



Artist Statement:

Jessica Forney

I work in a variety of different media and on a vast variety of projects. I typically work in illustration and typography, UX/UI design, and electronic media (photography, infographics, and video primarily). I view graphic design as a visual communication media and my work typically takes a concept and uses illustration and typography to showcase key elements of that concept to convey a message. My work as a whole does not have a universal theme, aside from the fact that I do try experimenting with different graphic design outputs (posters, logos, magazine spreads, etc.) and variety of concepts (CSU, article-based content, real-world events, novels, femininity, etc.) in order to get a jack-of-all-trades experience.

Title**Original Format**

Figure 1: Pop Clarinet	Illustrator, 11 in x 17 in
Figure 2: Pyeongchang Olympic Winter Games	Illustrator, 11 in x 17 in
Figure 3: Mountain Grind Coffee Food Truck	Illustrator, 11 in x 17 in
Figure 4: Briar Rose Books Poster	Illustrator, 11 in x 17 in
Figure 5: The Neverending Story	Illustrator, 11 in x 17 in
Figure 6: Xenowing	Illustrator, 11 in x 17 in
Figure 7: The Electric Touch	Illustrator, 11 in x 17 in
Figure 8: Colorado State University Wall Mural	Illustrator, 11 in x 17 in
Figure 9: Beat the Grief!	Illustrator, 11 in x 17 in
Figure 10: Tea Carroll	Illustrator, 11 in x 17 in

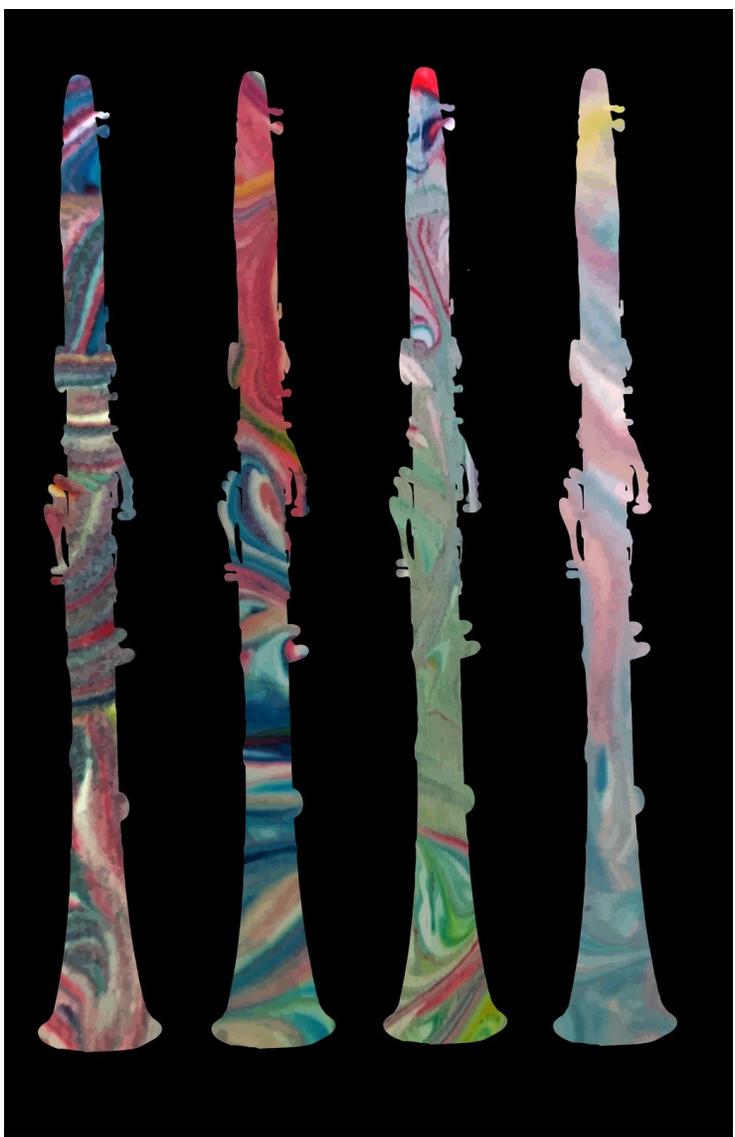


Figure 1: Pop Clarinet



Figure 2: Pyeongchang Olympic Winter Games

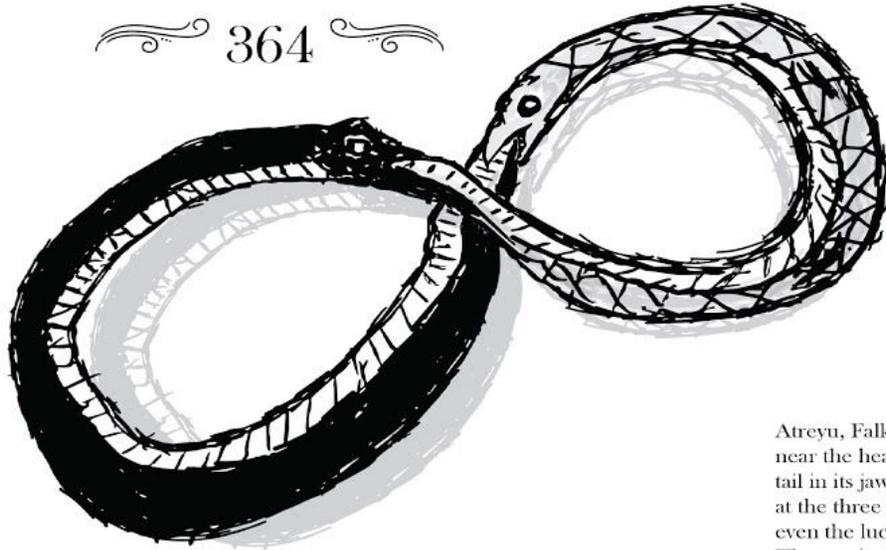


Figure 3: Mountain Grind Coffee Food Truck



Figure 4: Briar Rose Books Poster

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Zigzagging unsteadily, scarcely able to control his feet, the boy who had no name took a few steps toward Atreyu. Then he stopped. Atreyu did nothing, but watched him closely. The wound in his chest was no longer bleeding. For a long while they faced each other. Neither said a word. It was so still they could hear each other breathing. Slowly the boy without a name reached for the gold chain around his neck and divested himself of AURYN. He bent down and carefully laid the Gem in the snow before Atreyu.

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As he did so, he took another look at the two snakes, the one light, the other dark, which were biting each other's tail and formed the infinity sign. Then he let the amulet go. In that moment AURYN, the golden Gem, became so bright, so radiant that he had to close his eyes as though dazzled by the sun. When he opened them again, he saw that he was in a vaulted building, as large as the vault of the sky. It was built from blocks of golden light. And in the middle of this immeasurable space lay, as big as the ramparts of a town, the two snakes.

Atreyu, Falkor, and the boy without a name stood side by side, near the head of the black snake, which held the white snake's tail in its jaws. The rigid eye with its vertical pupil was directed at the three of them. Compared to that eye, they were tiny; even the luckdragon seemed no larger than a white caterpillar. The motionless bodies of the snakes glistened like some unknown metal, the one black as night, the other silvery white. The havoc they could wreak was checked only because they held each other prisoner. If they let each other go, the world would end. That was certain. But while holding each other fast, they guarded the Water of Life. For in the center of the edifice they encircled there was a great fountain. Its beam danced up and down and in falling created and dispersed thousands of forms far more quickly than the eye could follow.

Figure 5: The Neverending Story

HEALTH & MEDICINE

The ELECTRIC TOUCH

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Scientists say bioelectricity is the body's master control. A few aim to harness it to regrow limbs, treat cancer — even unlock immortality.

By Jonathon Keats | Illustrations by Jessica Forney | Wednesday, October 11, 2017

“Present at the origin of life, bioelectricity might just be the path to our immortality.”

A young biologist studying how wounds heal, Min Zhao found that he could quicken cellular repairs by exposing an injury to electricity. But the process remained enigmatic until an experiment by one of his graduate students failed to achieve the desired result. The more they sew closer, close toward the current on one side of the wound, the more the other side needed. What the student had accidentally found, according to Zhao, is that current directs the movement of cells, and the effect is so powerful it overrides all the physical and chemical signals the body uses to heal. “When an experiment doesn’t work out as you hoped,” Zhao says in retrospect, “maybe it’s trying to tell you something new.” His bit of insight, published in 2008, inaugurated an emerging field known as bioelectricity.

Encompassing phenomena ranging from tissue regeneration to cancer metastasis, bioelectricity has been emerging for a very long time. The first time that electricity crossed the body came in the 1780s, when Italian physician Luigi Galvani connected several frog legs to a lightning rod, showing that they twitched whenever lightning struck. In addition to helping inspire Frankenstein, his discovery led to periodic bursts of experimentation in the 19th and 20th centuries — revealing, for instance, that wound sites generate their own voltage. However, progress was stymied by crude electrical instruments and then sidetracked by attention-grabbing breakthroughs in genetics and molecular biology. But those advances only made bioelectricity research more pressing by calling attention to what those fields couldn’t adequately explain. Zhao, who’s a professor at the University of California, sees bioelectricity as an orchestrator of complex and events, such as the healing of an injury. Much of Zhao’s recent research has focused on diabetes, who are often slow to heal. Studies reveal that wounds on diabetic mice pack abnormally weak electrical currents. He’s shown that such wounds heal faster after applying a corrective charge. The underlying mechanism, Zhao believes, is as old as life itself. A punctured cell membrane induces a current between the inside and outside of the cell. “It’s a signal to the cell that there’s a hole,” he says.

In order to survive, early single-celled organisms could have used that signal to direct repair, an evolutionary advance that he thinks survives today. According to Tufts University biologist Michael Levin, these electric signals are “a gift from physics.” A natural property of electricity that evolution was able to exploit advantageously. “Electricity is uniquely suited for information processing,” he says. Around the same time that Zhao started sipping wounds, Levin started researching electricity’s role in tadpole tail regeneration. In the first several days of life, tadpoles can replace a severed tail completely. As they mature, they gradually lose this ability. But Levin found he could chemically stimulate older tadpoles’ tail stumps and make them regrow their tails.

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Figure 7: The Electric Touch



Figure 8: Colorado State University Wall Mural



Figure 9: Beat the Grief!

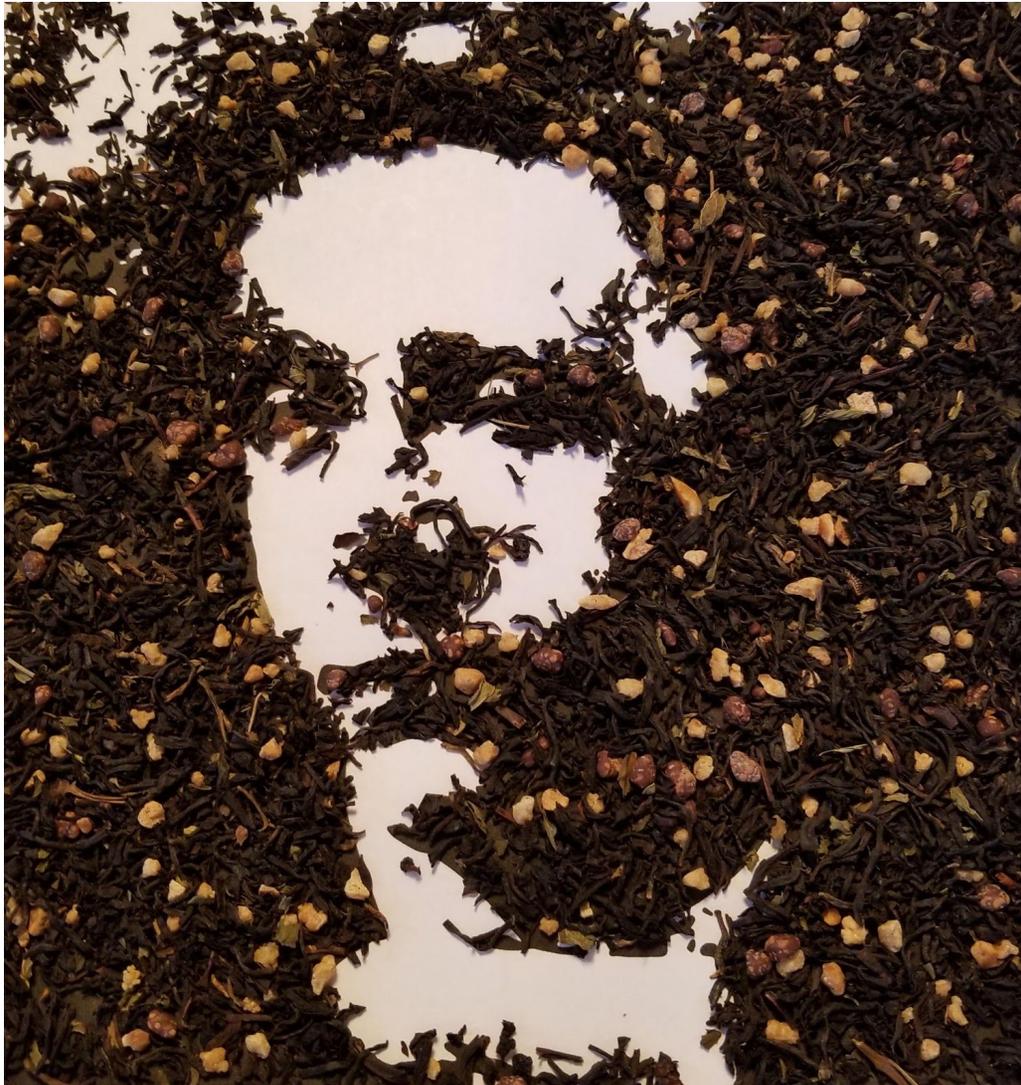


Figure 10: Tea Carroll