

8:00 PM, SATURDAY, JULY 19, 2025

# *Carmen*



314 EAST MOUNTAIN AVENUE  
FORT COLLINS, COLORADO 80524

[FCOPERAHOUSE.COM](http://FCOPERAHOUSE.COM)

970.555.4008



Regan Williams

2025 Fall

Capstone – Graphic Design

Department of Art and Art History

**Artist Statement:**

One of my main goals in my work is to make people think and see a different perspective. One of the best ways to do this is to tell stories through my work. I enjoy figuring out exactly how much to show and how much to leave out to convey a story to the audience without giving everything away, especially if it's a well-known story. When people are already familiar with the story you're telling, it gives you more freedom to branch out with the imagery and go further than you could for stories people aren't as familiar with.

I mainly use electronic art for my pieces because it allows me to be more creative and varied in how I approach projects than I would be when working with more physical mediums. One of my favorite ways to use electronic art and design is to add mixed media, specifically photography, to my pieces. I think of photography as similar to painting and drawing in that you have to consider the entire composition when you set up a photo. Not just in how the image looks by itself, but in the possibilities it will give you when incorporated into the final piece. By combining images I composed myself and my experience with various electronic art applications, I can push myself further creatively than I could with either medium by itself.

**Title****Original Format**

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Figure 1: Carmen Opera Poster	Photoshop, 24 in x 36 in
Figure 2: Albemarle Illustrated Book Cover	Illustrator, 8 in x 8 in
Figure 3: Albemarle Spread 1	InDesign, 16 in x 8 in
Figure 4: Albemarle Spread 2	InDesign, 16 in x 8 in
Figure 5: Crafts & Snacks	InDesign, 9 in x 11 in
Figure 6: ACT Human Rights Film Festival Poster	Illustrator and InDesign, 12 in x 18 in

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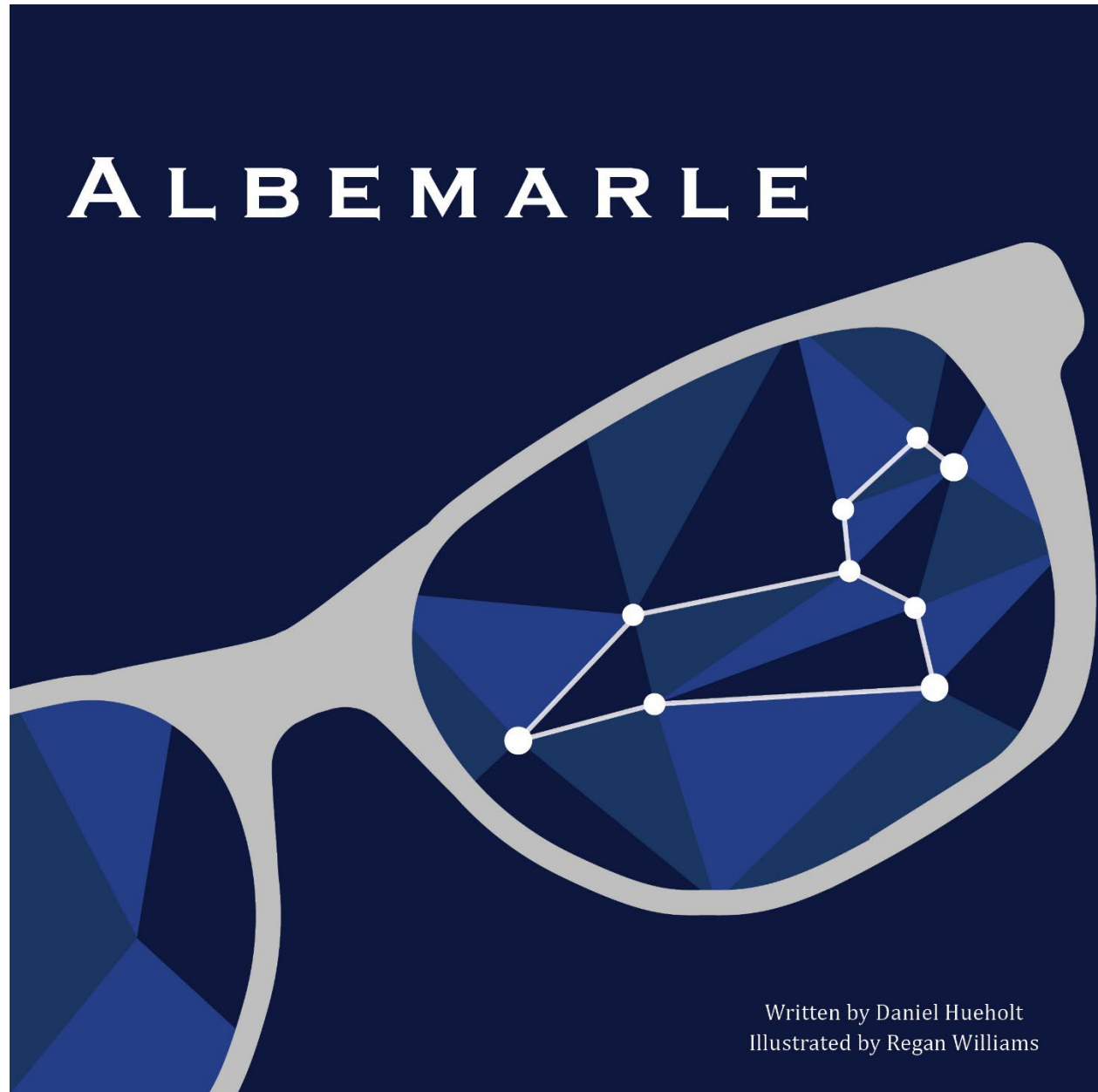
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**Figure 1: Carmen Opera Poster**



**Figure 2: Albemarle Illustrated Book Cover**

The clatter of the train and the view of alternating farm and forest out the window had so lulled Jay that he nearly missed the notification of a delivered message in his peripheral vision. He called up the words to where they appeared in his field of view, obscuring the rest of the world.

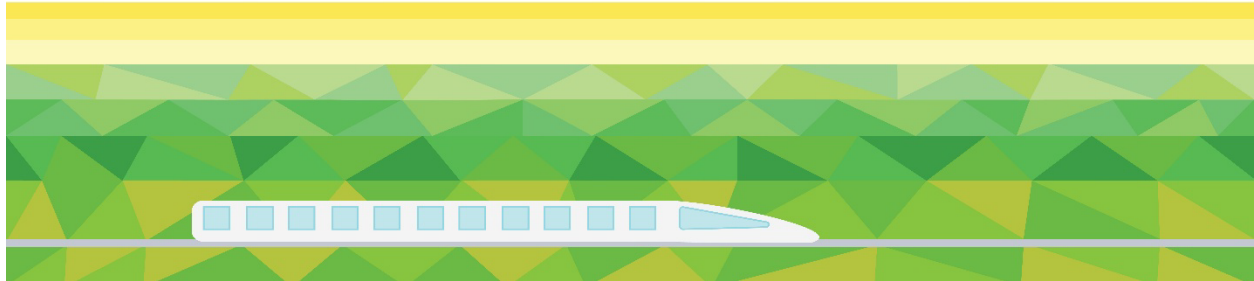
*Dear Mr. Anderson,*

*Thank you for sending the Fall 2017 progress report on your project, "Diornamas of Forgotten Ecosystems" (AKU-1974320). We wish to register concerns with your work to date. The University of California Museum of Art Sponsored by CVS Health endorsed your reconstruction of under-documented climate-altered ecosystems in virtual and augmented reality. However, we noted early on that a key element of our support was contingent on the perceived potential ability of the deliverable to elicit public engagement. We feel that the three reconstructions you have included in this report may lack this element...*

He sighed, scrolling through the highlights of the rest of the text. They had wanted "forgotten," but not too forgotten; his work was "cerebral" and lacked a "charismatic element" to make people care about what he had made; the inclusion of sites converted to battery storage had ticked off a donor; and yes, phrased nicely at the end was the implicit threat to please rectify all of this by the time of the next report or else. He detected Leo to construct and send a polite yet noncommittal response, and looked out the window to clear his thoughts with the view.

Naturally, the view was a battery storage farm.

Well, he had clearly miscalculated that his relative fame on Astral would afford him more freedom from funders. But they had clearly realized that fame didn't necessarily mean income, and only one of those allowed you to buy pasta. He sighed. "Leo, message Rose and tell her that commissions were a terrible idea and she was right that I should try crowdfunding. Then pull up my notes on Albemarle and the contact info for our guide."



**Figure 3: Albemarle Spread 1**

Jay had an idea. "Leo, give me a draft of the Albemarle project file?" The assistant chimed and replaced his view with the causeway, which was almost fully realized even without infilling. He jumped to the vantage point of the ruined observation station and took a glance through the stack of snapshots through time he had been able to accumulate from a quick search. He walked over to Lorne, who started when Jay tapped him on the shoulder. "Here, thought you might want to take a look at what I have."

Lorne didn't reply, but put on the 12. "I'm seeing the causeway, near the observation post like we saw it today?" He turned his head. "It actually looks exactly like we saw it today, that's eerie."

"Great, that means I did a good job," Jay said. "Leo, take it back ten years now?" Lorne jumped in place. Jay winced. "Sorry, probably should've warned you. Most of the data I had easy access to online were from the Department of the Interior post-Josephine. This is what it looked like here just a few weeks after the storm."

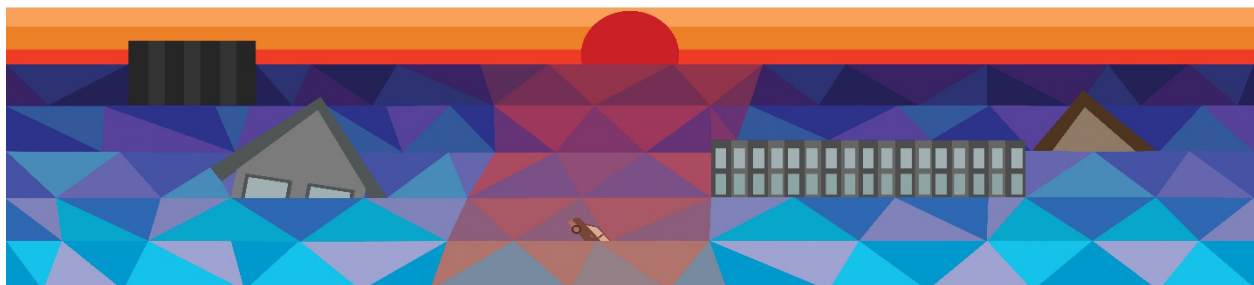
Lorne turned around in a full circle. "The water is almost black with debris, and there's driftwood fully blocking the causeway. Some of the debris is clearly from buildings, there's even some cars in the water. Huh... the observation post is mostly still intact, somehow. I guess it got taken out by something else later on." He paused. "This still looks so real. This is reconstructed data?"

"Not really. I haven't actually done anything with it yet. It's recent enough that the public data is combination lidar, conventional imagery, and synthetic media, but it was first- or second-generation technology. If you look closely you'll see the gaps."

Lorne nodded. "I'm getting that. There's no movement like there is in the pictures you took today."

Jay smiled. "Technically not pictures, we call them 'builds,' but yes, that's one difference."

Lorne was silent for a second. "My parents had already moved away when Josephine struck, but we still knew people here. There was plenty of warning, people don't really die from hurricanes anymore. But you couldn't prepare for something like this."



**Figure 4: Albemarle Spread 2**

# *Crafts & Snacks*

*2025 Fall Edition Volume 1*



**Figure 5: Crafts & Snacks Magazine**



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together

April 9-12,  
2026



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Figure 6: ACT Human Rights Film Festival Poster