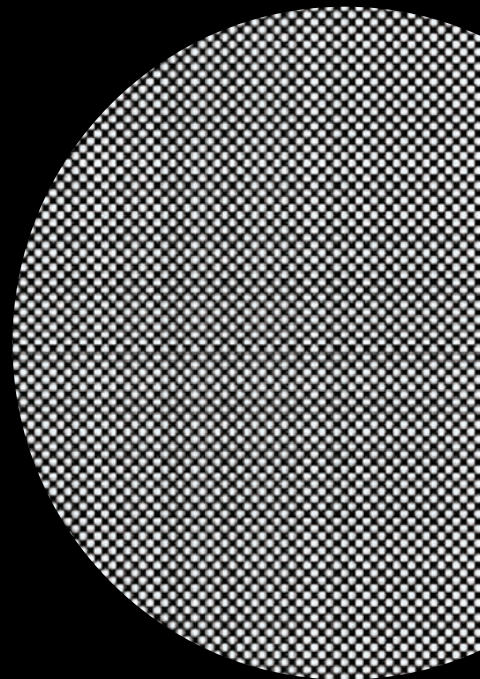
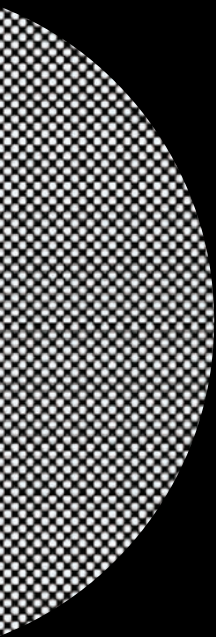


ap art

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design + drawing





design + layout

ashley choi

editing

mr. james derdeyn, ms. jane mitchell, mr. hoonjong suh

This year our AP journey has been a demanding, colorful and inspirational one. Each student has at times crested peaks, wandered valleys, met crossroads, and forged their own path toward the end goal of speaking with their personal artistic voice.

Whether it be social commentary, a glimpse of a dream or memory, a story that must be told, or an abstract idea turned into a visual form, a myriad of compelling ideas and feelings have been expressed in their bodies of works. This exhibition celebrates the culmination of years of honing skills, incredible amounts of commitment, and the vital energy it has taken for them to reach such levels of expertise.

Presented in this booklet are the ideas of 26 of our most innovative, talented and creative minds. It has been our greatest honor to work with students of this caliber and assist in bringing their ideas into fruition. Sharing one journey which ends with the AP art exhibition, we farewell them on a new artistic adventure, as many are destined for study in the International arts industry.

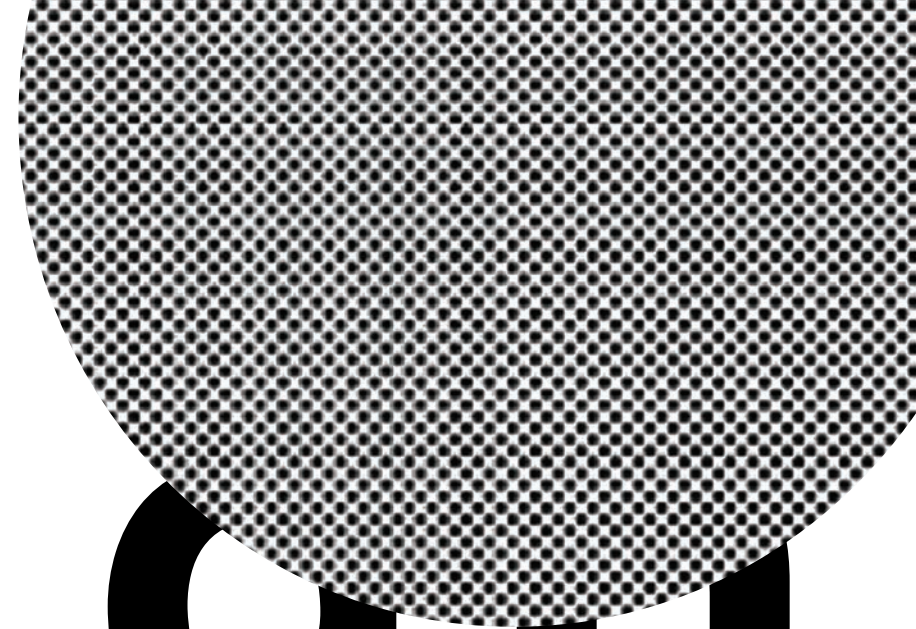
Congratulations to all of our SIS AP art students for an outstanding year's work!

Mr. Derdeyn and Ms. Mitchell



| | | | |
|----------------|----|---------------|----|
| sarah cho | 8 | ashley choi | 26 |
| | | lijune choi | 28 |
| amber chung | 10 | minyoung huh | 30 |
| | | sarah hwang | 32 |
| sung joo jang | 12 | allyson kim | 34 |
| | | andie kim | 36 |
| | | claire kim | 38 |
| jisoo kim | 14 | lynette kim | 40 |
| | | you young kim | 42 |
| seoyoung kweon | 16 | edward ko | 44 |
| | | christine lee | 46 |
| | | joo hyung lee | 48 |
| jae yong lee | 18 | austin na | 50 |
| | | jeremiah nam | 52 |
| lena park | 20 | brian park | 54 |
| | | erin park | 56 |
| meehee park | 22 | jae whee park | 58 |
| | | angel tak | 60 |

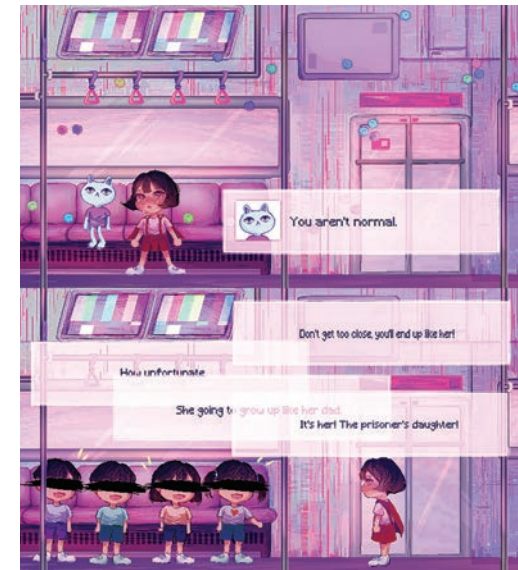
2d design



seum

My youngest passion has always been video games, comics, and storytelling. For this concentration work, I wanted to build upon a single narrative about these two real-life children, Sunyoung and Woojin. Two years ago, I participated in an exhibition called Seum where we produced artworks for children who are struggling with ostracization and the incarceration of their parents. They have faced several moments of bullying and hurt which has led them to turn away from society. This piece was called "Children of Pain" and has inspired me to create a game interface simulation that could retell the hurt and pain they must have gone through. My concentration is explored through the stages of what it takes to build a story: from backstage designs, game interfaces, and to game related artworks. From different character designs and movement variations to backdrop designs in different perspectives, I explore the optimal ways to represent their stories.

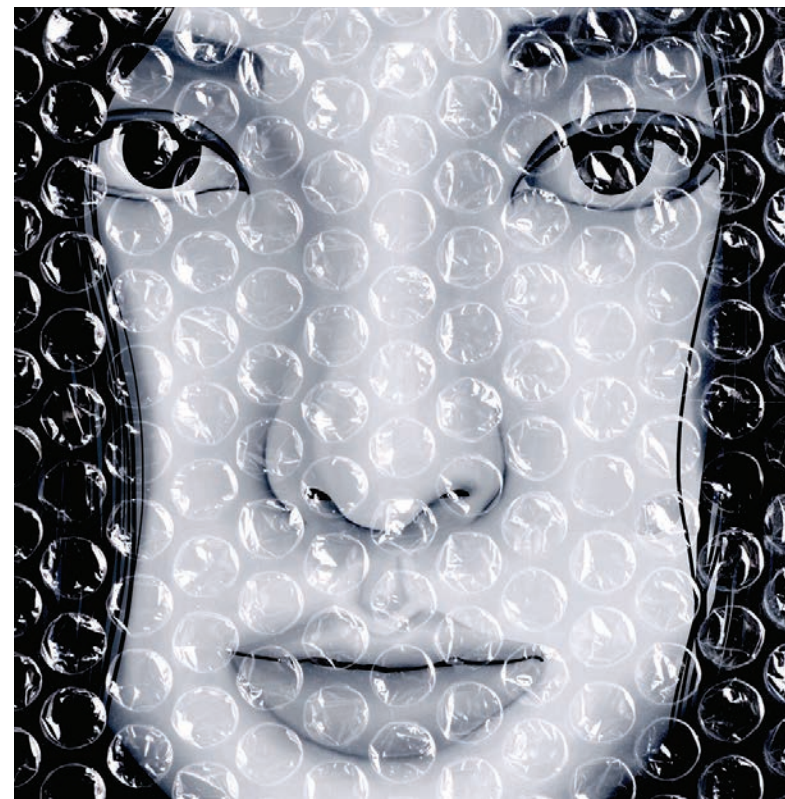
sarah cho



packaging

Packaging works to protect, preserve, or present something. People also share these elements, as they have things they wish to keep safe, hold onto, or share to the world. Through the elements of packaging, I focused on revealing the behaviors of people. In my images, I use typical packing materials in unexpected ways to share one's thoughts and emotions. I present the characteristics of an introvert by covering a person with plastic wrap. This wrap acts as a barrier that introverts create when facing others. Similarly, I use bubble wrap to create another barrier, but this time, to protect the person. Because of the individual's fragility, the wrap shields and prevents them from having to open up to others. With the plastic wrap, I am also able to show the preservation of a memory. By covering the memory with the plastic wrap, it is kept safe and as a result, I am able to hold onto the memory forever.

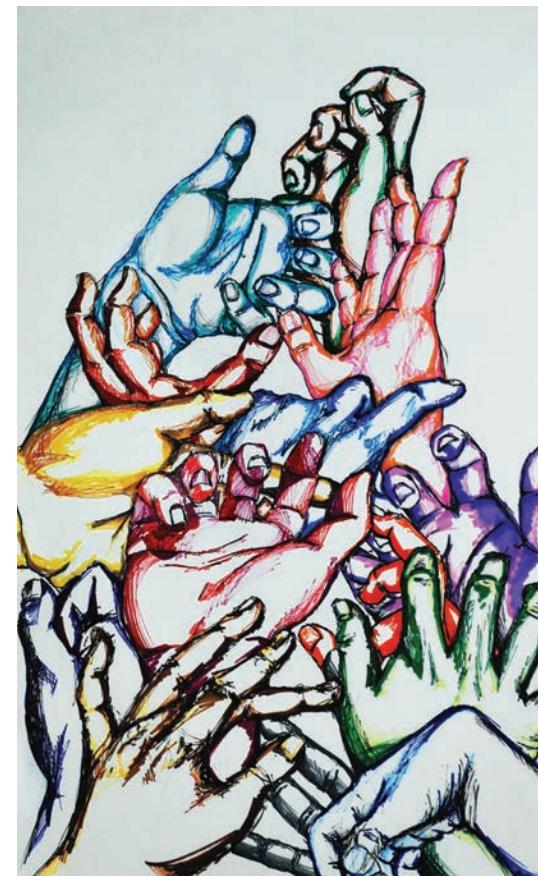
amber chung



hide and reveal

In our lives there are little details that hide and reveal truths about who we are. Facial expressions can give away and lie at the same time, and a room can hint at the owner's personality and secrets. In our society, many people have issues with expressing their emotions and showing vulnerability. My theme explores the idea of expression as a means of revealing more about ourselves and how to find what's hidden within. For instance, the piece "Quarrel," which depicts a frenzy of colorful hands reaching up, is intended to portray the hands as a structure that resembles a tower and emphasize the power of our emotions and how we express them. The work "Skin" focuses on how Korean society looks down upon "revealing" outfits. The composition of the leg topped with the banana peel compels the question of what the limit is when it becomes uncomfortable to look at. The junk food splayed around the peel and leg are meant to portray seduction, since sweet desserts allure people away from healthier food. Each work contains a different interpretation of hide and reveal, whether it is how to express feelings or what too much exposure of oneself means in society.

sung joo jang



melting too

My concentration is focused on the transformation from one state to another. Specifically, I have always been intrigued by the transition of matter from solid to liquid form. As I began I simply showed these visual transformations, but as I progressed I began to realize that I could also add deeper meaning to my work, showing emotional and psychological transformations through the use of visual elements. I think this is why I find acrylic paint so attractive to freely explore my concepts and artworks.

At first glance, the image of my friends and I may look like a depiction of an ordinary scene. We often use words such as melting to describe positive feelings of love and affection. Upon closer inspection, the reflected view of myself in the mirror is melting, hinting at the inherent happiness that others may not see on the surface. In Piece #3, I explored the limits and pressure placed on top of an individual in society. As the chocolate melts and pours over the legs, they are helplessly captured. The legs are tangled and wrapped in chocolate, and the viewer can feel their painful struggle to escape.

jisoo kim



korean mythical creatures

Through my concentration, I am portraying the characteristics, habitats, and functions of Korean mythical creatures as they appeared in traditional practices. For example, in my first artwork Haetae, a tiger-like being that would be used in the past to protect the inhabitants of an ancient home now resides in a modern city apartment. While the first artwork shows the conversion of modern society and the mythical creature, the third concentration artwork directly portrays the identity of the Korean goblin, known historically to be mischievous but also helpful in farming. The oversized crops in effect of the magical power of the goblin are painted in the artwork to directly express such belief. Throughout this theme, I wanted to reveal traditional Korean myths to those who may not have known them, retell and reveal interesting aspects of these tales to those who do.

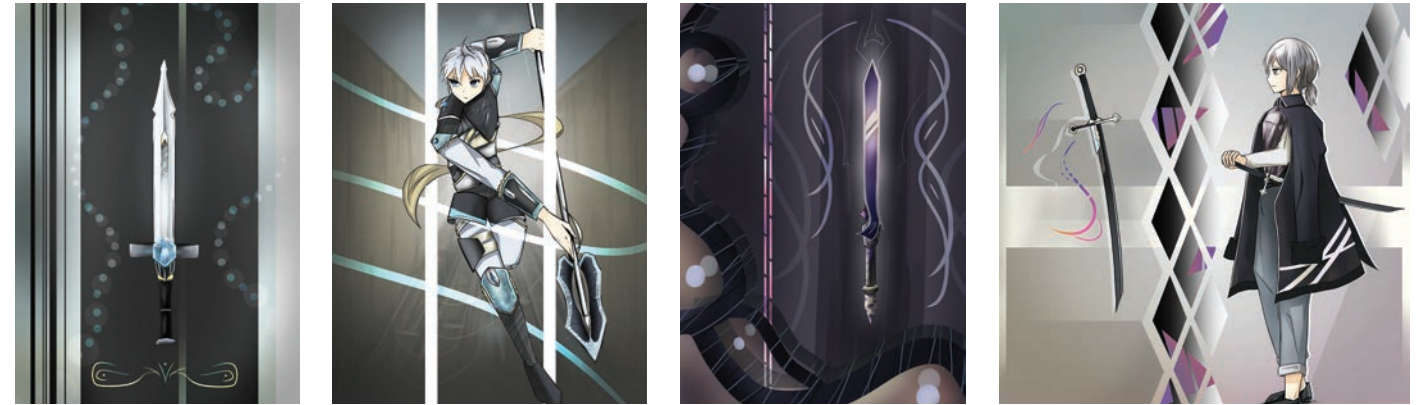
seoyoung kweon



construct imagination

As a fan of shounen manga (manga aimed at a teen male audience), I gravitate toward stories that heavily involve characters, weapons, and fantasy worlds. My concentration approach is to take my attraction to these stories and use it to create unique, detailed pieces that I would eventually build up and use to tell a story of my own. For the first two pieces, I took the two themes of “radiance” and “thorn”, then changed the basic structures of swords, embellishing them in order to make them visually fit their respective themes. For piece #3 and #4, I’ve gone even further, and instead of creating just the weapon, added a character who would wield it. Often times in games and fantasy worlds, a character and their weapon will share certain attributes. Therefore, I based my character designs to complement their weapons. As the concentration pieces progress, more and more pieces come together until they merge a world of my own imagination.

jae yong lee



visualization of music and sound

Any and all art must be interpreted individually in the context of the person and time in which it is being viewed. This means that these creations have a continually growing meaning and life. As such, the audience—the listener, viewer or observer—holds the key to understanding and perceiving, not just what is intended by the creator, but what may actually have escaped them altogether. Herein lies the infinite potential: the potential for work or an object to have limitless meanings. Then, I must be inspired and impacted by human stories and their actions. Fairytales, myths, histories, and movies are all integral in my ability to formulate novel ideas and meaningful works of art.

Being an artist and a musician, music is one of the best ways to describe who I am as a person. Since music holds a special place in my heart, I wanted to find a way to visualize sound and music. In order to reach this goal, for my concentration, I decided to illustrate three stories using musical approaches. Each was told using an allegorical reference; The Myth of Eros and Psyche with a violin, Madame Butterfly vignettes, and eventually bodily movements to music for Black Swan.

lena park



concentration

Patterns need a closer look to catch the minute details of their intricate art. Cultures need a deeper understanding to capture their smallest aspects. Food requires a mix of flavors and other components to create one product. The theme of my concentration is to connect these three complex features – patterns, culture, and food – through my art.

As they all share the commonalities of complexion and relate directly to my personal background/interests, my main intent was to weave these three different aspects of patterns, culture, and food into my artwork. Concentrations #1 and #5 take literal approaches to this connection, utilizing various patterns from each of the three countries (America, Japan, Korea) and relating them to the foods of those cultures. However, for some of my other pieces, I decided to take a more conceptual approach, branching out to different interpretations of the elements. For example, concentration #3 exemplifies a dreadful societal pattern (instead of a literal/physical artstyle) within the confines of South Korea's toxic education system, which shows a pattern present in Korean culture. Much like this, I geared my work towards more abstract illustrations in my other few concentrations.

meehee park



drawing

A semi-circle with a black and white halftone dot pattern is positioned in the bottom left corner, partially overlapping the letter 'd'.

comfort

To sleep is to relax; to touch is to share warmth; to conform is to fit in; to be alone is to reflect... Such acts are so tightly engraved into our daily lives to allow us the condition of being comfortable.

Comfort is a sensation that most (including myself) are guilty of taking for granted, as it is a state of life that can only be met through entitlement and privilege. From the moment we're born in the hospital and wra

ashley choi



nostalgia

Albums. Photos. Memories. Each photo provides a window for people to experience a past time. Old photos are essentially tiny teleportation portals that allow us to time travel to the past. Baggy pants, the signature 80s hairstyle, and the long skirts -these elements build an image in the viewer's mind of a world far more distant to the world we now live in.

While rummaging my mom's old albums, I felt strangely drawn towards some images with no reason. I decided. These photos would become the centerpiece of my works. I would emulate the memories of my family's old photos that were perhaps forgotten in the passage of time.

Worn out photos have a sense of charm. The photos perhaps shine ever so brightly as the photos capture a certain irrevocable part of the past. This intrinsic beauty of the ephemeral is perhaps what creates the charm of old photos.

Our lives are built with one memory upon another, and during this process, the remnants of the past (that are perhaps unrelated to our current lives) are buried deep within. Through my artwork, the buried memories that we forgot due to our everyday lives are evoked. The old newspapers complement with the rough pen drawings to create an old fashioned atmosphere. The collages, pieces that are made out of different photo combine with one another, emulate the feelings of memories being scattered across our brain. All the pieces compound with one another to form a certain feeling of nostalgic longing.

lijune choi



youth in love

I grew up on those Disney movies from the 2000s; the ones with teens who fell in love while performing long dance and singing numbers out of the blue. There's something so special about the relationships built in those four years of high school. Although there is a knowledge that most often these relationships are bound not to last, they still remain to be the most significant ones in your life. I have always loved the idea of love. As a high schooler myself now, I see teens in love all around me. Seeing friends gush about crushes, significant others, and other friends with such sincerity and passion, it is hard not to fall in love with the concept. Loving is a skill that takes practice. I've watched many of my peers fall in love seriously, many of them for the first time, and have their hearts broken. Yet, time and time again, seeing them make the conscientious decision to open up their hearts again is something that's so endearing and brave.

To express this theme, I have used bright colors abundantly, as love is chaotic and unrestrained. Teenagers, as individuals who have feet in both the worlds of childhood and adulthood, often hold great levels of insecurity with who they are. This proves to be one of the reasons why relationships either succeed or fail, as insecurity gives the option for both partners to heal together, or exacerbate previous wounds. My expressive line work reflects the rigidity of insecurity and anxiousness in the face of ephemeral high school love.

minyoung huh

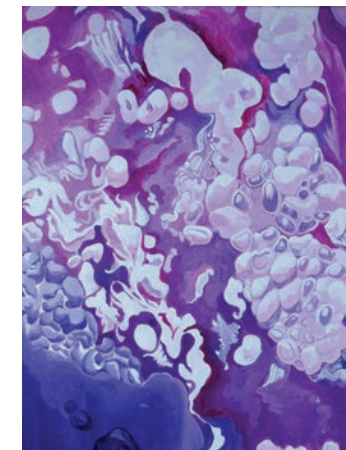
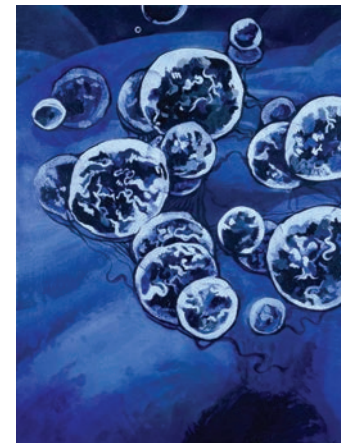


aesthetics of microbiology

In my life, I have found that the fields of art and science rarely intersect. Often art either conveys a social or personal statement or appeals to one's feelings and emotions, which can be viewed in contrast to the objectivity of science. However, I believe that many aspects of science can inspire art. In particular, I have always been fascinated by the mysteries of life, especially what cannot be seen by the naked eye. For the focus of my concentration, I wanted to reconcile the two seemingly contrasting fields of science and art by expressing the different aspects of cellular biology in an aesthetic and abstract manner.

Since cells are the fundamental unit of life, my art focuses on portraying different types of cells, such as pancreas cells and neurons, and several cellular processes, such as apoptosis and cell division. I depicted these subjects in acrylic paint and monochromatic hues in order to give a sense of uniformity to the series, yet also create a distinction between each of the individual pieces. I did not limit my pieces to a realistic style, but rather chose to deconstruct and abstract my subjects, while still conserving them as identifiable. Essentially, my subjects are inspired by biology but were changed to compositionally and visually satisfy the aesthetic components of art. Through my art, I express that great beauty lies in the wonder of life itself.

sarah hwang



photographs

My concentration revolves around the concept of juxtaposing a memory and a photograph. Memories are fleeting and abstract, while photographs are enduring and tangible. The series show how the two are intertwined, as a photograph helps make a fleeting memory tangible. All of the pieces represent a specific photograph from my childhood, ranging from photos taken of me as a child, or photographs I took of family.

To help reinforce the sense of nostalgia, I used Indian ink on paper, and controlled the opacity of the ink with water to help adjust depth. I intentionally focused on the smaller details, emphasizing the thin pen strokes. I additionally utilized film effects to augment the antiquity of the piece, and unify the series as a whole.

allyson kim

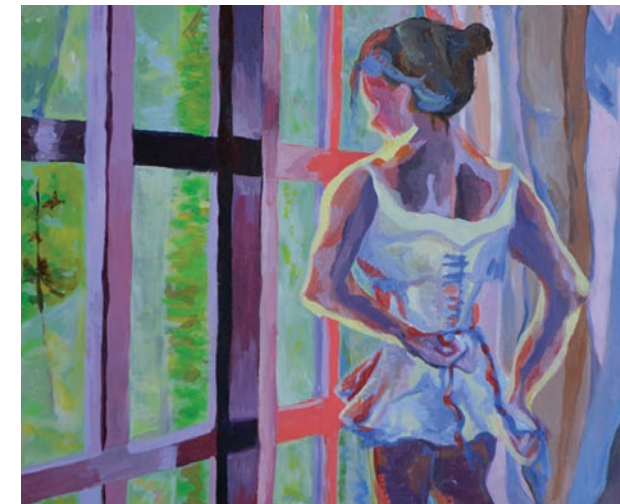


free-corset movement

My concentration addresses the topic of the recent Free-Corset Movement in Korea. I was drawn to the unique nature of the movement's public protests and the core values that it manifests regarding women's social bodily autonomy and self-expression. Although it was originally founded for achieving feminist means, I interpreted the essence of the movement as one that was broader and extended to multiple age groups and classes in society as a vocal pursuit to asserting freedom of expression.

At the onset of my concentration, I leveraged multiple red and purple-toned colors to exaggerate the skin tones of my subject matter. By using colors that are not conventionally used to depict the light and darkness of skin. For other pieces I decided to incorporate the flow of corset strings and the action of undoing them to demonstrate the literal meaning of freeing the corset. In other works I represented the movement itself by depicting a scene from a real public demonstration, while also including aspects of media representation or the lack thereof. Moreover, I reflected a more personal and relevant aspect of the movement, one that addresses the independence of students, especially in a constricted environment during the exacting schedule and conformity that students are forced into.

andie kim



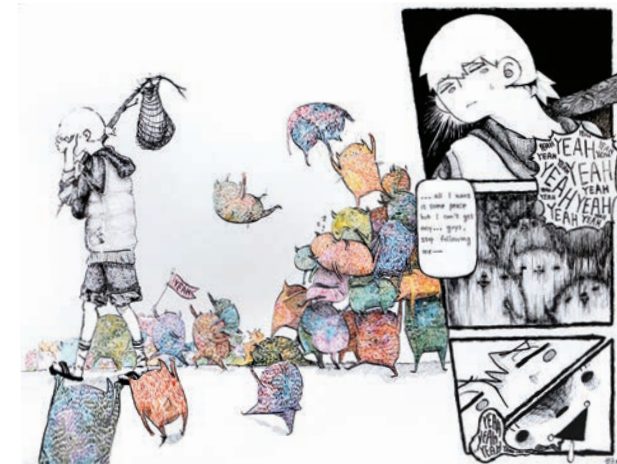
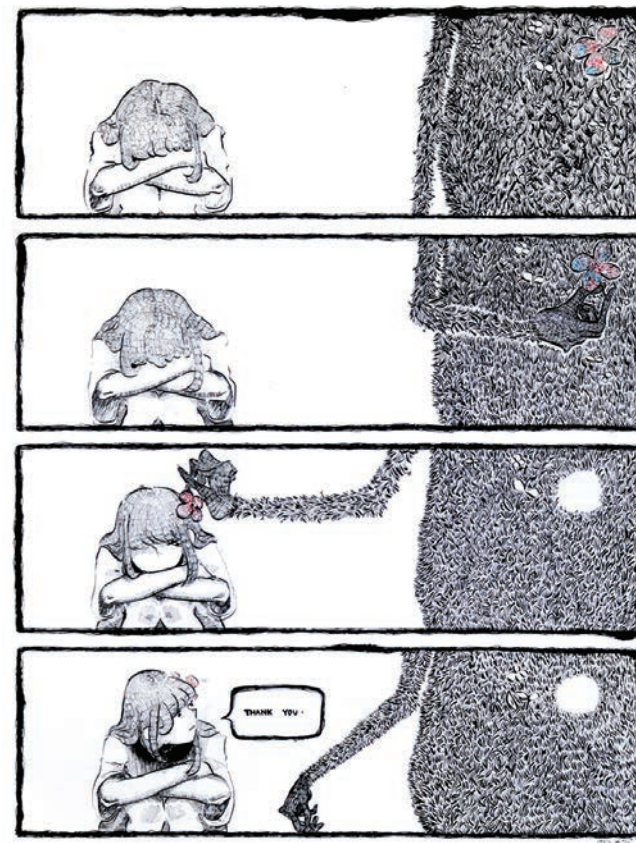
monsters and people

Throughout my life, I have created numerous imaginary creatures using a cartoony style, thus in the attempt of incorporating these elements, I illustrated the interactions between humans and monsters in the series of works, hence the title of my concentration "Monsters and People". I explored the many possible interactions that can occur— whether they'd be comical, bittersweet, or even grim—while trying to dissolve the negative stereotypes associated with the term "monsters" and instead shed light on their three-dimensionality.

Rather than using the same mediums, I aimed to incorporate a variety of them from pen-and-ink, plexiglass, linoprint, and more. I chose not to restrict myself to one type of medium and, instead, use the one that I believe can best depict the meaning or impact of the work. Two of my works, for instance, were made on plexiglass in order to convey the meaning that we humans are made up of many monsters and vice versa; the transparency of the plexiglass allows for the observer to look at what is inside the main subjects. Overall, I wanted to enjoy creating the pieces through exploring new mediums and also fascinate the audience with presenting something new to them. Knowing that using different mediums can create a lack in unity, I maintained the same cartoony style in most, or all, of my works. Not only I am more comfortable with it (it is a style that I have developed from my everyday doodling), but this style works well with the fine and intricate details I love to include. The juxtaposition from the details the figures are made up of and the simple outline/appearance helps to engage the audience.

I can't create works of great depth or significance in a realistic or dark style without forcing myself. I guess the biggest takeaway from my concentration is that it was, in essence, a way for me to escape the rigorous reality and instead find self-enjoyment.

claire kim



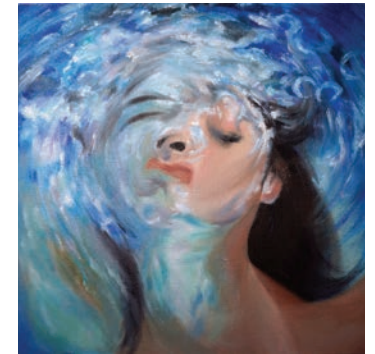
narcissism

My concentration “narcissism” is a self reflection upon the application of my love and attention towards myself. I wanted to use this opportunity to solely focus on my personal opinions/views and apply them into my artwork. Whether it was through a simple portrait or a complex artwork, the fact that I took time to personally connect with the work was important. I tried to approach all possible aspects of this topic, including messages that may be considered more negative than positive because I wanted this series of work to be as genuine as possible.

With this concept, in order to accurately present my persona, I believed that it was best to incorporate pieces that represent or build who I am, and apply them into a series of self-portraits. I chose to reference myself for most of my works mainly to familiarize the audience with my mask, but most importantly to emphasize this new found self-awareness along with an explicit connection.

Through the style of realism I was able to create an image that can be generated into a scene which acts as an illusion of reality. As I personally like to surround myself with colors and bright energy, using strong bold colors and meticulous realism helped characterize my personality accurately in my works. However, I also challenged myself by using surrealistic compositions, distortions and fragmentation to highlight my previous distorted self-awareness and viewpoints.

lynette kim



animal farm

The possibility of corruption is within all humans. In George Orwell's *Animal Farm*, Orwell depicts corruption and the ensuing demise of humanity by drawing parallels between animals and humans. The pigs belong to the privileged social class, while the other animals are exploited in labor. Drawing inspiration from the pigs' greed for power in *Animal Farm*, my concentration pieces attempt to capture the human avarice and lust for power. Additionally, I also explored the issues of gender discrimination that result from another human greed--the desire to maintain power by men.

In the series featuring pigs, the pig heads are juxtaposed with the everyday objects of humans to bring out the misplacement of power in the undeserved. In "Avarice," the shadows are painted with thick, flat brushstrokes to highlight the apparent misdeeds and corruption of the pigs. The demise of conceit is illustrated by the opaque brushstrokes of the decapitated pig's head in the foreground. The pig in the background dominates the painting in size despite its lighter, transparent brushstrokes. The living pig lurking in the back captures the inevitable recurrence of destitute and barrenness brought upon by human greed. The series featuring deers, while borrowing the idea of animal allegory from *Animal Farm*, is further inspired by the stories of women working in South Korea's corporate realm. The series focuses on the pressure women face every day in the work environment, thereby aspiring to depict the quotidian yet problematic experiences of professional women. Pictured in the works in a doe who is pushed to conform to the masculine corporate culture she finds herself in.

you young kim



american sign language

The focus of my concentration is American Sign Language, which is a language that I have been teaching myself since freshman year. These artworks explore the reasons why I'm fascinated by signed languages, and illustrate various experiences I've had with sign that amused me, confused me, or made me reflect on the mechanisms of our hearing-centric world.

Throughout my concentration, I was wildly experimental with my choice of media based on the subject matter. For example, I used charcoal to emphasize the movement of fingerspelling and acrylic paint to create texture or show bold colors. As a hearing person, I had believed for many years that sign could serve no purpose in my life because I could communicate with sound. To me, signing almost seemed to be a cumbersome alternative to speaking. This belief was the reason why I was intrigued to discover that signed languages can be used where spoken languages cannot--underwater, through glass, across noisy crowds, and even when your mouth is full!

When I dove into learning about deaf culture, I didn't find information regarding traditional foods or dances or customs, but I discovered a community where people were united by a fundamentally unique way of perceiving the world. Rather than encountering pitiful stories about hearing loss, I was amazed to see people proudly celebrating their identity.

I am inspired by how sign language extracts beauty, utility, and expression from a perceived disability. Instead of distancing myself from deafness, I've come to appreciate how sign language and learning from the deaf community can enrich my life as a hearing person.

edward ko



greed

In a growingly materialistic world with many people striving for wealth, beauty, and other standards that people set for us, I wanted to convey the greed many people possess. I observed people around me and other social media and concluded that living up to others' standards was meaningless in the end, and therefore intertwined the idea of 'memento mori' with greed. My concentration depicts the transience and futility of our greed and desires. Wealth is known as a contrast to death, and with my artwork, I wanted to portray the ephemerality of our desires and lives.

To convey my theme I depicted diverse situations in our lives where greed is portrayed. By using familiar aspects of greed in a more contemporary context, I have allowed the audience to better empathize with the message conveyed by my artwork. In concentration number 3, I used the idea of cosmetic surgery and our desire to become physically perfect in order to meet the society's standards. In other artworks, I included the western notion of 'memento mori' and the comparable Buddhist idea of '색즉시공 공즉지색' in order to show what we cherish doesn't last forever.

christine lee



puberty

Puberty is simply defined as “a period in which adolescents reach sexual maturity and become capable of reproduction.” I wanted to highlight the superficiality of this statement though a series of artworks depicting the true emotional states of puberty. The artworks in my concentration identify not only physical changes, but a period of emotional swings and depression.

I experimented with a network of various lines and altered perspectives for my pieces, and I believe this is what adds to the angst of my subject matter. I wanted to convey the sense of there being a story behind my pieces, so I often incorporated some sort of leading path that would indicate a journey. The aerial and linear perspective played a big part in accomplishing this effect.

My first piece ‘beginnings,’ reveals how everyone has to begin going through puberty at some point. The word ‘puberty’ often has negative connotations and feelings of chaos attached to it, yet some of my pieces look so calm. Puberty might feel grand and full of uncertainties, but as I reflect on this stage of my own childhood, I don’t feel the dread I had felt back then. As I developed my pieces, I realized that they were more of a reflection rather than an immediate reaction emotional states of puberty.

joo hyung lee



inevitable cycle of life

The theme for my AP concentration is the 'Inevitable Cycle of Life and Death'. I wanted to explore the fact that life moves continually, there is no stopping the slowly grinding wheels of time. It is inevitable that all will die and feed into the cycle of life.

Yet this depressing cycle represents consistency, safety and comfort in its monotonous cycle. This came from my pondering 'the meaning of my life' and the realisation of the greater scheme of things; my life, humanity, and the Earth overall is infinitesimal in the scope of the universe. Yet however insignificant, I wanted to leave a lasting mark in human history. So the medium I chose was an classic, age old medium, black ink. While it can be transient, it comes from the earth, from a black soot. It is one that has shown up time and time again, especially in Asia from many well preserved books and paintings. As an homage to my Asian heritage and an urge to leave a lasting impact, my medium of choice became black ink. My imagery is dark and repetitive, sometimes venturing into the vortex.

austin na

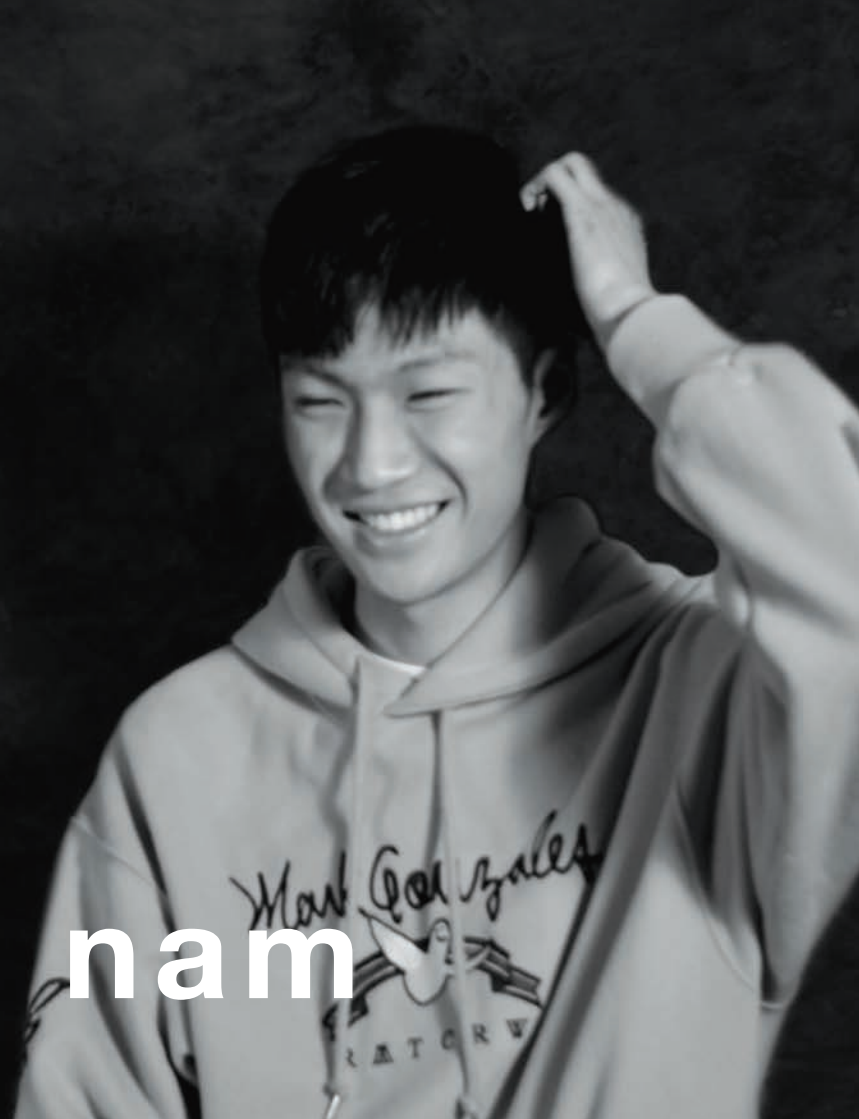


fiction and fantasy

My concentration attempts to explore the line between reality and fantasy using the imagery of fictional literature. Such is achieved especially through the medium of the comic book style to further accentuate fantastical qualities. I employ established styles often found in unique storytelling in order to convey a thematic message: our mind's portrayal of our unique life experiences often are different than reality's rendition. As such, the ordeals we all go through in life are often a combined experience of real and surreal.

As my concentration is deeply interwoven with the idea of storytelling as an artistic medium, much of my pieces have a narrative quality to them. For example, my first set of works tell a story of the five stages of grief: denial, anger, bargaining, depression, and acceptance, all through the medium of different famous comic book styles. Denial, for example, borrows from the style of the syndicated Archie comics; Anger, from classic superhero action covers, and so on. The use of comic book covers, a medium that emphasizes fantasy and exaggeration, demonstrates the utter rejection of reality one feels when going through grief—as illustrated by a recurring character in all five pieces of my series. By synthesizing the imagery one often associates with such literary imagery—like Japanese horror manga, for example—with my own unique ideas, I am able to create artwork that is more nuanced in its message and complex in its delivery.

jeremiah nam

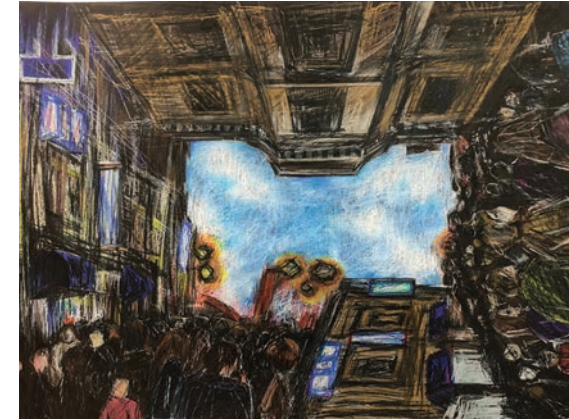


growth

My concentration is based and composed of mercurial youth: the constant swings in emotions during adolescence. Formed of 12 phases of puberty, the amalgamation of all these phases stand as a concrete symbol for "growth". These artworks are complementary to and depict my thoughts and experiences of "change" during teenage years.

Most of the artworks are created based off an image of a human figure with a subversive atmosphere. Strokes used in my artworks are often composed, yet stark, naive yet violent and are intended to illustrate the caveats of the obstacles that one faces through the phase of growth and development. It was imperative that I prolong and directly implement the pressure and tension of social adversity to all my artworks. The entire process was extremely emotional, and required acuity on ambivalent behaviors of youth. My inspiration for this concentration consisted of the surreal tones of George Condo, the brilliant brushstrokes of Frank Auerbach, the disturbing, almost filthy grounds of Anselm Kiefer, the distortive tendencies of Francis Bacon, the idiosyncratic performances of Joy Division, the sui-generis, yet uniform attire of Kraftwerk, the "ambient" cadences of Aphex Twin, and the stark geometry of Anish Kapoor.

brian park



childhood

For my concentration artworks, I've centered my focus towards objects that really reflect back on my younger days. These paintings work together to create a sense of my younger self during my childhood and illustrate the growth and transition towards adulthood. I've used mainly pastel colors for my background to express the feeling of carefreeness and childishness, using mostly clean and soft brush strokes for the artworks. I expressed the childlike innocence and playfulness in my artworks by applying some vivid coloring, which also works to create emphasis in my paintings.

When I was younger, I would come back from school and immediately go up to the television and preoccupy myself with video games. Minutes felt like hours, and it seemed like these same ordinary days would continue on eternally. Not thinking much about it, I've taken these days for granted, and now I find myself continuously stressing over my studies and school life. I've come to realize how carefree and relaxed I was as a kid, back when I didn't know how precious the ordinary days would be in the future. As my concentration progressed I wanted to focus on the nostalgic reflection of youth, and the transition towards the harsh reality of growing up. I have embedded my past and current life in the artworks, to show the contrast and transition over time.

erin park



balances of the universe

With the vast powers of the cosmos and the universe intertwining into our lives whether or not we allow it, everything in the universe is balanced. For each and every action, there is a reaction, where there is good, there is always bad, and from light comes darkness, and darkness, light. As such there are ideas or actual forces of the universe that come together in a contrasting mix of balance that helps keep everything in check. Life and death balance out one another to keep all life in check, religion contains forces of evil and good, and the concept of time and space balance to create what we perceive as reality. My concentration is the expression of all of these balances of the universe: various forms of portraying what helps establish the very building blocks of reality, our thought process, and beliefs.

jae whee park

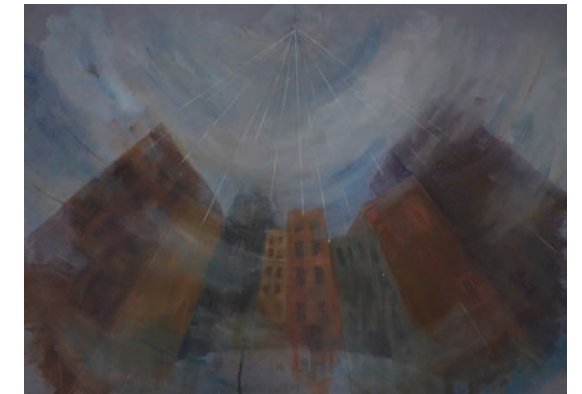
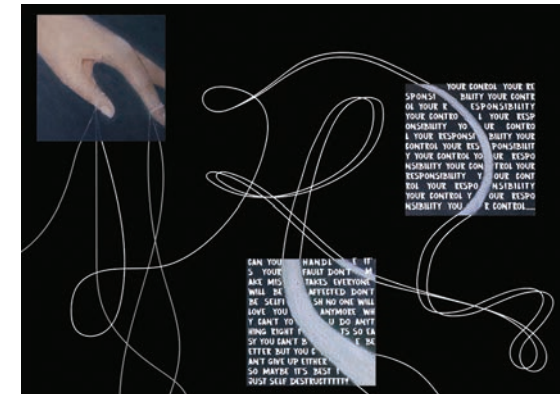
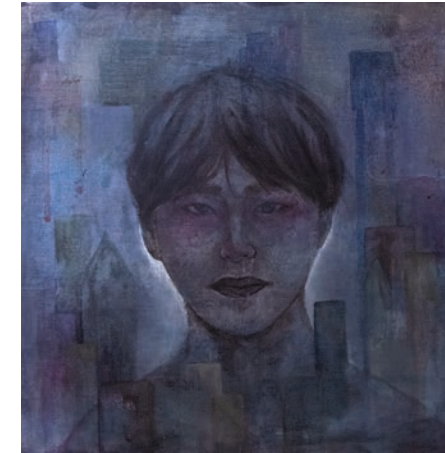


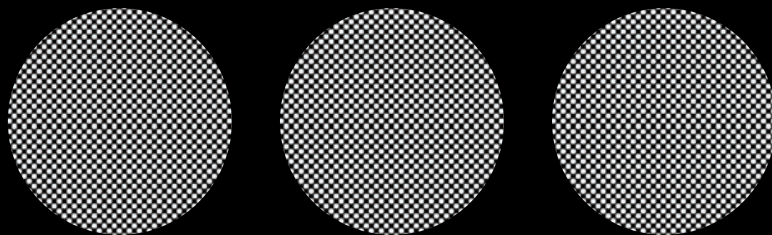
peace of mind

Living as a high school student with much expectation to be successful, I have experienced deep unhappiness. The pressure to achieve was overwhelming, and I responded by increasing my workload to unmanageable levels, which only added to the negative cycle of stress. The only times I would truly be at peace with myself was when I was in the countryside. My favourite places became wide, open spaces where the sky seemed higher, and the air fresher. It was in these places where I felt smaller, as if I was simply a part of a larger community in the world, rather than the one responsible for controlling expectations of perfection. The fields of Spain, the skies of Italy, the forests of Canada, and the sea sides of Korea all became my inspiration and place of calm and happiness.

In this body of work, you'll be able to see the preliminary stages of my journey, when I felt trapped in a dark world where my single mistake could influence so many others. The abundance of dark colours and blurred lines highlight my inner crisis. The taut white threads are made to look like the marionette strings, representing the main character's control over everything.

angel tak





design + drawing

2019