

trying to raise in a state where the police are being exponentially militarized and explicitly target communities of color to fill prisons which fund state and federal governments. These same governments in turn might use their funds to support Crisis Pregnancy Centers and create new bills (like Fetal Personhood bills) and TRAP laws with the overt intention of shutting down *real* abortion clinics.

The layers of complexity and obstacles that people must overcome to access abortions are unjust. All of the restrictions to abortion access that I detailed in this paper are only heightened for people who hold intersectional identities. Reproductive Justice organizations such as SisterSong and the Colorado Organization for Latina Opportunity and Reproductive Rights are doing work not only to address the restrictions of access to health care and abortion, but also to address the existing disparities in wealth, health, opportunity, and state sanctioned violence affecting women of color. Other organizations working for reproductive rights should be following their lead and doing the same.

Works Cited

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OPEN MEDIA

Shadows of Clouds

Nelson Walker

Shadows of Clouds was written for the inaugural Chigiana Summer Composition Program with Richard Danielpour and the Carpe Diem String Quartet, and premiered in Siena, Italy on June 28th, 2019.

The piece is a reflection on what it means to live in a post-nuclear age, with global annihilation only a few political missteps away. Portraits of terror and confusion are contrasted with desolate, radioactive landscapes, bookended by a brief “meditation” on either end to ground the ear and ease the listener into and out of the world of the piece.

The following is an excerpt from a longer piece. For full text, please visit <https://www.colorado.edu/honorsjournal/nelson-walker-shadows-clouds-2020>

The image shows a page of musical notation for 'Shadows of Clouds'. It includes a vocal line at the top with lyrics such as 'If with great anxiety!' and 'I promise'. Below the vocal line are four staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The score contains various musical notations including notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).



Fatphobic

Leilani Osmundson

When hearing the phrase “eating disorder,” many picture the same image—a stick-thin female, skin and bones. Even Googling “eating disorder” shows this same picture again and again. But eating disorders do not discriminate. This mini documentary explores the journey of someone not typically associated with an eating disorder—a larger body. Overweight people living with an eating disorder often face misdiagnosis and lack of proper understanding and medical assistance at treatment facilities. Bri Whitbread was one of those people. Thank you to Bri for being so open, courageous, and articulate in sharing her story. This film was the October 2019 Winner for Best Documentary in the Flick Monthly Film Festival, as well as a “Best Student Film Honorable Mention” at the Top Shorts Film Festival.

The following is an excerpt from a longer piece. For full text, please visit <https://vimeo.com/369172576>



Untitled Glitch Art
Nathan Kregstein
11x17 inches
Untitled Glitch Art was made from a self-created pattern that I then ran through a Java pixel sort program.

Rivers of New Zealand

Daniel Strangfeld

Photography

Dimensions: 5000px X 3333px (Height x Width)

Midsummer, with clear waters and warm weather, New Zealand provides memorable views in any direction, even looking down at how the landscape ties itself together.





Top Left: *Dentist Waiting Room*, Top Right: *Summer 2005*, Bottom Left: *Hallmark Holiday*, Bottom Right: *A Trip to the Zoo*

Julia Merten
 This series of 'Handscapes' provides a whimsical lens to revisit our memories, reminding us of the moments we carry and hold dear. Combining miniatures, color within darkness, and physical touch, handscapes are a visual playground.





THAT FEELING.

Graham Fee

Through the manipulation of elements like color, dense line work, flattened shape, graphic style and a series of recurring themes and motifs, I am able to speak directly to a widely varying population. By fragmenting the everyday and juxtaposing these elements, I make work that acts as a visually communicative exploration of oneself and one's experiences, bringing to question what is beyond the surface level, all the while making a lasting connection between myself, and those that view my work.

The following is an excerpt from a longer piece. For full text, please visit <https://www.colorado.edu/honorsjournal/feeling>



Untitled

Gunnar Auttersson

Over the last year I have focused on the combination of graphic design and portrait photography. I find myself using graphic design to influence space in photos to help draw the attention closer towards the subject.



Swimming
Graham Fee

ART