulnerable. It's impossible to make art that's completely impersonal. There's always something of yourself in it, tied to the moment you're living.

I also express worries about moving between countries, changing cultures, and the challenges of being a woman. These are things I don't always consciously plan; they just come out in the art I create.

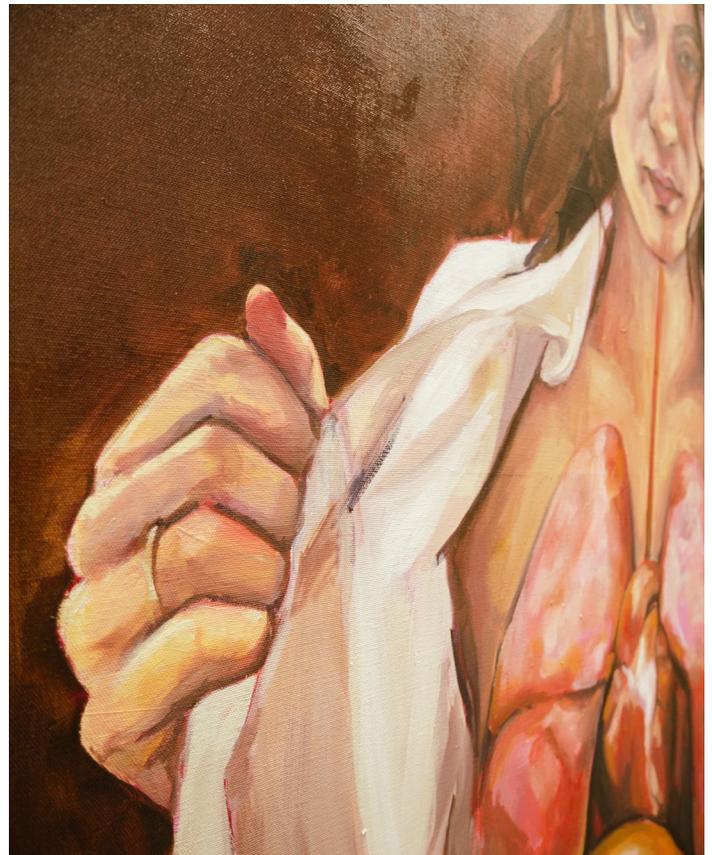
**Meeting others and experiencing different places helps your painting and your way of thinking.**

## What advice would you give to a painter or a student?

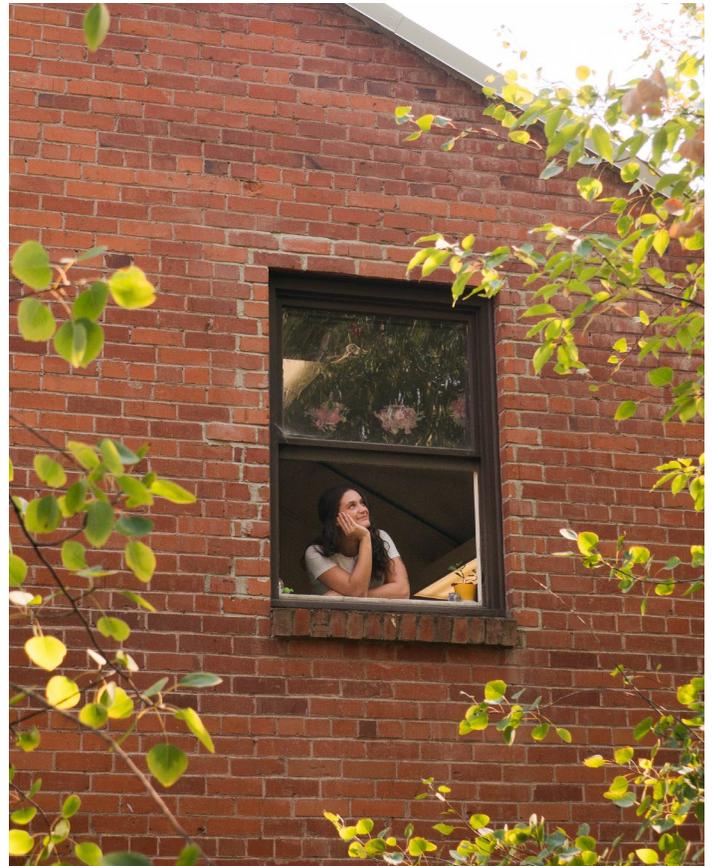
From my experience: don't limit yourself to one place. I'm proud that by 26 I've lived in three different countries. That opened me up to huge possibilities. Not just visually, but also in terms of people and culture. Meeting others and experiencing different places helps your painting and your way of thinking. If someday you become a well-known artist, knowing how people from different cultures view art will help you connect with a broader audience.

Thank you to Luna for the opportunity to interview her and be in her creative space. We look forward to seeing what she will create at UI!

*This interview was edited for length and clarity.*



**UP CLOSE VIEW OF LUNA'S PAINTING**



**LUNA LOOKING OUTSIDE HER STUDIO WINDOW**

# How to

Story By **JANEY KELLY**

Illustrations By **LEXY HOWARD**

Design By **BENTLEY BURNS**

## Let's Begin!

Crocheting is a fun and functional hobby to have. Once you know how to crochet, there are so many things you can make. One of the most common crochet projects for beginners is a granny square. Here is a step-by-step guide on how to create your own granny square:

First, you must choose the yarn you want to use. When choosing your yarn, be sure to look at the packaging where it will tell you what size hook to use (I used a 4 mm hook with size 4 yarn). Once you have chosen your yarn and grabbed a crochet hook, you're ready to begin!

Here are the stitches we will use:



Slip knot – create a loop with your yarn, then pull some yarn through the loop creating a knot, without pulling the end of the yarn through.



Chain (ch) - yarn over and pull the yarn through the loop on the hook to create the chain.



Slip stitch (sl st) - put your hook into the stitch you want to work with, then yarn over and pull through.



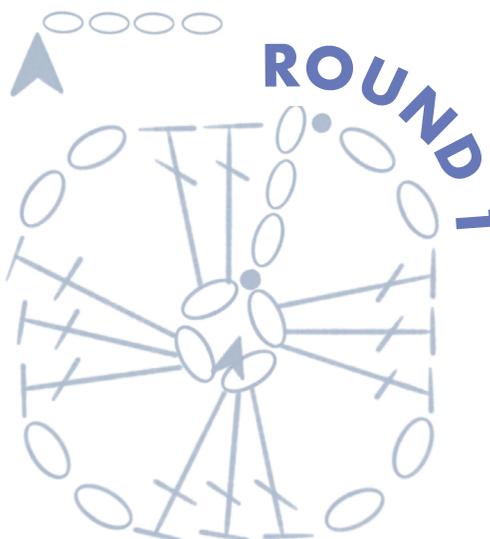
Double Crochet – yarn over, put your hook into the next stitch, then yarn over and pull through the stitch. Yarn over again and pull through the first two loops on your hook, yarn over again and pull through the final two loops on your hook.

Create a slip knot and slip the loop onto your crochet hook. Ch 4 and then sl st into the first chain to create a loop.

Once you have your loop, ch 3 into the loop. You can now start making your stitch clusters, which create the classic design of a granny square. Each cluster has three double crochets. The first ch 3 will count as your first dc. Add two more dc to make the first cluster.

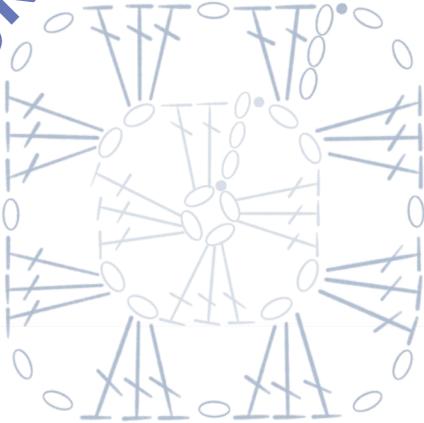
Between each cluster, ch 2 to create a gap.

Create a total of 4 stitch clusters to complete the first round. To finish the round sl st into the first dc.



# Crochet

## ROUND 2



Now, we can start the next round. It continues the chain of clusters, but now we'll be putting the clusters into the corners created by the first round. Start with ch 3, then add two dc to get the first stitch cluster. Ch 2, then into the same gap add another stitch cluster.

Ch 2, then into the next gap add another stitch cluster. Repeat until back at the first stitch. Sl st to finish the round.

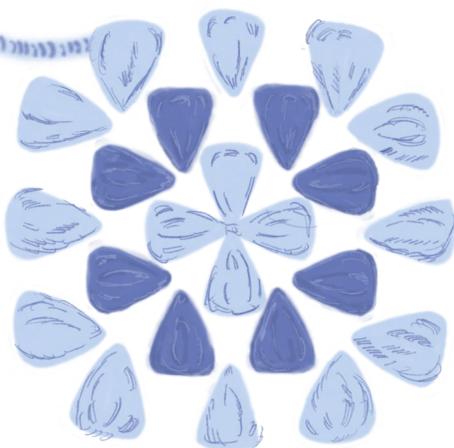
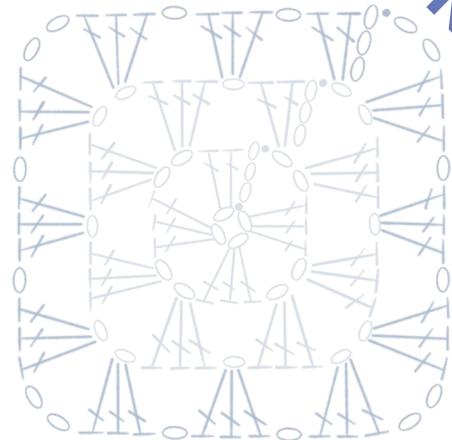
This round will be very similar to the last two rounds. The only difference in this round is that you will only put two stitch clusters into the corner gaps.

Start by ch 3, then create chain clusters in each gap until you come back to the first stitch.

When you've gotten to the end, sl st into your first stitch, then pull the yarn through the loop. Cut your yarn so you can tie a knot and finish the granny square.

Use your crochet hook to weave the ends into the piece and you're done with your granny square!

## ROUND 3



By making multiple of these granny squares, you can make so many different projects! Some of the best projects for students are things like a pencil pouch, a laptop cover, and a tote bag. There are so many variations of granny squares that can create so many different projects. Learning a hobby like crocheting opens so many possibilities, both creatively and functionally.

# READY, SET, PAINT!

Palouse Plein Air Fall 2025

Story By **LEXY HOWARD**

Design By **CATHERINE GALBRAITH**

Photos By **CHLOE HARDMAN**



Gather your paints, set up your easel, and bring your widest brimmed hat! Palouse Plein Air is a week-long frenzy of painting and capturing the quintessential elements that make the Palouse beautiful. This year, 2025, a record breaking seventy-one artists enrolled in the event. Contributing artists used mediums such as gouache, oil, and acrylic to paint the rolling hills, rivers, and people of the Washington and the Idaho Palouse. Juror George

Scribner, of Panama City, Panama and of the Walt Disney Company for over thirty-five years, chose the winners of the 2025 Palouse Plein Air.

*"A painting is a poem; a photo is a play"*  
George Scribner, 2025 Plein Air Juror



STUDENT AWARD: MOLLY KLINGLER



PLEIN AIR RECEPTION



THE PLEIN AIR RECEPTION IS HELD IN CITY HALL  
THIRD STREET GALLERY



STUDENT AWARD: SHANNON THOMPSON



**FIRST PLACE**  
ELIZABETH HARWOOD



**HONORABLE MENTION**  
JOHN KIRKLAND



**SECOND PLACE**  
MATT AIELLO



**PURCHASED**  
ERIN CASSETTO



**HONORABLE MENTION**  
JAMIE SUGAL



**BEST HISTORICAL**  
ELIZABETH HARWOOD

“This event is in its 16th year, and what an amazing contribution it makes to Moscow’s arts and culture scene! We keep seeing more and more artists participate each year. It’s wonderful to connect so many artists with Moscow’s enthusiastic arts audiences,” Megan Cherry, the Arts Manager of the City of Moscow and an organizer, said. “I love how these paintings are quintessentially contemporary. They are all made in the same short window of time, right before the exhibition. The show resonates with that fresh energy, and the energy of the artists who make them.”

“I am grateful that the City of Moscow, Megan Cherry, and the College of Art and Architecture have played such a large role in creating an event that celebrates painting and the landscape that we are part of,” Aaron Johnson, the event Chair and an organizer, said.

## AWARDS

### 1st Place:

Elizabeth Harwood *Unexpected Turkey Eggs*

### 2nd Place:

Matt Aiello *Minglekamp Farm East*

### Best Lil’:

Wendy Schmidt *Soft Summer Days*

### Best Palouse:

Maggie Keefe *Palouse River*

### Best Downtown:

John Kirkland *Every Saturday*

### Best Historical:

Elizabeth Harwood *Old Domed Barn*

### Honorable Mention:

John Kirkland *Palouse Caboose*

### Honorable Mention:

Jamie Sugal *Shaded by the Arctic Willow*

### Student Award:

Molly Klingler *Archway in the Rain*

### Student Award:

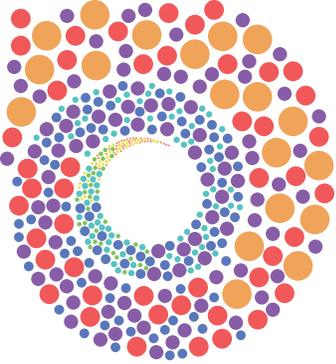
Shannon Thompson *Weathered*



“Through your painting show the viewer what the world was like when they were a child”



**BEST LIL’: WENDY SCHMIDT *SOFT SUMMER DAYS***



# The Tesserae of Life

## A reflective essay

Story By **MAYA MCBRIDE**

Design & Illustrations By **ISABELLA PELOT**

The mosaicist, above all else, is patient. Not only must one find the inspiration for a multi-media artwork, but one must also organize the mosaicist's spacing and size, find the right materials—a variety of colors and textures—lay each item individually, secure them with adhesive that must dry before proceeding, wait to grout, wait some more, then seal the artwork. Mosaics can take anywhere from 24 hours to weeks to complete. A human being's mosaic, however, takes a lifetime.



As I come to the end of my college career, I have found my emotional state to be that of intense nostalgia. Combing through my memories feels like a cluttered table of scraps: a muddled mess of color too noisy to make anything out of. How do I piece it together? To try to have the mosaicist's perspective is to dedicate one's existence to seeing the bigger picture, finding the beauty and potential in all. With retrospective construction, I've begun to assemble my past in the role of a mosaicist.

### Mosaic base

*Something strong enough to hold the weight of a multitude of objects. Examples of suitable bases include terracotta, concrete, or metal sheets.*



My earliest memory is of a summer evening in 2005. I'm sitting in a highchair in the living room, watching bits of a cherry popsicle melt between my fingers. Dad walks through the front door, home from work; the west setting sunlight follows him. I watch my parents embrace one another in the kitchen through the small opening above the bar counter. The memory is bathed in the bright color palette you lose after you turn fifteen: the warmth of gold and oranges clashing with vibrant indigos and greens.

### Tesserae

*The main components of a mosaic. Tesserae can be any material that has color, texture and shape. To the naked eye, these tiny fractures are nothing but scraps. But once united, they create beautiful patterns and images. Examples can include:*



### Multi-colored beads

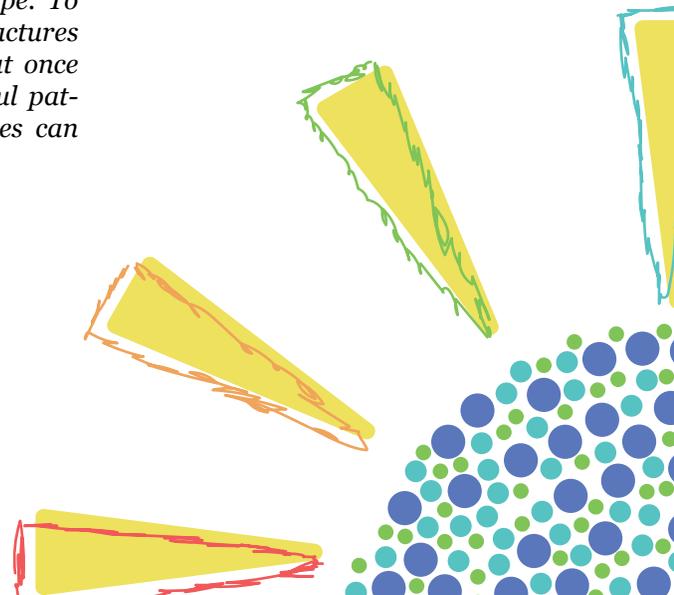
On my grandparents' back deck during late summer, my uncles and I would chuck watermelon rinds into the field, seeing how far we could throw them under the blue-hued sky. Specks of green and red were littered among the beige, dying ryegrass. The magpies went wild.

### Shards of glass

I threw up at school once in fourth grade, all over the bathroom floor. Another girl came in, quietly gasped, and ran to get the janitor. When I sheepishly exited, the older man stood with his arms crossed. "Are yer done yet?" I nodded, face hot of embarrassment, and waited for my mom to pick me up in the teachers' lounge.

### Pebbles

The first love letter I ever received was in middle school. On a crumpled paper ripped from a composition notebook, a boy slipped it into my lunchbox when I wasn't looking.



On my twenty-second birthday, I woke up to an apartment decorated with streamers and presents covering the kitchen table from my best friend.

## Cutter

*Tesserae materials need to be cut to size. A hammer, tile nipper, or glass cutter will do.*

I've been journaling since seventh grade. Re-reading these entries is sometimes jarring, like I have zoomed out from myself, reliving emotions otherwise lost to time. These memories swirl into a cluttered mess of tesserae.

## Adhesive

*To secure the tesserae to the base, use either water-resistant thin-set mortar, cement, or epoxy resins.*

I never considered myself a writer, let alone an artist. Poet and professor, Jeremy Voigt, through persistent encouragement in high school courses, tried desperately to get me to realize that I was. It wasn't until college that it clicked: at my core, I have always been a storyteller. Though I'm still trying

to convince myself that I am an "artist," my compulsion to write grounds me, adhering the tesserae of my life together into a vibrant identity.

## Grout

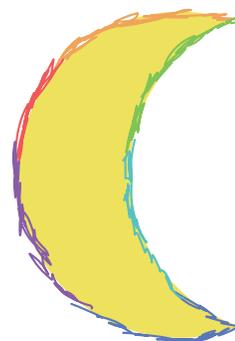
*A substance used to keep all the tesserae touching one another together, not just on the base. Grout is made from a mixture of cement, sand, and water.*

I am in awe of how many people have inspired and encouraged me. These family members, friends, educators, acquaintances, and even strangers have poured their support into my life, ensuring it is bound together. I am grateful for them all.

## Sealant

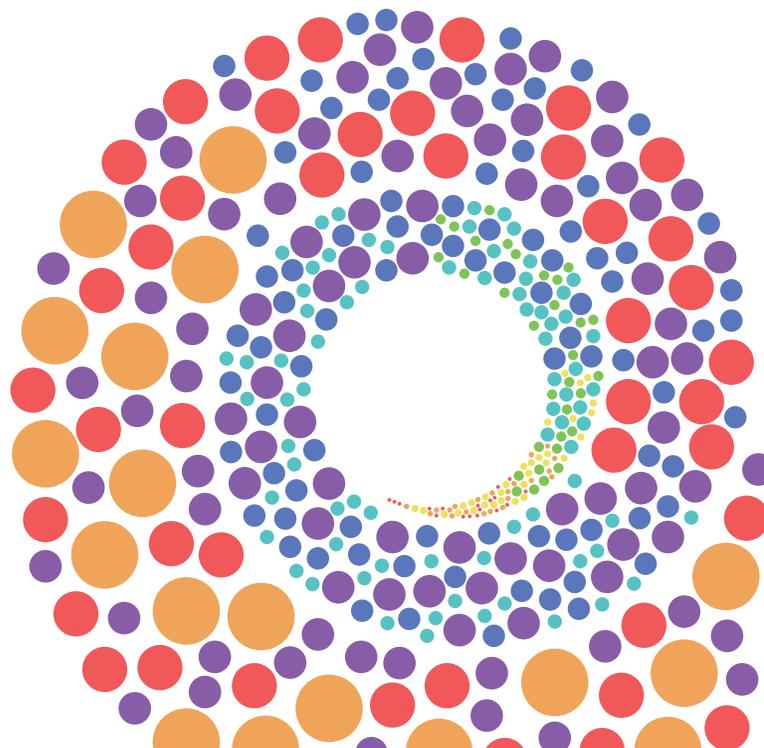
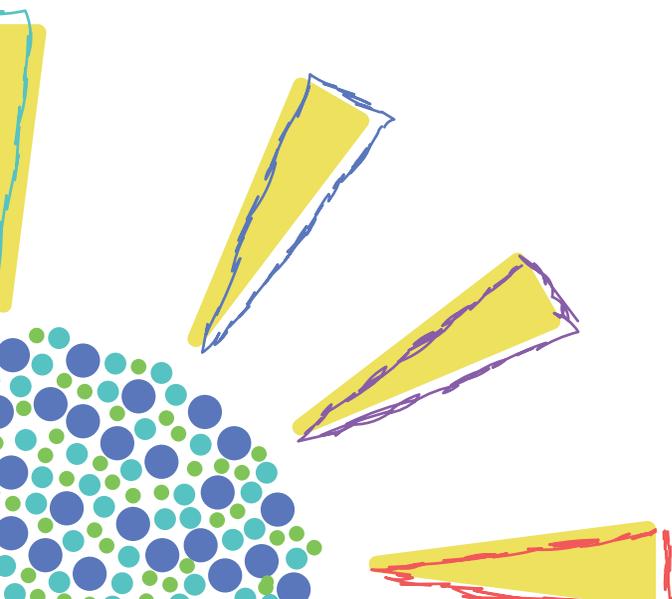
*The last step in creating a mosaic. It solidifies the piece.*

My mosaic isn't ready to be sealed. The gaps between tiles and tesserae are sometimes daunting, and distract from the mosaic's promising image, but isn't that wonderful! Those places of emptiness anticipate more tesserae: more life.



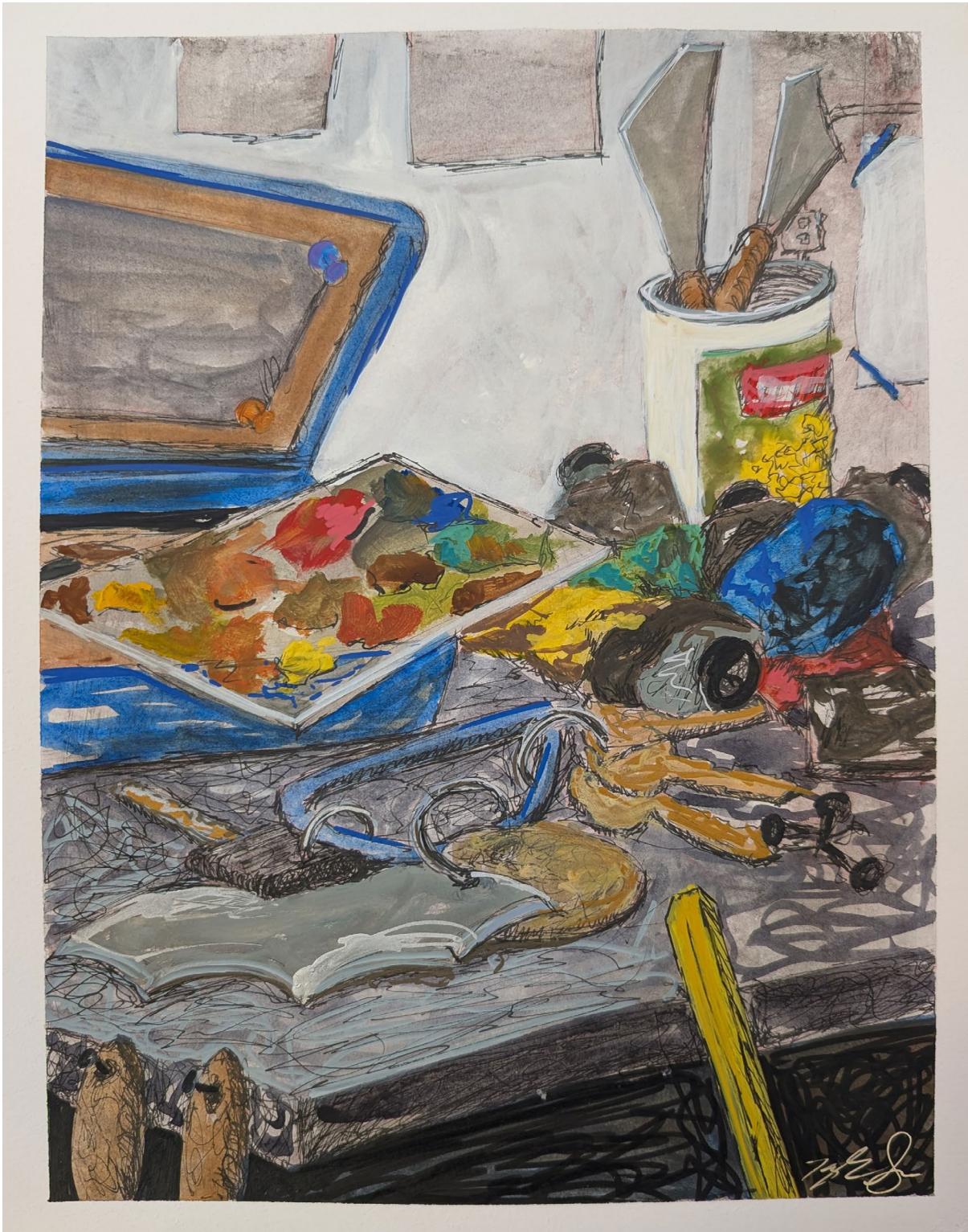
Notable mosaics include those at the Villa Romana del Casale in Sicily and the Chora Church in Istanbul. Many people travel to see these feats of grandeur; the mosaic as an art piece is breathtaking. And yet, the human mosaic only has one true viewer. Others are able to see bits and pieces, but in the end, it's only oneself who can see the full picture.

As I take a look at my own mosaic, some of the tiles are scratched and faded. Some I wish to dim with sand. But nonetheless, all tiles—whether beautiful, plain, or disfigured—are grouted together. I know that when my mosaic is sealed, it will be an art piece worth admiring.

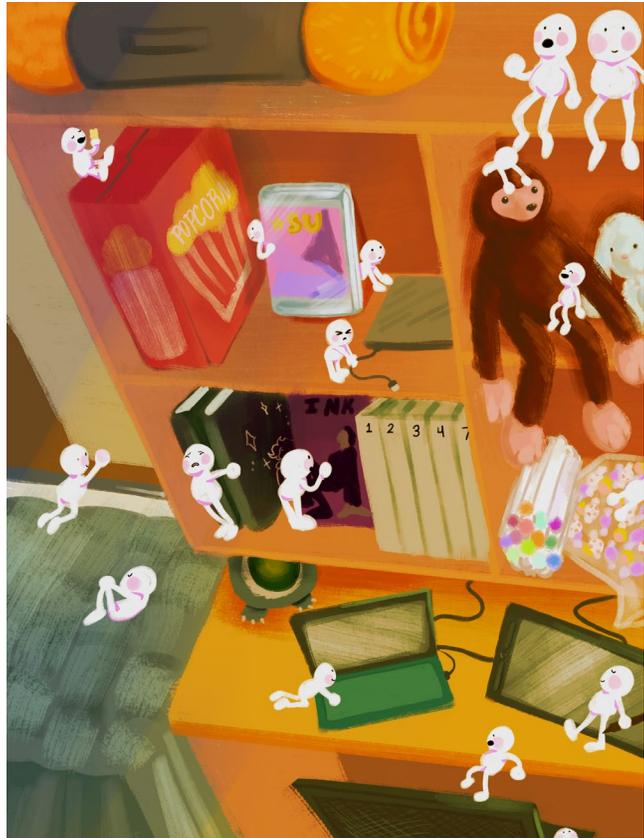


# ART CALL!

Recreate your creative space through any medium of your choice.

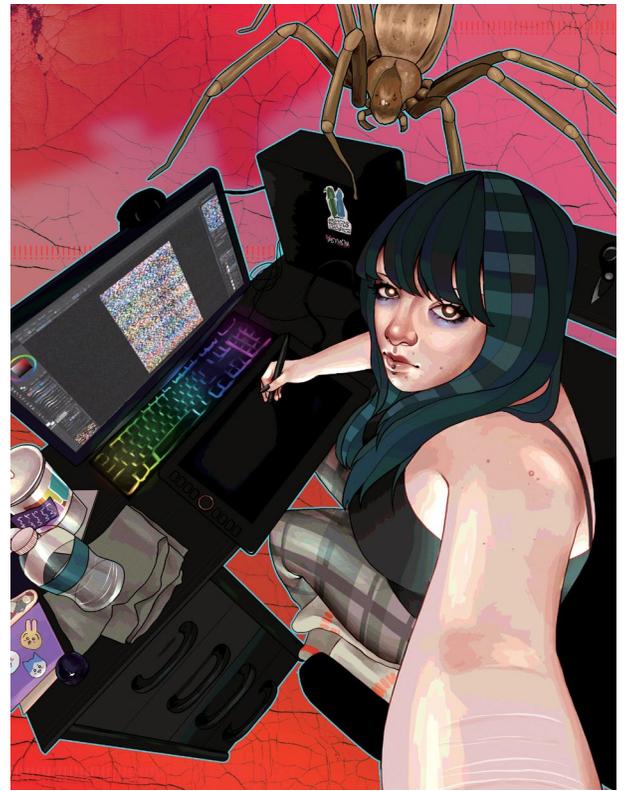


**1st** Kyle Silligman  
*Office Keys are House Keys*  
Mixed Media on paper  
11" x 14"



**Emma Meyers**  
Digital

**Runner-up**



**Ava Forsyth**  
Digital

**Honorable Mention**



**Sal O'Connell**  
Digital

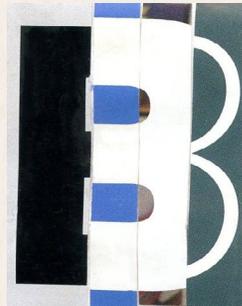
**Honorable Mention**

# 20 years of Blot

What does Blot Magazine mean to those who have been part of the process?

Design By **LEXY HOWARD**

Illustrations By **KIERAN HEYWOOD**



Blot was a doorway for me in understanding the importance of collaboration between creative fields. You have to work together to be successful!

-Megan Boeckner  
Creative Director 23-24



Blot Magazine has been a meaningful part of my last two semesters, giving me the opportunity to stay creative and connected outside of the studio. It's challenged me to push myself artistically and think in new ways, while also allowing me to collaborate with a team of students and make something we are all proud of!

-Chloe Hordman  
creative director

To me, Blot is all about creativity. There was nothing I enjoyed more in the making of the magazine than seeing writers and artists' ideas and work come to life.

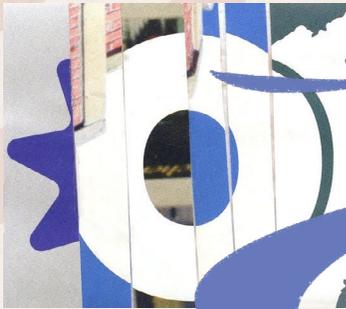
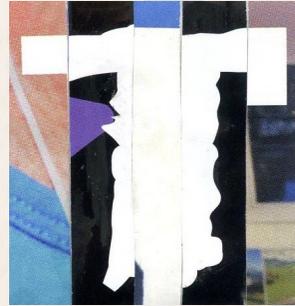
~Sydney Kelso  
EIC Spring 2025





Blot isn't only something that allowed me to expand my skillset in an area I wasn't fully versed in, but one thing I'll always remember about it is that it was one of the first things I shared with a new friend ♡

-Emily Schaver



Blot was my foundation as a designer and collaborator, an opportunity to contribute to campus and community and where I found confidence to share and execute ideas!

Gia Mazzarella  
Editor in Chief 2023-2024

Blot has been a place where I can create my passion for design. It is so rewarding to take an idea and turn it into a magazine. I am so grateful for what Blot has taught me about design and journalism.

-Lexy Howard  
EIC 2025-2026



